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Research into support for musical progression for young people from *In Harmony* programmes and other disadvantaged communities



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Key Findings

Young people continuing with their musical activities in secondary school and during GCSE studies loved music, had strong musical identities, had a social life related to music and were committed young musicians.

This had been achieved by the *In Harmony* programmes which provided a wide range of inclusive, musical activities in a supportive environment and opportunities for performance and engagement with other young musicians.

In Harmony staff are key in developing strong, supportive relationships with young people, to inspire and motivate them and guide them in the decisions they make about their musical progression.

It was important to engage parents early on and maintain their support. Regular contact, meetings and other communications were crucial.

Musical progression opportunities at secondary school were generally limited and where available were often inappropriate. The lack of a positive musical culture led to negative peer pressure and sometimes bullying. Most progression was through extra-curricular activities.

There were financial challenges in providing instrumental lessons at secondary level despite the availability of the pupil premium.

Extra-curricular activities needed to take account of location and access. Finding suitable, affordable accommodation for activities and concerts was challenging.

To ensure appropriate musical activities for all young people required partnerships with other music education organisations, particularly Music Education Hubs which have responsibility for providing appropriate and affordable progression opportunities in their area.

The *In Harmony* programmes are at various stages of development. They face different challenges. They can learn from sharing their experiences as part of ongoing professional development opportunities.

There is no quick fix to ensuring musical progression. Each *In Harmony* programme needs to identify the challenges for the young people and families in its communities and through consultation with them attempt to resolve the issues.

It is not sufficient to provide progression opportunities for young people from very deprived communities, it is necessary to recognise the barriers and attempt to remove them.

Executive summary

Background

In Harmony was launched in 2008 with three pilot projects for an initial period of two years. In 2012/13, the funding responsibility for *In Harmony* shifted to Arts Council England and a decision was made to continue to fund two of the initial pilots, Liverpool and Lambeth. In 2012, four new programmes were initiated: Telford and Stoke, Nottingham, Newcastle and Leeds. Over time the core principles of *In Harmony* have evolved to reflect how the six programmes operate in their different settings. National Foundation for Educational Research (NFER)/Arts Council England (ACE) have defined them as:

- a focus on areas of deprivation and low engagement;
- a demand-led, committed whole school approach;
- immersive and intensive activity;
- alignment with music education hubs / integration within music education hubs;
- professional musicians, ensembles and orchestras working with schools;
- high profile performance opportunities;
- continuity and progression for children;
- access to instruments;
- the sharing of expertise and resources.

Change within the wider community may result in the long term, but is not a primary focus for ACE/Department for Education (DfE) as funders.

A range of independent evaluations of *In Harmony* have been carried out and one national evaluation (2013-2016). These have found evidence of the positive impact on the personal, social and musical development of participating young people.

The research aims and methods

The research was funded by Arts Council England (ACE) and commissioned by Opera North, acting on behalf of the six national *In Harmony* programmes, in June 2017.

The research questions were:

- What can the literature reveal about the factors that affect musical progression in young people, particularly those from deprived areas?
- What are the similarities and differences between the six *In Harmony* programmes?
- What factors contribute to successful progression?
- What are the barriers to successful progression?

Research methods

A literature review was undertaken and is presented in a separate document.

The research was mainly qualitative, although progression data were collected from each *In Harmony* programme. Focus group interviews were conducted with groups of young people and their parents. Individual interviews were conducted with at least two members of staff from each *In Harmony* programme, head teachers and individual young people. Interviews were also undertaken with staff from London Music Makers, the Nucleo project and Sistema Scotland.

The *In Harmony* programmes

The *In Harmony* programmes differ in terms of the length of time they have been established, their aims, the number of participating primary schools, their organisational and management structures, their access to professional orchestral musicians, their geographical location, the number and type of extra-curricular activities, the instruments on offer, the content of the programmes, the extent of partnership networks and the ease of collecting progression data.

Benchmarking against other programmes

The *In Harmony* programmes differ from other musical programmes. Comparisons with The Nucleo, London Music Masters and Sistema Scotland indicated that the *In Harmony* programmes could develop more strategies for engaging parents particularly in the early stages of the programme and could strengthen their links with secondary schools to monitor progression.

The Literature Review

The full literature review is available in a separate report. It showed that there are many potential progression routes for young musicians. Motivation to continue to engage with music is complex but includes having a love of music, a strong musical identity, friends who are involved in music making, positive beliefs about musical potential and sufficient confidence to resist peer pressure. Families play a crucial role in supporting young musicians, particularly in the early stages of learning. Teachers provide young learners with inspiration, act as role models, need strong musical and pedagogical skills and must be able to develop strong positive relationships with young learners. Educational systems can be more or less supportive of music education. In the UK, the unintended consequences of major educational changes are having a negative effect on music provision.

Music Education Hubs have a remit to ensure that clear progression routes are available and affordable to all young people. This can be achieved through having strong partnerships with other organisations. Positive transitions can be supported by partnerships between teachers, parents and initial and next-steps organisations.

Factors contributing to successful progression: young people

Those who had successfully progressed loved music, had friends who shared their passion, viewed the programme as egalitarian and as supportive. They appreciated the opportunities for socialising.

Excellent relationships with staff contributed to the sense of community where the children and young people felt valued and appreciated. This contrasted with some other musical environments.

The children and young people participating in *In Harmony* programmes had access to a wide variety of musical activities which supported the development of their musical skills. The pedagogical links between the ensembles and the small group tuition varied between programmes. Some programmes had explored how they could achieve more in less time.

Having a sense of achievement was seen as important in relation to children continuing to play when they transferred to secondary school. Ensembles in secondary schools were sometimes seen as not offering sufficient challenge. The older children recognised that they needed to be challenged and appreciated that this might come from different kinds of music.

The young people reported that they practised on their instruments and accepted that this was necessary for them to make progress. Not all had a home environment conducive to practice.

It was important that the children had the opportunity to change instrument. In some cases, this was key to continuation.

Parents, teachers and young people recognised the way that the programme developed transferable skills including concentration, learning skills, confidence, team work, leadership and social skills. Mentoring younger children supported this.

There needed to be a variety of progression opportunities to satisfy the different needs of the young people. The extent to which these were available depended on the partnerships that the programme had. These were particularly important for those who wanted to go on to become professional musicians.

Family factors supporting progression

Parental support played an important role in children continuing to play, although some children progressed without this, but with intensive support from programme staff. Some parents demonstrated agency, making conscious choices which enabled their children to engage in the programme. Older siblings sometimes acted as role models.

Some programmes made a significant budgetary investment in team members with a pastoral role who were responsible for developing community and parental relationships. These supported children in getting to the after-school activities and provided strong links with families. The *In Harmony* teams' support had been crucial for a few children with extremely challenging circumstances. The programmes also offered stability at transfer from primary to secondary school.

Programmes recognised the importance of good communication with families. Parents were contacted immediately when children did not attend extra-curricular sessions. Some programmes held meetings for parents, particularly in relation to transition or issues relating to GCSE examinations.

Programme factors contributing to successful progression

There was strong agreement that offering extra-curricular activities early on was crucial to support successful progression. Participation in these activities generated the self-motivation that was critical to developing resilience and ongoing engagement.

Following transition to secondary school, it was important to follow up and contact young people who did not return to the programme. Parents needed to understand the importance of engaging with the extra-curricular activities. Following transition, the next challenge came as young people approached GCSE.

Progression within the extra-curricular activities was addressed in different ways, whole groups progressing together or individuals moving between groups.

The extra-curricular activities set up by some programmes could be accessed by other children in the area. The extent to which this occurred depended on resources.

The *In Harmony* teams were hugely committed and supportive. They provided transport when parents could not, maintained personal contact particularly through the transfer to secondary school and had strong positive relationships with young people.

All of the programmes recognised the importance of performance opportunities in engaging the young people and their parents. They needed to be frequent and on occasion in prestigious venues.

Holiday courses were important in enhancing motivation, as were opportunities to engage with other young musicians from around the UK and internationally. The involvement of professional musicians supported progression.

Having supportive primary head teachers was crucial. Some primary schools helped with administration, booking coaches, supporting trips, writing to parents.

Excellent relationships with partner and progression organisations were critical to young people's progression. The extent of the formal and informal partnerships which programmes had varied enormously.

Parents and students needed information about career and progression opportunities. Successful strategies included signposting progression routes, supporting placements and connecting with other providers where the programmes could not offer relevant opportunities themselves.

The pedagogical approach was inclusive with many examples of differentiation. Praise was an important element of this inclusive approach.

The repertoire adopted needed to be challenging but not too difficult. The older children recognised the need for this.

Some parents wanted their children to take graded instrumental examinations. One programme ensured some form of external assessment when the children left primary school, although there were challenges in relation to funding this. Other staff were more ambivalent about instrumental examinations. Taking examinations had a positive impact on motivation and the amount of practice undertaken.

All the programmes reflected on their activities and made changes where they were perceived to be necessary. Overall, the programmes were addressing issues relating to progression.

Challenges to successful progression for young people

Programmes, families and young people reported many challenges to successful progression.

There are challenges for all children transferring from primary to secondary school. The culture of secondary schools and their size and scale can be intimidating after the relative intimacy of the primary school.

For *In Harmony* children the musical change was dramatic. In primary school, the programme was integrated within the school curriculum and valued within the school. At secondary school music was not always valued. *In Harmony* was seen as supporting children through the process of transition as it offered stability.

The academic pressure at secondary school and the amount of homework was seen as a challenge to young people. This increased as GCSE examinations became closer leading some to feel the need to reduce their involvement in extra-curricular activities.

There were more opportunities for other activities on offer at secondary school. Some young people were unsure whether they would continue with music.

Year 6 pupils feared being seen as 'uncool' if they played an instrument. Some young people's involvement with *In Harmony* had been hidden from peers. There was evidence of bullying related to musical activity. Not all of the students experienced negative peer pressure.

Some *In Harmony* staff reported issues related to racial prejudice from audience members when the children were attending or performing in concerts.

The culture in secondary schools was seen as having a negative impact on motivation. Where music provision was available it was variable and did not always provide opportunities which met the needs of young people from *In Harmony*. Frequently, there was no orchestra.

There was a lack of opportunities for the young people to take music at GCSE and at A level. The introduction of the English Baccalaureate (EBacc) had reduced the number of options for GCSE.

Where there was a specialist music school it was often some distance away and parents could not always provide the necessary transport. Even specialist music schools did not always have an orchestra.

In some places, there were well-established extra-curricular progression routes for the young people which had been demonstrated to be successful. These were sometimes in partnership with other organisations. In other cases, the activities were run by *In Harmony* but other children attended. The opportunity to meet other committed young musicians was important for motivation. Some progression routes, outside of the *In Harmony* programmes, had a very different culture which demotivated young people.

At secondary school, there was no guarantee that instrumental tuition would be available. If available, usually it was not free. Programmes tried to maintain tuition but did not have the funding to sustain it.

Challenges for families

The home environment of some families was not always conducive to practice and there were other practical issues, e.g. space for storage of an instrument or access to it.

Finance for lessons, trips, instruments and examinations was a challenge. Some programmes had adopted strategies to support progression offering discounts on paid for provision and free transport or asking for parental contributions.

Transport was an issue depending on the location of extra-curricular activities and concerts.

When children leave *In Harmony* they no longer have an instrument. Buying an instrument is a financial challenge.

Concert attendance required making arrangements for the care of younger children and making changes to shifts at work. Parents were concerned for their children's safety in large venues in city centres and also in some schools.

Parents wanted improved communication about concerts and other activities. Some felt that this had reduced over time.

Challenges for programmes

Children transferring to many different secondary schools exacerbated issues relating to progression. It was difficult to establish good relationships with so many schools particularly when there were changes in leadership.

Differences in the timing of the end of day in secondary schools and their location presented challenges for planning extra-curricular activities. Generally, provision for the older children tended to start later. In one case, early arriving children could participate in a homework club.

Programmes differed in the number of weeks that they offered activities each term. Long breaks made it difficult for parents to motivate their children.

It was important to have a critical mass for extra-curricular activities. Ensuring that the age, commitment and expertise levels gelled was a challenge as was offering engaging and challenging activities.

Location and size of accommodation was important for access and being able to offer a range of activities. Secondary school students did not always want to return to their primary school. Parents needed to have easy access. The availability of venues for concerts and their cost was problematic for some programmes.

Financial pressures varied between the *In Harmony* teams depending to a great extent on whether they could raise funds to supplement ACE/DfE funding. Some asked parents for donations to support activities, while some relied on the level of commitment of staff to compensate.

Engaging parents was an ongoing challenge. Many families did not value music. Programmes did all they could to engage children and their parents. GCSE was a concern for some parents. Some parents did not see music as an appropriate career choice.

There were a range of cultural issues including those relating to gangs and religious beliefs which could act as a barrier to progression for the older children, particularly girls.

Maintaining momentum was a recurring theme. After the initial introduction of the programme it became difficult to sustain the excitement.

Partnerships were essential to support musical progression. Setting these up and maintaining them could be problematic. There was general agreement that there needed to be more coherence in the opportunities and pathways on offer.

Conclusions

In Harmony serves communities experiencing economic deprivation. Deprivation is defined not only in terms of material deprivation but also in the social exclusion from the ordinary patterns, customs and activities of society, i.e. cultural deprivation.

Engaging parents in areas of high deprivation can be challenging but is very important. *In Harmony* programmes need to try to engage parents at the earliest opportunity.

While the programmes provide the basis for progression in terms of engendering a love of music and strong musical identities, these are not sufficient to ensure progression.

Young people are vulnerable to activities being discontinued both when they transfer to secondary school and begin GCSE courses.

Secondary schools do not always have musically nurturing environments. The range of provision on offer may be limited and may not include orchestral experiences. This can apply to specialist music schools.

Affordable musical activity may not be available when children transfer to secondary school and want to continue learning a musical instrument. The pupil premium could be used for this purpose.

In Harmony teams cannot prepare young people for every kind of musical career. They need to provide information and support and have strong partnerships with other organisations that can offer what is needed.

Currently available extra-curricular activities may not be easily accessible to young people in deprived areas. There may be challenges in relation to transport, the level and intensity of the activities and pedagogical approaches. Music Education Hubs have a responsibility to provide appropriate and affordable progression pathways. Working in partnership with them is likely to be beneficial.

It is important to provide opportunities for holiday courses, performances and playing with and communicating with professional musicians.

In Harmony programmes can and should learn from each other. Time devoted to continuing professional development where experiences could be shared could be very valuable.

To ensure that young people engaged with *In Harmony* can progress in the ways that they wish, it is not sufficient to have structured opportunities in place for them. Action has to be taken to remove the barriers which prevent them from taking up those opportunities.

Recommendations

The existing *In Harmony* programmes are diverse. They have been operating for different periods of time and have developed different ways of operating to meet the needs of the communities that they serve. Each programme has different issues to address depending on their location, the schools that they are working with and the specific nature of their local community. There are no simple fixes to promoting progression and no one solution that works for all.

To make recommendations in this context would be meaningless. However, it is possible to draw on the experiences of the six programmes, both positive and negative, to identify strategies, activities and approaches that may contribute to success in addressing the challenges faced in supporting young people to progress. It is hoped that this will have relevance beyond *In Harmony* to other music provision and indeed to other artforms addressing similar concerns.

Successful programmes at primary school will:

- Engender a love of and passion for music in children and young people
- Be inclusive
- Engage children in activities with a range of different genres of music
- Have high expectations of what can be achieved
- Support the development of a positive musical identity

- Provide opportunities for friendships with other young musicians
- Offer some choice of instrument
- Ensure that children and young people have opportunities to practice their instrument
- Provide opportunities for engagement with extra-curricular musical activities from an early age, long before transfer to secondary school
- Establish firm relationships with families and follow up with parents when children have not attended extra-curricular activities
- Communicate clearly to families using a range of mechanisms
- Offer opportunities for some form of accreditation/validation of achievement
- Provide pastoral support when necessary
- Ensure that there are frequent opportunities for performance, on occasion in prestigious venues
- Provide opportunities for holiday courses and other trips outside the local area to encourage greater independence

Successful programmes post primary school will:

- Provide a range of extra-curricular activities for *In Harmony* and other young people that is joined up and offers clear progression pathways
- Offer pastoral support to young people
- Provide subsidies, transport and logistical support where necessary
- Create opportunities for young people to feed into future plans for *In Harmony* to empower them and increase the likelihood that they are successful
- Be connected and have extensive partnerships with other local providers of music education opportunities
- Have extensive knowledge of what musical opportunities are available for young people in the area
- Be able to advise and support young people and their parents in making decisions about which musical progression opportunities to pursue
- Be tenacious in following up non-attendance in students recently transferred to secondary school
- Be connected and have strong relationships with secondary schools where this is possible and have knowledge of the musical opportunities that they offer
- Provide information to parents about the musical opportunities in local secondary schools
- Provide a homework club and food and drinks prior to extra-curricular activities
- Have extensive local knowledge about funds which may be available to support young people and their families in pursuing these activities
- Offer practical guidance as to how to access funding to take up these opportunities
- Have an active role in recruiting funders/donors to support young people's ongoing progression

Successful programmes in the community will:

- Ensure the community is aware of performance opportunities
- Engage with community partners
- Provide opportunities for parents/carers to engage directly in provision as volunteers
- Engage parents/carers in activities as early as possible (lesson observation, support for practice, help with concerts, help with extra-curricular activities)
- Provide parents/carers with information about the music provision in local schools
- Provide parents/carers with information about the wide range of possible careers in music

- Consult and meet with parents/carers so they can share any concerns that they may have

Successful programmes will:

- Be reflective and committed to learning
- Share challenges, and how they have been addressed with other *In Harmony* programmes
- Find ways of ensuring consistent data gathering
- Keep case studies of individual children to map progression journeys
- Set up alumni groups with support from past students

Research is needed which will:

- Ensure that all programmes are gathering consistent data on progression beyond primary school enabling comparisons to be made and engendering a more accurate picture of retention patterns
- Map out the journeys of young people as they transition as it is clear that some young people continue their musical journeys informally or through other providers.
- Test potential strategies that might support transition but that have not yet been trialed.

1 Introduction

The performance of the Simón Bolívar Youth Orchestra at the BBC Proms in 2007 inspired Julian Lloyd Webber to lead lobbying efforts to the government to establish a programme inspired by Venezuela's El Sistema in England. Many other Sistema-inspired programmes were being developed worldwide and a project was already being set up in Scotland, Sistema Scotland, with a clear emphasis on social development through music:

'Deprivation takes many forms, and we live in a very different country from Venezuela, but the circumstances which can lead to the alienation of a child, and the attributes of playing in an orchestra which can counter them, are essentially the same.' (Sistema Scotland, 2008)

Evaluations of the Sistema-inspired Big Noise Orchestra located in Raploch (GEN, 2011; GCPH et al., 2015) showed increased school attendance and the programme was seen as offering positive and new experiences which were important in the lives of children and their families. An inspection report also found that some children and young people had achieved exceptionally well through the programme (Education Scotland, 2015).

In England, in 2008, Schools Minister Andrew Adonis launched *In Harmony*, which was presented as a community development programme aimed at using music to bring positive change to the lives of children in some of the most deprived areas of England, delivering benefits across the wider community. The programme drew on the principles of El Sistema, which sought to use the orchestra as a safe, social and empowering space to sustain and develop the well-being of children.

The characteristics of the pilot programmes were that they were to be primarily social programmes using music through the model of a symphony orchestra to improve the lives of individuals and communities. The key difference between *In Harmony* and many other Sistema-inspired programmes including Big Noise in Scotland, is that delivery is focused on activity during curriculum time in primary schools with the children encouraged to engage with extra-curricular activities and ensembles.

The Department for Children, Families and Schools (DCSF) funded three pilot projects for an initial period of two years. In 2011, a year of transitional funding was secured from the then Department for Education (DfE) and the Department of Media, Culture and Sport (DCMS) to support a third year of the pilots.

In 2012/13, the funding responsibility for *In Harmony* shifted to Arts Council England and a decision was made to continue to fund two of the initial pilots, Liverpool and Lambeth. A call for proposals to lead four new programmes was launched in late May 2012. In July 2012, four new programmes were funded to start in September 2012 for an initial three-year period. Telford and Stoke, Nottingham, Newcastle and Leeds were selected. By this time, the core principles of *In Harmony* had changed slightly. *In Harmony* was seen as being inspirational for children, families, schools and communities, raising the expectations and life chances of children through a high-quality music education.

1.1 Evaluations of *In Harmony*

There have been several evaluations of the *In Harmony* programmes. Some have carried out research across all of the programmes, while others have focused on individual or groups of programmes. At a national level, Hallam and colleagues (2011) demonstrated the way that the programmes not only supported children's musical development, but also their social wellbeing. The National Foundation for Educational Research (NFER) (Lord et al., 2013; 2015; 2016; White et al., 2016) carried out a longitudinal study using multiple research methods.

Overall, this research reported positively on the impact of *In Harmony* on the children's personal and social development, indicating the raised aspirations of parents and families and increased parental engagement with schools. Across all of the programmes, *In Harmony* was inclusive in relation to school curriculum activities, but children with Special Educational Needs and boys were under represented in extra-curricular activities.

The programme had the most impact on attainment in the early years of its implementation. The final report concluded that there was a positive contribution to social and musical outcomes for children from disadvantaged backgrounds who may not otherwise have had the opportunity to learn an instrument (Lord et al., 2016). An interview study with the head teachers of the participating schools reported positive views of the impact of *In Harmony* on their school, its pupils and parents (White et al., 2016).

Focusing on the programme in Lambeth, Lewis and colleagues (2011) reported that the participating primary schools had improved their attainment since the start of the programme and argued that, in part, this could be attributed to the children's involvement with *In Harmony*. In research based in Norwich, Telford and Newcastle, Rimmer and colleagues (2014) identified that the interest of the parents in the programme had a strong influence on the children. The ongoing role of musical and cultural socialisation within homes, families and educational environments influenced children's valuing of their involvement.

A study of *In Harmony* Telford and Stoke (Rushton, 2016), which particularly focused on children with Special Educational Needs, found that the programme provided opportunities for self-expression and social communication for those who found verbal communication difficult. The structure and predictability of the music and the individual attention provided by the *In Harmony* staff supported this and helped the children to find a positive role in the ensemble and integrate socially.

In Harmony Liverpool has been the most researched (Wilson, 2012; Burns, 2013; Burns and Bewick, 2013; Robinson, 2015, Burns, 2016). Burns and Bewick (2013) concluded that:

'there continues to be strong evidence that In Harmony Liverpool is exceeding its expected outcomes and outputs. In Harmony Liverpool provides compelling evidence of a holistic and enriching musical education resulting in a positive impact on the personal, social, emotional and educational development of children and young people. (Burns and Bewick, 2013, p. 4)

Similar conclusions were drawn in a later evaluation (Burns, 2016). There was further evidence of: good progress in academic attainment at Key Stage 2; musical attainment; and children's perceptions of their social and emotional wellbeing. Parents and carers noted changes in musical ability, communication, confidence, focus and concentration and behaviour. The way that families engaged with the musical activities and the children took home new skills and shared them with other family members had a direct impact on family life.

Burns (2016) concluded that over the years it was clear that, as the children became more engaged and change in them was evident, the impact on families and family life, individual aspiration and community pride also changed creating a virtuous cycle of change. In what was perceived as a severely deprived area, residents now saw some hope:

'It has challenged how people see our community - it makes people think twice about the area instead of just writing us off' (Local Resident)

'Everyone just seems to feel full of hope for the future' (Parent) (p.67)

Robinson (2015), also working in Liverpool, focused specifically on families and found that parents participating in the research were actively supporting their children and felt that their lives had been transformed as their children had new skills and opportunities, had greater experiences of other places and a greater appreciation of music.

1.2 Summary

El Sistema has had a global impact. The first *In Harmony* programmes were Sistema-inspired and designed to be primarily social programmes. Since then the philosophy underpinning the programmes has changed. They are now seen as being inspirational, raising the expectations and life chances of children through a high quality music education.

The programmes have been evaluated by independent evaluators. These have demonstrated positive personal and social benefits for participating children and families in addition to the musical skills that the children acquire. The programmes seem to have the greatest impact in the early stages of implementation.

2 The research aims and methods

The research was funded by Arts Council England (ACE) and commissioned by Opera North, acting on behalf of the six national *In Harmony* programmes, in June 2017. The aims of the study were to:

- Provide a national overview of *In Harmony*'s effectiveness in engaging and supporting young people to achieve good progress in instrumental and orchestral playing after their transition from an *In Harmony* primary school to secondary school;
- Understand *In Harmony*'s and other programmes' effectiveness in enabling large numbers of children to enjoy and explore music beyond orchestral music making on transition to secondary school;
- Understand the barriers for young people and families from some of the most socio-economically disadvantaged communities in the country to musical progression and identify solutions to these barriers and provide recommendations for action;
- Highlight successful models and/or ingredients that can be transferred both between *In Harmony* programmes consolidating *In Harmony*'s overall success, and to other bodies looking to achieve similar outcomes.

The specific research questions were:

- What can the literature reveal about the factors that affect musical progression in young people, particularly those from deprived areas?
- What are the similarities and differences between the six *In Harmony* programmes?
- What factors contribute to successful progression?
- What are the barriers to successful progression?

2.1 Research methods

In order to answer the research questions, the researchers conducted a literature review which included academic and grey literature relating to progression in musical activities. This literature is presented in a separate document. A summary of it is provided in section 4.

The research was mainly qualitative, although progression data were collected from each *In Harmony* programme. Focus group interviews were conducted with groups of young people and their parents. These groups consisted of young people and their parents who were about to transfer to secondary school or who had successfully transferred in the past. Individual case study interviews were also undertaken with young people. At least two members of staff from each *In Harmony* programme were interviewed, as were some headteachers.

Table 2.1 sets out the details of the sample from the *In Harmony* programmes. Interviews were also undertaken with staff from London Music Makers, the Nucleo project and Sistema Scotland.

Table 2.1: The *In Harmony* sample

	Staff	Parents focus groups	Young people's focus groups	Individual interviews with young people
Liverpool	4 + 1 headteacher	5 parents	5 young people who had progressed to secondary school	2
Newcastle	3 + 1 headteacher	5 parents of year 6 and secondary school	None	5 (3 children in Year 6 and 2 children at secondary school)
Leeds	4 + 1 headteacher	3 parents of children in year 6 and 7	None	3
Telford	2	5 parents of children in Years 7, 8 and 9.	6 students, Years 7,8,9	3
Lambeth	3	5 parents of children in Years 4, 6, 7, 9, 10	6 students from years 9 and 10	4
Nottingham	4 + 1 headteacher	3 parents of year 6	11 young people in Year 6	None

The interview questions were:

For staff

- What are the challenges you face in engaging and supporting young people to progress their playing after their transition to secondary school?
- What do you believe the barriers are to ongoing engagement?
- How have you tackled these challenges and barriers to date?
- What has worked and what hasn't worked?
- What partnerships have you developed to assist with this?

For children and young people

- What motivates you to continue (or want to continue) playing now that you are in secondary school?
- What are the things that have supported you in continuing to engage?
- How hard or easy have you found it to continue? What have been the challenges or barriers?
- Where would you like to go on your musical journey? What are your musical ambitions?

For Parents

- How has (or will) your child continue(d) to engage with music after leaving primary school?

- What challenges, if any, have you faced in supporting your child to continue to engage with music now that they are in secondary school or about to transfer?
- What has or would have helped you in supporting your child?

To ensure that the voices of the participants, *In Harmony* team members, head teachers, young people and parents are heard the report includes many direct quotes from the focus group and individual interviews. Some of the findings from the case studies were woven into the text and are not treated as case studies per se. Case studies illustrating particular issues are included in numbered boxes. Where case studies do not address a specific issue they are included in the appendices.

The research was carried out using the ethical guidelines of the British Educational Research Association and the British Psychological Society. It was approved by the ethics committee of the UCL Institute of Education. Where case studies of young people are included in the findings, the names of the children have been changed to ensure anonymity. All those working in the *In Harmony* programmes have been identified as ‘*In Harmony* team’ in relation to quotes made by them to avoid their identities being revealed through the use of their role titles.

The findings are set out in five main sections. The first outlines the similarities and differences between the six *In Harmony* programmes. The second provides a brief summary of the literature review. The third outlines the factors which contribute to success, while the fourth outlines the challenges. The final section draws conclusions and sets out suggestions for future action for the *In Harmony* teams. The conclusions may also inform other music providers wishing to achieve similar outcomes and influence development in the system.

3 The *In Harmony* Programmes

The six projects which comprise the *In Harmony* programme were set up at different times with different aims and objectives. The programmes were distinctive from other music provision and differed in the way that they operated. Their contexts differed greatly and their structures and capacity were also different. Full profiles of the individual programmes are contained in Appendix One.

3.1 Differences between the programmes

Length of time the programme has been in place

The two long-standing programmes, Liverpool and Lambeth, are well established and had expanded since their inception in 2009. Furthermore, because of their longevity, they had a larger proportion of older children engaging with provision after transitioning to secondary school. The younger programmes were less well established and had a smaller proportion of older children engaging as a result.

Number of participating primary schools

The number of primary schools involved in each project differed and several projects included Nursery School provision. In Stoke, a secondary school participated in the programme. This affected the overall reach of the programmes with a range from 214 – 1,100 children and young people engaging across the programmes. In some programmes, the primary schools were located in the same community thus ensuring that the impact of the intervention was felt at community level as well as at the level of the individual child and family.

Organisational and management structures

Leadership of the programmes was significantly different. In one case, this had changed since the programme began. At the time of the research, some programmes were led by National Portfolio Organisations (NPOs) (Leeds, Liverpool and Newcastle) and others were led by the Music Education Hubs (Lambeth, Stoke/Telford and Nottingham.) The NPOs were also different – a symphony orchestra, a presenting music organisation with a resident orchestra and an opera company. Clearly, these differences influenced the musical content and the assets and resources that the programmes were able to draw upon.

Availability of professional orchestral musicians

The availability of professional musicians varied greatly. This is in part, but not completely, related to whether the lead organisation was an NPO. Liverpool is able to draw on the assets and resources of the Royal Liverpool Philharmonic and provides regular opportunities for the young musicians to play alongside their professional counterparts. Lambeth, because of the critical mass in the capital, was able to draw on resources from several orchestras and other professional musicians working in the capital. The programmes in Nottingham and Telford did not have access to such resources.

Context and Geographical location

Five projects were based in urban conurbations. The programme for primary school pupils in Telford was isolated geographically. This led to challenges relating to travel and networking. In contrast, London transport networks were good. Access to them was free for children in full time education.

Number and type of extra-curricular activities

The programmes differed greatly in the range and type of extra-curricular provision on offer. Lambeth had a long-standing offer of extra-curricular activities including orchestras, string groups, wind groups and choirs. Similarly, Liverpool had a range of ensembles and orchestras whilst Newcastle offered an orchestra and accessed Sage Gateshead mainstream

provision: the Centre for Advanced Training and Saturday schools. In Nottingham, a continuum of provision exists through the Music Hub that provides access to area bands, orchestras, ensembles.

Instruments on offer

The instruments which were available varied greatly. For instance, in Nottingham, some schools had brass whilst others offered strings. Liverpool had added percussion, brass and woodwind over the last four years after starting with only strings. Leeds offered singing as well as strings. Telford offered violin and cello in years 2 and 3 and added woodwind, brass and percussion in Year 4. Lambeth offered string tuition in the primary school and had introduced wind instruments as part of the extra-curricular activities. Newcastle offered strings, brass, percussion and woodwind and some children played more than one instrument.

The content of the programmes

The nature of the repertoire in the group elements of each programme differed, in part depending on the level of expertise of the children. The longer standing programmes had young people with more advanced levels of musical expertise and were able to include a wide range of music in their programmes. The programmes also differed in the extent to which the ensemble repertoire was taught in the small group lessons. Creative activities were included in all programmes. The nature of these differed depending on available resources.

Extent of partnerships and networks

Projects differed in the extent of the external partnerships that they had and the nature of those partnerships. Having a range of different partnerships, cross sector, as well as with other music organisations emerged as important to successful progression for young people. Some programmes were well networked, while others had more insular approaches.

Ease of collecting progression data

Collecting data on young people's musical progression proved difficult for all of the programmes for several reasons. The children transitioned from primary school to several different secondary schools which meant that maintaining contact with them was difficult unless they attended extra-curricular activities. Academies provided particular challenges as they are not required to report data and this particularly affected Nottingham where all secondary schools are now academies.

Where young people were attending *In Harmony* extra-curricular activities their progression was easier to establish. Where there were strong partnerships with other musical organisations, information about progression might be obtained but if the young people were making music informally with no formal tuition or ensemble activities monitoring progression was very difficult.

Funding

Programmes differed in the level and sources of funding available to them with Liverpool drawing in resources from a wide range of private trusts and donors. In Newcastle, the school itself had taken a lead on fundraising. This had an impact on the resources available to support the development of the programmes.

Capacity

Funding also impacted on the available capacity within the programmes which differed greatly. Some programmes had project management/administrative staff which supported their capacity in this context, to provide pastoral care, to track children and young people and to gather data. In some projects musicians were on full time contracts whilst others offered sessional contracts. This impacted on the allocation of time and resource and accounts for some differences in delivery and approach.

Strengths

There were strengths across the programmes that are worth noting. For example, Telford appeared to be particularly effective in engaging SEN pupils. 'Our after-school orchestra roughly corresponds to the school SEN numbers (32% of pupils have SEN), 30% of the 64 after-school orchestra attendees have SEN.' The Liverpool team's data gathering is strong in order to support the ongoing evaluation and research programme, whilst Nottingham has integrated *In Harmony* provision into the mainstream music hub provision. This suggests that there is great potential for peer to peer learning across the programmes.

The differences between the programmes appear to have a material impact on their level of success in retaining students as they transition. For example, there is no doubt that access to free and extensive transport in London supports the ongoing progression of the Lambeth young people whilst the close involvement of the Liverpool Philharmonic orchestra provided role modelling that enhanced retention. Table 3.1 sets out the key comparisons between the programmes.

Table 3.1: comparison of the programmes

	Lambeth	Leeds	Liverpool	Newcastle	Nottingham	Telford/Stoke
Start date	April 2009	January 2013	March 2009	Autumn 2012	January 2013	Autumn 2012
Lead organisation	Music Hub	Opera North	Royal Liverpool Philharmonic	Sage Gateshead	Nottingham, Nottingham Music Service	Creative and Active Communities Team, Telford & Wrekin Council
Number of Schools	3 primaries	3 primaries, 2 Children's Centres	2 schools and a Nursery and Children's Centre	1 primary	4 primaries Integration into music hub provision	1 primary and a secondary
Reach (2015/16)	600	1,100	868	214	1773	624
Secondary Schools		6	10	9	16	5
KS3 Progression	Nucleo	<i>In Harmony</i> Hub, choirs, Yorkshire Young Musicians, Opera North Children's Chorus, Opera North Junior Strings	Liverpool Philharmonic Youth Company and Resonate Youth Philharmonia	WNSO, CAT, Saturday Step Up programme at Sage Gateshead	Music Camp, Area Band Network, RHYO Connect, Intermediate and RHYO, Band Factory, Friday follow on	Nucleo Orchestra for years 4-9; sectionals and creative sessions
Extra-curricular activity	Nucleo North instrumental and ensemble programmes, holiday courses, mentoring programmes	Practice clubs, choir, Opera North Children's Chorus, Yorkshire Young Musicians and Opera North Junior Strings	After school clubs – Everton Mini Strings, Junior Philharmonic and Youth Philharmonia	After school tuition, adoption of second instrument; West Newcastle Symphony Orchestra	Ensembles and residential activities	Orchestra, Ensemble, Lunchtime practice clubs and choir
Instruments	Strings, woodwind, brass and percussion	Singing as well as strings	Strings, woodwind, brass and percussion	Strings, woodwind, brass and percussion	Brass, Woodwind and Strings	Strings, woodwind, percussion and brass
Partnerships	Holst Orchestra, Southbank Sinfonia, London Cello Society.	South Leeds Youth Hub, University of Leeds, MEH: Leeds Music Education partnership, Yorkshire Young Musicians, IVE	University of Liverpool, Hope University and LJMU; Resonate Music Hub; The Shewsy, West Everton Community Council	Music Partnership North (Hub), Culture Bridge North East, Riverside Playgroup and Community Health Project, Cornerstone Family Group, West End Women and Girls.	NMS. Sinfonia Viva. University of Nottingham, County Youth Orchestra.	Stoke-on-Trent City Music Service, The North-West Midlands Music Education Hub, Telford & Wrekin Music service, Royal Birmingham Conservatoire, Manchester Camerata
Location	Urban – critical mass	Urban conurbation	Urban conurbation; primaries in one community	Urban conurbation	Urban conurbation; Primaries spread throughout the City	More isolated
Professional Orchestral Musicians	Yes	Yes	Yes	Yes	No	No
Funding	ACE/DfE Schools	ACE/DfE, Trusts and Schools	ACE/DfE, PHF, private donors 61% of funding from non-ACE/ Department for Education sources in 2016/17	ACE/DfE and School fundraising	ACE/DfE Schools	ACE/DfE Schools
Research/Evaluation	Evaluation of pilot years		Since 2009 – now developed into a research framework	Evaluation in conjunction with Institute of Education		SEN report 2015

3.2 Benchmarking against other programmes

Three other programmes were considered as part of the research to enable comparisons to be made with other provision with similar aims: The Nucleo programme; London Music Masters and Sistema Scotland.

It is also important to mention Sistema England. The charity has adopted a national remit to build and serve the Sistema and ‘music for social change’ community, working with four *In Harmony* programmes¹ and two independent Sistema programmes² for shared teacher training needs, international cultural exchanges and to deliver the Sistema England Young Leaders programme with the most committed young musicians from each programme. It works in partnership with other organisations who are active in this field and acts as a major instrument donation bank, transferring used instruments into the hands of young musicians. Sistema England provides opportunities for additional activities related to leadership, engagement with other Sistema-inspired programmes internationally and the reuse of instruments.

The Nucleo programme

The Nucleo Programme is a social action programme in North Kensington that uses the pursuit of musical excellence as a way to enrich the lives of children, young people and their families. Its philosophy is of fun, dedication and teamwork and it is open to every child, completely free of charge. The programme is focused on orchestral playing and performance. The programme currently reaches 250 children from age 2 to 18. It recruits from 32 primary schools and eight secondary schools. It operates everyday as an out of school activity. Fixed times are assigned for the younger children but there is more flexibility for the older children. All participants have to attend for at least three evenings every week and on Saturdays.

The main challenge faced by the programme is the academic pressure on young people at secondary school particularly as they approach their GCSE examinations. There are also challenges for the older children in getting to the sessions as many are at school until quite late and have a considerable distance to travel. The sessions for those at secondary school run from 5 to 7pm but some students struggle to get to them in time. The musical groups are based on ability rather than age which can create problems as to when to have the activities as some children are at primary school others at secondary. Much of the session time is based on one full orchestra with sectionals going on around it. Some students go to the London Sistema orchestra on Saturday and are at the Nucleo for the rest of the week. There is flexibility for the older students on which days of the week they attend. There is no advertising as they do not have spare places available. Parents find out about the Nucleo by word of mouth.

If young people are interested in musical activities in other genres the programme staff has knowledge of where to advise them to go but generally the programme is self-contained. When the young people leave they have to buy instruments and are given advice about this. There is a scholarship scheme for the more advanced students where they can have individual lessons. The parents are asked to make a contribution to this.

London Music Masters

This programme does not articulate a specific aim but rather a philosophy:

‘We believe that music is of inherent cultural value and that it can have a lifelong impact on the social, educational and cultural development of children and communities. Therefore,

¹ Lambeth, Liverpool, Newcastle and Telford/Stoke

² The Nucleo Project and Sistema in Norwich

we are working towards a world where everyone has access to extraordinary music. From our vantage point as a charitable organisation providing music tuition to children and career development support to the brightest young artists of our generation, the motivation to change this narrative is clear. Increasing diversity in music or the arts is more than an issue of social justice. It is about improving the quality of the art itself. Embracing a plurality of ideas, cultures and life experiences inevitably leads to more nuanced, relevant and creative outcomes.'

The programme provides musicianship classes for reception children. They currently work in seven schools and teach about 1,500 children, these numbers reflecting the delivery of musicianship classes for all year groups. The staff work with the class teachers and ideally on alternate weeks the class teachers take the music lesson. Alongside that the class teachers receive training and in class support when needed. The focus is on strings and children begin learning either the violin or cello in Year 1 and take their instruments home usually after half a term. They have two large group lessons with about ten children and two teachers and a 20 minute lesson with just two children.

Parents were encouraged to attend lessons and where this was not possible they were sometimes provided with videos so that they could support their children. The children also do creative projects, have the opportunity to sit in an orchestra and meet musicians and can take a music medal to celebrate what they have achieved. New staff receive intensive training including peer observation by external professionals, a music or classroom management specialist.

At the end of Year 2 teachers are asked to recommend which children should continue. This is usually about a third of the children, selected either because they have an aptitude for the instrument or are very committed. Music Masters work closely with the schools during this process. Funding is a constraint in enabling more children to continue.

In Year 3 those continuing have group lessons and a 30-minute individual lesson. In two schools where the programme has grown there are orchestras. In Year 3, the creative work continues with a focus on improvisation and composition and in the upper years of primary school electronic music. There are lots of large scale performances, which include solos and groups. In year 6 there is a graduation ceremony and they can take an examination if they wish.

There is also a pathway strand. The criteria for inclusion in the pathways are musical aptitude, financial need and belonging to a community under-represented in classical music. This is about musical potential and the children's ability to complete at junior conservatoire auditions at the end of year 6. There are 11 children at junior conservatoires. These children get an additional half hour individual lesson. Five times a year they have a lesson with a conservatoire teacher, in the company of their own teacher so the teacher can learn as well. They also have master classes and work shopping opportunities. Most children who complete the programme are between grade 3 and grade 5 on average. There is a summer orchestra course and master classes with artists. Alumni are invited back to holiday courses.

Although there are no formal partnerships, the team have good connections with other musical groups in the borough and can point children in the right direction to other kinds of musical activities. They are currently working on issues relating to the children developing leadership skills and how they can get the children's voices heard in the programme.

Challenges include the engagement of parents but the team adopt clear strategies to surmount this. Parents are given information about the local secondary schools' music provision; in Year 5 they meet with all of the parents and talk to them about their aims for the future, what's available to them and what they can take part in. Alumni also talk to

parents to explain how they fitted in their music activities with school work. Parents are given resources to support their child's learning and encouraged to get involved in the lessons. Funding can be a challenge for some parents but some schools offer music scholarships and the team make parents aware of available grants from charities which can support tuition. A further challenge is to engage with the secondary school so programme staff make contact with the secondary schools which the children are going to, to ensure that they have all the information they need. They keep in touch with the young people throughout, carry out surveys to obtain feedback and their alumni base is reported to be increasing.

Sistema Scotland

Sistema Scotland aims to create permanent social change in some of the most deprived communities in Scotland. In this sense, it is perhaps closer to the original aims of the 2009 *In Harmony* pilot programmes and to the Sistema movement as a whole:

"We use participation in our Big Noise orchestra programmes to change lives by fostering confidence, discipline, teamwork, pride and aspiration in the children and young people taking part. This enables the children and young people to reach their full potential, leading successful and fulfilled lives. This philosophy has a knock-on effect for their families and the wider community in general."

The team provide an intensive orchestral programme using a variety of immersive music teaching methods delivered during school time, after school and during the school holidays. There are opportunities for growth such as trips and residencies and regular performances keep the wider community involved. The programme is completely free. Around 2,000 children and young people engage regularly with the three established Sistema Scotland centres in Raploch Stirling, Govanhill, Glasgow and Torry, Aberdeen. A fourth centre is due to open in September 2017 in Dundee. Sistema Scotland has c100 staff working across the centres and around 75 of these are contract musicians. Support Workers are employed in all centres to provide pastoral/ behavioural support and family liaison.

The first programme in Raploch, established in 2008, is the only programme where children have progressed from Primary school to secondary. It currently engages with almost 500 children and young people. This is because the Sistema Scotland programme does not start in each area as a whole-school intervention. It starts in Nursery and children progress through from there so in Glasgow, which has only been running for 4 years and Aberdeen, which began in 2015, there are no children of secondary age yet. All children are involved in Nursery and in Primary 1 -3 as activity takes place in school hours but after that the programme is optional and takes place out of school hours.

Children start with musicianship (2 x 30 minutes) in year 1, progress to strings in year 2 (2 x 45 minutes) and after school provision starts in year 3. In year 5 percussion, wind and brass are introduced and by year 7 young people could be attending four nights a week. Two primary schools and a special needs school share a campus- Raploch Community Campus- and that is where Sistema Scotland is based and all activity takes place. Children progress mainly to two local Secondary Schools and a bus is provided after school to transport the young people to the Community Campus. Taxis are provided for the few young people attending three other schools. Importantly the buses are staffed by Support Workers who provide pastoral support to the young people. In 2015/16 33% of secondary age children eligible to join signed up.

Challenges faced are similar: establishing good relationships with families and with the secondary schools. To surmount the challenge the team have concentrated on establishing good relationships with the two secondary schools, liaising with them regularly, supporting the music staff in the school and teaching individual lessons in the schools with the young

participants. Both schools have orchestras and the team support these as well. The music staff also provide extensive pastoral support and engage closely with the lives of the young people participating in Big Noise including attending GIRFEC Staged Intervention meetings³ when required. The team believe that the keys to successful transition are to encourage out of school involvement as early as possible, deliver provision at multiple levels to ensure motivation is not lost and having strong links with families. Young people are also engaged in decision making through the Youth Board, some adopt Assistant Teacher roles and work experience is supported. The team call this strand of their work 'Pathways to Adulthood'.

3.3 Relevance of the Benchmarks to *In Harmony*

These three programmes are clearly very different and also differ from the *In Harmony* programmes in some senses; and yet there are similarities. Whilst musical progression is important to all three, their focus is also on social development and, in the case of Sistema Scotland, on community development. There are lessons which can be learned.

The attention and time given to engaging parents in the very earliest stages of the Music Masters programme seems to pay dividends as does the ongoing interaction with them including guidance about secondary schools, funding and other opportunities. Very few children drop out of the programme even when they transfer to secondary school because the staff make contact with the receiving school and monitor progression in the period of transfer. Although the programme formally ends in Year 6 young people are encouraged to continue engagement through attending concerts, holiday courses and other activities.

The Nucleo programme provides free access to after school activity across a wide range of schools and relies heavily on delivering according to levels of musical skill rather than age. This is likely to support ongoing engagement as it will motivate the young people.

In the Big Noise in Raploch the role of the Support Workers appears to be key to ongoing engagement along with the nurturing of the relationships with the secondary schools. Food is provided for the young people along with free transport. However, the overarching emphasis here is social development through music - transforming children's lives and empowering communities - which perhaps resonates more with the two original pilot programmes in Lambeth and Liverpool. The Pathways to Adulthood programme recognises that progression in life is important too and supports the young people to develop life skills.

3.4 The distinctiveness of *In Harmony*

The above benchmarks serve to highlight the distinctive nature of the *In Harmony* programmes. The programmes had elements which set them apart from other music provision.

Some of the programmes had been in place for a number of years. Some were about to enter their ninth year of delivery. This created stability and integrated the programme into their communities. Trust had developed within communities and the musicians were embedded and had become role models.⁴ Over time, systemic partnerships had developed in these

³ The Getting it Right for Every Child (GIRFEC) policy is the national approach in Scotland to improving outcomes and supporting the wellbeing of children and young people by offering the right help at the right time from the right people. It supports them and their parent(s) to work in partnership with the services that can help them.

⁴ "This long-term commitment is of major significance as it has allowed trust to be built. Liverpool Philharmonic is there in Everton and is not going anywhere. Partnership-working has placed professional musicians at the heart of the community generating long-term relationships, joint-working across professional disciplines, friendships and trust, providing role models and progression pathways." <https://www.artspromotional.co.uk/magazine/295/case-study/part-place>

longstanding programmes. These connected providers and generated collaboration and more joined up networking and provision to support progression. Cross professional partnerships supported this with lead organisations working beyond their traditional professional and organisational boundaries to develop new approaches to community engagement and social change.

The pedagogy has at its core ensemble work, with the children initially participating in whole class tuition, although they also all experienced small group tuition at later stages of the intervention. The repertoire was not only classical but all programmes included creative/ composition and other musical genres. The programmes balanced in school provision and out of school provision and were inclusive as every primary school child participated. The programmes were also immersive with a considerable amount of time spent on musical activities each week.

3.5 Progression Data

The data gathered across the projects varies greatly in depth and quality and there is no consistency in approach. Therefore, it is only possible to report on what data on musical progression has been gathered to date so any form of comparison is difficult. In some cases, the data provides evidence of progression to secondary school whilst in others it relates to continuation beyond year 4.

We recommend that further work be undertaken to ensure that consistent and deliverable data gathering mechanisms are developed across the programmes.

Table 3.2 sets out the data from each programme which was available to support this research.

Table 3.2: Progression data from each programme

Programme	Progression Data
Lambeth	160 children attend the after-school programme each week from the partner schools or local schools within a mile radius of the Wheatsheaf Hall. The programme works with children from Y3 through to Y13.
Leeds	9 children on CAT access programme and 6 students accessing instrumental tuition; 3 children in Opera North Children's Chorus.
Liverpool	Progression to Secondary School - 54% and 81% for individual years between 2010 and 2015. The range in this percentage reflects children's decisions in each year to continue participating with <i>In Harmony</i> and the higher percentages reflect the earlier years of the programme when overall pupil numbers were significantly lower. In September 2017, 50% of Year 6 primary school leavers are continuing with <i>In Harmony</i> Liverpool into Year 7. Between 6% and 13% each year of total Year 6 primary school leavers since 2009 have maintained full participation with <i>In Harmony</i> Liverpool up to age 16 (to date), with this number rising to 25% of young people who continued with <i>In Harmony</i> into Year 7 still making music at 16 either through the programme, with other providers, or independently.
Newcastle	5 young people in the CAT; 2 young people attending Saturday Step Up; 2016/17 pupils continuing with lessons and taking part in WNSO – 12 Woodwind, 11 brass and 11 violin.
Nottingham	2015-16 DfE return - 48% of children continue to learn after the WCE/IH (year 4) against the latest national figure of 26.6%. From the 4 primaries: 89 young people attend Are Bands; 5 are in RHYO Connect, 9 in RHYO Intermediate and 3 in RHYO.
Telford	12 young people in Nucleo orchestra.

3.6 Summary

There are substantial differences between the six *In Harmony* programmes. The *In Harmony* programmes differ in terms of the length of time they have been established, their aims, the number of participating primary schools, their organizational and management structures, their access to professional orchestral musicians, their geographical location, the number and type of extra-curricular activities, the instruments on offer, the content of the programmes, the extent of partnership networks and the ease of collecting progression data. It is suggested that these differences have a material impact on their level of success in retaining students as they transition.

In Harmony programmes were distinctive with elements which set them apart from other music provision. However, benchmarking against other programmes reveals some learning that can inform the programmes moving forward. For example, they could develop more strategies for engaging parents, particularly in the early stages of the programme; they could strengthen their links with secondary schools to monitor progression; and could consider the use of Support Workers to provide pastoral support.

4 Findings from the literature review

The full literature review is available in a separate report. The key issues to emerge from the literature review are set out below.

There are many potential progression routes for young musicians. Some of these are not through traditional formal education but through informal activities. This can make it difficult to assess the extent to which young people are continuing their engagement with music.

Motivation to continue to engage with music is complex as are the reasons for young people dropping out. Models have been developed to express this complexity. The motivation to engage with music in young people from deprived areas is no different to young people from more affluent backgrounds. The challenges that they face are similar in many ways except for the financial demands of participating in musical activities which they may not be able to afford.

Young people continuing to play musical instruments typically love music, have a strong musical identity and have friendships related to music. They enjoy performing and the positive feedback that they get from it. They have developed effective learning strategies, have positive beliefs about their musical capabilities and have realistic goals and aspirations. They embrace new challenges. They have developed resilience in relation to their learning.

Although some have high levels of commitment to music, young people in areas of high deprivation face a number of financial and practical challenges in being able to progress in music.

Short term music projects have shown that music can provide opportunities for vulnerable young people, who frequently live in areas of high deprivation, to acquire a range of transferable skills and enhance their confidence and aspirations. The short-term nature of these projects means that issues of progression have not been addressed in the research.

Defining culture is extremely problematic. The values underpinning culture at the individual level are closer between countries than within them. Engagement with cultural activities is stronger amongst those from higher socio-economic status groups with higher levels of education, although geographical location and age are also important determining factors.

There are currently concerns about the extent to which employment in the creative arts is dominated by those from more affluent groups. The diminishing role of the arts in compulsory education is seen as a possible contributory factor.

Within the UK most people value music and role that it plays in their lives, as referenced by the sales of records and live shows, downloads and streamed music.

Families play a crucial role in supporting young musicians, particularly in the initial stages of learning. As young people become more independent they continue to need practical support to actively engage with making music.

The challenges facing families of low socio-economic status in supporting their children's musical activities are considerable. The cost of tuition and participating in extra-curricular ensembles may be more than they can afford. They may also face challenges in transporting their children to activities.

Peer pressure is particularly strong in adolescence. To sustain musical engagement when it is not considered to be 'cool' to play an instrument requires young people to have a strong musical identity and friendships which are supportive of musical activity.

Educational systems can be more or less supportive of music education. In the UK, there are considerable challenges to the provision of music in schools. The National Curriculum is no longer compulsory in schools which have become academies or free schools. In both primary and secondary schools, music provision is variable; while some is of very high quality, much is considered by Ofsted as unsatisfactory. Increasing financial pressures have challenged schools in terms of what they can offer. At secondary level, music provision is declining in many schools, in part due to the unintended consequences of other policies, and financial restraints.

The implementation of Whole Class Ensemble Tuition has provided the opportunity for all children to learn to play a musical instrument. The programme has had mixed success although it can be successful when the senior staff in the school are committed; the teaching is inspirational and of high quality; and where there are affordable progression routes within the school to ensure that children can continue to learn to play when the programme ends. The best programmes include musicianship classes prior to the WCET followed by ongoing whole class tuition paid for by the school or large group electives which enable parents to afford the lessons.

Evaluations of the *In Harmony* programmes have shown a positive impact on the participating children and their families. The data on the extent to which children from the programmes continue to engage with music when they leave primary school is limited. Where long term data are available there is variability between cohorts in progression. Successful progression requires there to be available and suitable progression routes, excellent partnerships with transfer organisations and a strong commitment to music from the young people themselves.

The transition between primary and secondary school is a critical time for young people to make decisions about whether to continue with playing an instrument. Having a strong musical identity, positive self-beliefs about music, and friendships within musical activities contribute towards young people's ongoing engagement. Positive transitions can be supported by teachers, parents and music education providers, be they schools or other organisations.

Informal learning, because of its relatively low cost and the use it can make of technology may be a favoured musical progression route for young people from disadvantaged backgrounds, although it does have limitations.

The importance of developing partnerships between organisations for young people to successfully progress in music cannot be over stated. There are many possible progression routes which young people can choose to follow. No single organisation can provide them all. Music Education Hubs have a critical role in ensuring that they are aware of and include all local providers within the hub.

Music Education Hubs have the potential to resolve many issues relating to musical progression. It is part of their remit to ensure that clear progression routes are available and affordable to all young people. While there is some exemplary practice, in many cases, hubs have not adequately met this challenge.

To conclude, for young people to progress in making music they need to be committed and have a strong musical identity. There need to be appropriate, accessible and affordable progression routes for them locally and they and their parents need to know about these

routes and be offered guidance about how to negotiate them. Young people from areas of high deprivation also need financial support to enable them to have lessons and participate in ensembles and holiday courses.

5 Factors contributing to successful progression: young people

5.1 Commitment to and passion for music

The young people, whether they were about to transition to secondary school or had made the transition previously were all committed to making music. This was commented on by staff, parents and the young people themselves. Fundamentally, young people wanted to continue if they had a love of and passion for music. This intrinsic motivation is what drove their ongoing engagement. This was apparent from the comments of parents:

'He gets up at 6am on Saturday morning to get two buses to get to Saturday school. It takes 1.5 hours. He wakes me up – come on mummy we must go!.' (Parent)

'He wants to be a musician. Before In Harmony he was all about sports but that changed. He was crying the other day saying that he hoped he would be able to continue and have a trombone when he got to secondary school.' (Parent)

The young people themselves indicated that their love of music motivated them to continue:

'I want to be a musician – 100% I know that and I will stick with it because of that.' (Year 10 student)

'I carried on because I love it and it's an amazing opportunity.' (Year 8 student)

'I love playing my instrument.' (Year 6 student)

'The love of music. My wanting to keep on doing music. I had a lot of clubs going on and I decided to do music instead of the clubs.' (Year 9 student)

One student indicated that if you are passionate about something you should overcome all obstacles to ensure that you can do it:

'If it's something you love doing nothing should stop you from doing it.' (Year 10 student)

A head teacher of one of the primary schools pointed out that as the young people transferred to secondary school it was their choice as to whether to continue with music but that they have been given the opportunity to develop a love of music through the programme:

'The responsibility and impetus lies on the child. Eleven, 12, 13 years old they develop other interests in life. We've got to build it in as part of their culture. We give them such a safety net of success. All they know is that music brings joy. It brings happiness, it brings success, aspiration and then hopefully, when they leave they choose to continue it.' (Headteacher)

At the same time, there was a recognition that some may not want to continue:

'Some children may just have had enough – the compulsory nature of it might demotivate them.' (Headteacher)

The social aspects of the programme were also important and in some cases more important than the music:

'For the majority, what keeps them on board is the music, along with the social, a 60/40 split. For some it's the other way around, 70% social. That boy (trombone) is a good example. He comes for a laugh and a joke. He's not progressing much but he is learning

something.’ (In Harmony team)

The commitment made to the programme by young people was important in supporting progression. When they had invested time in the programme they tended to want to continue:

‘I’ve put in all this effort so I want to continue it.’ (Year 7 student)

‘Cos we’ve been here for so long. We grew up playing instruments and just to give up would seem like a waste so that’s why I carried on.’ (Year 8 student)

Even when there were the pressures of examinations young people still wanted to engage with *In Harmony*:

‘I made a conscious choice when I was six to take part and it was all out of school activity. I joined because I wanted to do it and I still do. But, with revision weeks and exams I have had to make choices between concerts and revision. But, I will be back, I am not giving up now!’ (Year 9 student)

Case study 5.1: Passion for music and finding like-minded friends

‘My daughter is 14. She started In Harmony in Year 7 having learned violin at a non-In Harmony school. She happened to find out about In Harmony from her friend who was already coming here. Her passion has always been playing and writing music. When she came here everything for her literally blossomed. She’s in her element. Before she was unconfident, people couldn’t really relate to her being a musical person and if you could see her now, everything has come together. Now there’s a group of them that she can relate to. They’re into the same thing. So when we get to the Summer holidays she doesn’t want it to end, she wants it to continue. She has found her platform and this place has really fed her passion. I’m so happy that she has found this place because if not it would be like her brother. He played at primary school, saxophone, and when he got to secondary school there was no place like this so that died away from him.’

5.2 Sense of community and friendships

In Harmony team members, parents and young people commented on the sense of community which was generated by the programmes. The *In Harmony* staff recognised that they created a place where the young people could be themselves:

‘I think the most important thing is how the social aspects work with music. Everyone here is part of a community, really trying to engage them. If you want people to learn they have to feel like they are having fun. It is not in doubt that the happiness of the children has been improved by the programme. It’s a place where those Year 5, 6 and 7 kids can be themselves. They just enjoy that space, that place, those activities all associated with the orchestra.’ (In Harmony team)

‘This is like a home to the children. It is right in the community and they feel safe here. They feel comfortable here.’ (In Harmony team)

Parents indicated that they did not have to pressure their children to attend:

‘My children [aged 12 and 15] are very happy to have come to In Harmony and have been coming to after school club. Some have said to me you must push them really hard to get them to go to In Harmony but I didn’t have to push them at all. Of course, there are times when they are stressed out and everything and tired but in general they really, really like

going. It is a social thing as much as the music. The combination of the two is just so good.'
(Parent)

One parent not only outlined the benefits for her child but also how it supported her with child care:

'My daughter has been in In Harmony since Year 4 and she's excelled. She's grown, she's got so much confidence now, especially performing in front of a large crowd. She's gone on leaps and bounds. I don't know what I would do without In Harmony. It helps with after school, the instruments, concerts. It also helps with part of child care, being part of a community for my daughter and myself. It's a community.' (Parent)

Young people appreciated the egalitarian, non-competitive and supportive environment that programmes provided:

'I didn't want to take grade exams as I liked the In Harmony approach where you can take as much time as you want and there is no pressure. The team are supportive and have helped me to learn music but also to develop as a person. I was treated the same as everyone else and because we all played there was no looking at someone and saying they are better off than me!' (student aged 19)

This egalitarian approach was reflected in the way that in one programme the first violins took it in turns to lead the orchestra:

'I'm a first violin. We don't really have a leader. We change seats every now and then. So whoever is sitting at the front leads.' (Year 8 student)

The young people were reported to appreciate opportunities for socialising, meeting new people and many cited strong friendships with like-minded others as supportive of continuing to engage.

'We're getting children bringing friends from their new school that didn't come to this school. The friendship thing is definitely important. For me break time here is one of the best times. It's not just the music. The music can draw you in, but you can't just rely on the music and you can't just rely on inspirational teachers. It's got to have all the different strands. Squash and biscuits. That helps as well.' (In Harmony team)

'They form firm friendships and if this group can stay together after progression to secondary school this will keep them engaged – the social networking side is important.'
(In Harmony team)

The young people valued making new friends and meeting outside of *In Harmony*:

'It's boring at school because you're sitting with people that you see every day of every week of every school term. In Harmony you see new faces, sometimes you see old faces that you haven't seen in a while and it's just like kind of getting to know each other more. Sometimes I meet my friends outside of here. Maybe there's like a birthday going on. We invite each other or there's a festival. Sometimes like when there's a festival one of our teachers hands out leaflets and we all meet there.' (Year 9 student)

In one programme, the younger children had playtime which provided opportunities for mixing with children from other schools:

'So, they play outside and then the groups change, so it is not just their own school.'

The same programme also had a homework club prior to the start of the after-school activities. This was highly valued and contributed to the sense of community:

'Playing before or doing their homework together, helping each other out, it's a place they feel that they belong. As they grow up through their teenage years it is such an important thing to have. Gives them confidence.' (In Harmony team)

Also important was the impact that *In Harmony* could have on perceptions of playing an instrument in the community:

'I think the culture has changed. Walking around with instruments is the norm rather than the exception. There are role models now.' (In Harmony team)

5.3 Relationships between staff and learners

Excellent relationships with staff contributed to the sense of community. The children and young people felt valued and appreciated. The parents were aware of this:

'The staff talk to them about stuff which is nothing to do with the music. They have good relationships, good rapport.' (Parent)

The staff were able to relate to the young people:

'One of our trainee teachers is a wonderfully gifted teacher. He understands the children and can relate to them and the challenges.' (In Harmony team)

The young people themselves commented on the support that they received from staff:

'The teachers are all really supportive, like after you've known them for so many years you start to feel like they are part of you inside. When you like need something or have trouble doing something they are always there to help you. They are really supportive.' (Year 9 student)

The contrast with other musical environments which the children experienced was marked:

'She got into music college on a funded place but that was too difficult, far too intense. She couldn't cope with it, far too stressful but in In Harmony, these guys are trained. They're on the kids' level. They can talk to the children. The kids love them.' (Parent)

5.4 Learning and achievement

The children and young people participating in *In Harmony* programmes had access to a wide variety of activities including varied genres and repertoire, creative opportunities, singing and performance. Through these opportunities they developed their musical skills.

'We don't see this as a classical orchestra. We do Western classical music but we give them a range of experiences as well, jazz and gypsy music, film music. X heard a song on the radio and arranged it for orchestra. I think success is when we say to the orchestra, "which piece do you want to play?" and some will opt for classical music and others for a popular song. The children can make an informed choice about a particular piece. We've done some pieces where the children dance at the same time. We like to try different things.' (In Harmony team)

There was variability between the programmes in their pedagogical approach to the ensemble activities. In some programmes, the small group tuition was very closely linked to

the ensemble work. In others, they were independent of each other, although if children were experiencing difficulties with the ensemble repertoire this could be addressed in the small group tuition. One programme had set out objectives for each year group but allowed the teachers to use their own repertoire and approach to arrive at those outcomes. They believed that this was successful because the teachers could use repertoire that enthused them.

Pressures on the curriculum in schools and concerns about the outcome of SATs had led one programme to explore how they could achieve more in less time:

'The change over the years has been in relation to the level of immersion. When we first started we were doing a lot more, but pressures on curriculum, worries about SATs and so on, I think we discovered that there is a saturation point where the children don't learn anymore and then you can almost have the reverse of what you are trying to achieve. That's forming part of our learning going forward because we're exploring how to do less.' (In Harmony team)

The children and young people valued the opportunity to improve:

'I enjoy it 'cos you get to spend time with your teachers and your friends and you get to improve what you're good at.' (Year 7 student)

The staff recognised the importance of the children and young people being able to achieve:

'It all happens through them participating in the music, trying to get as good as they can and I can't see any other things where you see that so positively.' (In Harmony team)

Ensuring that young people were able to progress rather than remaining at the same level was important:

'The challenge is how do you keep them progressing on the instrument? If they just play in an ensemble it's going to plateau. Engagement and progression are wrapped up together to a certain extent. If you stop progressing, a certain amount of the enjoyment is going to have to go from that.' (In Harmony team)

Having a sense of achievement was crucial in relation to children continuing to play when they transferred to secondary school:

'We need to get the in-school progression right. We are only just beginning to get the foundations for the teaching being laid out. We did have problems in school with progression for the first couple of years. We are now beginning to get that right so the kids in Year 6 are more advanced. They're further on with their instruments. They get more from it. You would hope that they would enjoy it regardless of the standard but if you get better at something you tend to enjoy it more. You can see the attainment of Year 6 and the appreciation of playing their instruments and I would hope that more return when they transfer to secondary school.' (In Harmony team)

Secondary school ensembles were sometimes seen as not offering sufficient challenge:

'The music in school was similar to In Harmony. We were doing music from the movies but, like, simplified, and I felt like I was going down a grade. It was too easy, so then I come here and it's more challenging; you like look at the music and, "what is this?" Then you start to learn it and you feel better cos then you're like, "I can play this."' (Year 9 student)

Music teachers in schools were not always sympathetic to young people wanting to be challenged and not wanting to work with others of a different standard:

'I used to play in my school orchestra, but I didn't really like it because they'd got, like, kids who had just started playing the instruments and I felt like I was, they were just bringing me down a bit. It was too easy and then when I told my music teacher that I wanted to leave the orchestra, she got really defensive and called me selfish, just because I wanted to play elsewhere. (Year 10 student)

The older children in particular recognised that they needed to be challenged and appreciated that this might come from a range of music:

'In Year 6 we wanted to play pop music but then as we got more advanced I think we all wanted to play more advanced music which is usually classical.' (Year 10 student)

Case study 5.2: Support for young people interested in other genres

Tracy was in Year 8, played the viola, recorder, cello and was trying to learn the double bass. Her main instrument was the voice. She wanted to be a singer.

'I've been singing before I started at primary school. I sang for the Year 6 assembly, I was also in the show. I sing sad songs, slow songs, sometimes pop songs. I want to be a professional singer like Adele or Ed Sheeran. I write songs. I make up songs at home. My Mum records me singing. Sometimes I have the viola in the background. My Mum would like me to be a singer or something on those lines.'

There was a family background in popular music, singing, playing the drums, rock, hip hop. She says that *In Harmony* has really helped her as the extra-curricular activities allow her to do the kind of music she likes doing, what she really wants.

Case study 5.3: Example of focus on attainment

Emma played the violin and was in Year 6. She attended extra-curricular *In Harmony* activities twice weekly. She had auditioned for and been accepted at a specialist performing arts secondary school. She intended to carry on with *In Harmony* activities following transfer. She wanted to be a musician. For her, the challenges she raised were about mastering her instrument:

'Sometimes when I play fast music, it's getting my fingers round it. Sometimes making a mistake in the music. Sometimes when I'm practising a difficult piece I get the times wrong. I have to try again, again and again. I just need to carry on and work on it. I need to concentrate and keep my head down. I practice, three or four times a week, sometimes for two or three hours.'

Her teachers have encouraged her to do music and her parents are supportive.

5.5 Practising

Most of the young people who were interviewed reported that they practised and accepted that this was necessary for them to make progress:

'To be a musician you need to work as a team and put effort into practising. I practise an hour a day, regularly, most days. It's easy to practise. I practise in my room. I'm just starting to learn the scales for an exam. I practise pieces from school. I practise when I'm bored.' (Year 8 student)

The young people recognised that they had to persist:

'Put all effort into it and keep going. Take every opportunity to practise just improve on what you're doing on your instrument.' (Year 8 student)

Several young people indicated that they did not like to practise on their own. This was particularly relevant when the focus was on the ensemble repertoire:

'I think it's hard to practise when you're on your own. You don't know how the rest of the orchestra parts sound. You need the rest of the orchestra to learn your part.' (Year 9 student)

It was not possible for all young people to practise at home. Some were able to practise at school:

'I try to practise at home but my instrument is quite loud (trombone). I practise at school. There's practise club on Wednesdays when anyone who plays an instrument or sings can go. I do there every Wednesday to practise my stuff.' (Year 9 pupil)

'One which has cropped up recently is that we've found some children can't practise. So, we've decided to get around that by setting up a practise club at school which we are just beginning to get off the ground. We are getting some success with that.' (In Harmony team)

5.6 Choice of instrument

It was important that the children had the opportunity to change instrument, particularly if they were unhappy with the instrument that they were currently playing:

'My daughter is not sure whether she is going to carry on (Year 6). She plays the cello. She wants to change instrument but she hasn't been allowed to do that. That's playing into this. They've got some musical stuff at secondary school but she wants to try the drums or trumpet.' (Parent)

Some programmes had recognised the importance of children playing what they perceived to be the right instrument for them:

'It was some who weren't getting on very well with their string instrument after three years and by that point they're getting somewhere but they're not progressing far enough and they're resistant and we think maybe they would benefit from something else. So, we've moved them on and changed their instrument and some of them have really flourished.' (In Harmony team)

The opportunity to change instruments was key to maintaining engagement in some cases:

'It was really simple, I just didn't like my violin any more so when I could change to flute I did and now I know I will continue.' (Year 7 student)

5.7 Transferable skills

Parents and teachers referred to the way that the programme developed transferable skills. Some parents commented on the impact on concentration:

'The impact on the kids is enormous, the concentration. I've got nephews in other schools and the difference is huge. Our kids can sit there in a massive big place listening to classical music without coughing or fidgeting and sit there and be well behaved for that length of

time. There's not many primary kids who can do that. We've got SEN kids as well and they can do that.' (Parent)

One parent emphasised the impact on learning more generally:

'These children are dedicated to this. Other areas of her learning have come on in leaps and bounds because of this. Without a doubt it is the music.'(Parent)

Some parents recognised the impact on confidence:

'Their confidence has gone up sky high. She says she's really nervous but she seems calm.' (Parent)

'The music brought my daughter out of her shell into a confident young lady.' (Parent)

Some of the older students were also able to reflect on the wider benefits of participation:

'You learn things from it that you don't learn at school. You learn lots of skills for life and you make links with people, like being able to talk to new people, like being able to work on things, so like, team work, listening to others. So even if you don't want to do music for a career, in five years' time you'll have those skills and you'll be able to say I learnt this in orchestra and it will have paid off.' (Year 10 student)

The young people were also able to develop leadership skills from the mentoring that they were engaged with. This was recognised by staff and parents:

'We have the older ones coming in to the younger ones in sectionals and mentoring then through that and it makes it a good environment. (In Harmony team)

'It's good for them to be mentoring the younger ones.' (Parent)

Case study 5.4: Personal development through In Harmony

Mark is now 19. He started *In Harmony* in Year 6. When he moved to secondary school he returned for orchestra after school. He continued to play until he was 18 when he progressed to college to study social care and child development. He now volunteers and supports the programme as part of his college placement.

'I would love to be a teacher but maybe I will end up working in music education or even gallery education. None of this would have been possible without In Harmony. The Canada trip was one of the best experiences of my life. In Harmony has given me the opportunity to meet new people, expand my social circle, develop life skills, grow more confident and it helped me to focus and know what I want to do with my life and feel able to do it my way without pressure from anyone else. I loved the residencies and helping younger players and it helped me to develop my teaching skills. The musicians helped us to develop as people as well as musicians and I will always be grateful for that'

Mark has two younger siblings who are both playing in primary school.

Case study 5.5: Financial challenges, hard work and the benefits of mentoring

Nikki started to play the trumpet in Year 4. She is now in Year 9. She also plays the drums. She wants to become a music teacher and has used one of the *In Harmony* staff as her role model. Her interest in teaching arose from the opportunity she had for mentoring a primary school child. Her trumpet lessons are funded through *In Harmony* and take place after school.

'I do practice almost every day if I do have the time. I do about an hour every day. You do need to do the exercises. My trumpet teacher says that I've improved massively since September because I've been learning how to properly sightread. I've got to play with children and actually teach them different pieces. My teacher says I am at Grade 3. X suggested that I didn't do level 1 and 2 as we'll be paying. I'm doing Grade 3 about now. I haven't got my own trumpet. I have got one on loan but I will have to give it back when I finish Year 11. I am saving up now. Trumpets are, like, between £200 to £500 so my parents will chip in a little. My parents are very supportive.'

'It'll be a problem when I get to my GCSEs. I will work really hard but I'll still be able to find the time for music. It might be harder because I'll be revising for other exams as well. I will need qualifications to be accepted into a good music college, five good GCSEs. I go to In Harmony England [Sistema England Young Leader's programme] every year and that's where you play in a massive orchestra with people you've never met before, learn to play different pieces. In the In Harmony project there's been mentors chosen by x. I've been given the opportunity to work with one student from my section, to teach, play with him, like get to know him quite well. So, we already had a connection and we got given the purple book to like guide us and write down things. It got really good and we've finished it now.'

5.8 Progression opportunities

The programmes recognised that there needed to be a variety of progression opportunities to satisfy the different needs of the young people. This depended to a great extent on the partnerships that they had. In some cases, this involved working with secondary schools:

'When they make that transition from Year 6 to 7 we contact the schools to say these are the children, this is what they've done. They've done it for four or five years.' (In Harmony team)

Other programmes had links with the local music hub:

'We have contacts with the music hub so we are able to know the network. We know enough of all the local projects to say this will work, and this won't work.' (In Harmony team)

This was acknowledged by one young person:

'The hub has helped me because there's teachers that can help me more and they'll help me with the kind of music I like doing and I can do what I really want.' (Year 8 student)

A particular concern was ensuring that there were progression opportunities for those who wanted to go on and become professional musicians:

'There are a few children who want to pursue a career in music and we have to ask if we can meet their needs. The challenge for us, as it's not a fair playing field, is how do we support them or find the right school for them.' (In Harmony team)

One programme had linked with the local Centre for Advanced Training (CAT) and had developed a foundation programme which acted as a transition:

'For the talented kids, there is the Centre for Advanced Training. That is a full day and they will have a one to one lesson on their first and second instrument and then other activities. This is a massive jump from what they get in school. We worked with them to set up a foundation programme which is just a half day of activities which is like a transition for them before going on to a full day.' (In Harmony team)

Another programme continued to support older students and was considering developing a kind of apprenticeship model:

'For some who are older (17,18+) we are still offering support and guidance as far as we can even though we have nothing specific to offer.' (In Harmony team)

'We may develop a learning on the job model for developing staff, an apprenticeship style model. I think we are going to see more of that and I've always said to the team that in time the programme might be led by people who grew up here. We've got more young people who are interested in leadership.' (In Harmony team)

5.8 Summary

Those who had successfully progressed loved music, had friends who shared their passion, viewed the programme as egalitarian and as supportive and appreciated the opportunities for socialising. The sense of community was contributed to by excellent relationships with staff. The children and young people had access to a wide variety of musical activities which supported the development of their musical skills. Having a sense of achievement was seen as important, and ensembles offered challenging opportunities. Participants practised at home when this was possible, but sometimes at school. Playing the instrument that they felt was right for them was important for progression. A variety of progression opportunities needed to be available to meet the different musical needs of the young people. The extent to which these were available depended on the partnerships that the programme had. This was particularly important for those who wanted to go on to become professional musicians.

6 Family factors supporting progression

6.1 Parental support

Parental support played an important role in children continuing to play. The parents who were interviewed were very supportive of the programme and its benefits:

'I wish it could expand everywhere. Every child should experience this. It's so valuable for them to have something outside of school, this type of group. It's money well spent. (Parent)

Where parents were actively engaged in musical activities this supported engagement:

'My Mum used to play the violin so that gave me an inspiration to play it. She doesn't play anymore but she shows me how she used to play when she was my age. She wanted me to play, when she heard that they were doing the violin lessons at school she was like, you should go and join that.' (Year 9 student)

Music played an important role in the lives of some families:

'We came from Eritrea 11 years ago and this is home now. Church and our congregation are important to us and music is an important part of our worship and life. It is mainly keyboards and guitars in church and I sing! I have always wanted him to get involved with music but when he was younger he didn't take to the keyboard. He has now taken to the violin and the trumpet though and I am so proud of him. I support as much as I can but I don't know the instruments and can't read music. I started a music course at college last year but dropped out as I am too busy with work and church and they were all so much younger than me.' (Parent)

Parents were aware of the pressures of school examinations and acknowledged that different kinds of support were required at different times:

'They need different types of support at different stages and ages to keep going. Exam pressure for example hits when they are in year 10.' (Parent)

Although parents played an important role, some programmes had high levels of attainment in spite of the children not having support at home:

'There are some children leaving with Grade 4 and 5 which is great. Not many in primary school can do that. Some of the children who achieve musically the most do not have the most parental support.' (In Harmony team)

6.2 Parental agency

The importance of parental agency emerged in several interviews. One parent had made a conscious choice of primary school to support musical development. That was followed by a choice of secondary school that would also involve significant travel for the family:

'I chose to send Yvonne to this primary in 2010 because it had In Harmony. We lived in x so it wasn't easy to get her to the school but we did it by changing shifts and stuff and I have no regrets. It was right for her and she has loved it. The team have put the effort in all these years and now she is going to secondary school it is our time to step up as I know they can't help with the logistics of that' (Parent)

One In Harmony team member described their approach to supporting parents as follows:

'The purpose of In Harmony is about family and siblings and about community. We have to ensure we provide choices and inform parents and carers about those choices. We have to engage from the early years stage with parents in a whole range of different ways. We have to equip parents to have increased self-determination and to make conscious choices. We can do this in simple ways, playing in the playground and chatting to them, inviting them to sharing sessions, opening our doors, sending texts and making the effort to get to know them.' (In Harmony team)

6.3 Older siblings

Older siblings acting as role models emerged as a recurring theme:

'They play together at home so I am sure they will both continue to play as they go to secondary school.' (Parent)

The commitment of some families was demonstrated by the number of siblings participating in the programme:

'Sibling influence seems important to me in progression. There are lots of examples of sibling groups in the ensembles.' (In Harmony team)

Case study 6.1: Family experiences of In Harmony

Three siblings have engaged with *In Harmony* since 2009 when Mum brought baby Philip (now in Year 4) to Tots *In Harmony*. Emily was then in Nursery and Paul was in year 3. Emily took up violin and later changed to percussion and Paul played Double Bass. Philip is now playing cello. Their Mum used to joke that she wanted a string quartet so needed another child! Parental involvement was good throughout the eight years with Mum attending performances, travelling with the orchestra to London for the Prom and supporting the team in many ways. On progressing to secondary school, Paul dropped playing his instrument. Emily also stopped playing when she moved to secondary school last year despite both being talented performers. Their reasons differed. Emily's teacher changed and she didn't like the new one as much as she had the old one. Paul cited peer pressure:

'They would have laughed at me carrying a double bass wouldn't they?'

However, in both cases the children talk about what they gained from *In Harmony*. It had clearly had a major impact on their life chances and aspirations.

'I have no regrets, I learned so much from playing and I don't think I would be the person I am now if I hadn't had that experience. I think I would have got into trouble as I was easily led but not any more.'

In Emily's case, the team are keeping the door open:

'I may go back to music as I did love it. I was good and it helped me in so many ways to be more focused and to concentrate more. I was such a chatter box when I was little. I just lost heart when my teacher changed and so much else was changing at the same time. Never say never! I know I can pick it up again and they would let me back in as they have said so.'

Case study 6.2: Example of parental agency

Peter is a violin player in year 10, and George, his younger sibling plays double bass and is about to leave Year 6 and progress to secondary school. Both children joined *In Harmony* in the early years, although they did not attend the original *In Harmony* school. This was because the right to take part was extended to children within certain postcode areas. Thus, the parents made a conscious choice to support the children taking part in after school music activity. Peter is moving into Year 11 in September 2017 and will reassess his participation in the light of exam pressure. George is clear that he will continue in secondary school.

6.4 The pastoral role of the programmes

Some of the programmes were making a significant budgetary investment in team members with a pastoral role who were responsible for developing community and parental relationships. One programme estimated that 20% of the total budget was being spent on this kind of support. Pastoral care is important. Parents and young people variously referred to the programme as ‘family’, ‘home’ and ‘safe’.

‘We have a pastoral team who collect children from school. I think this [accounts for our success] in terms of the after-school provision. About 48% of children continue after school, although it varies a bit from year to year. That’s one school, the other school has had less but that has picked up. You may have one cohort which is really involved and another cohort which aren’t.’ (In Harmony team)

Staff recognised the role that the programme played beyond the musical activities:

‘Some are not the most gifted musicians, they really benefit from belonging, and the social impact of taking part. I see the programme as a social action programme for the community.’ (In Harmony team)

There was a recognition that the programmes were not the same and that some had developed in different ways:

‘I see the programme as Sistema-inspired and I don’t think all of the programmes do. That’s fine but the contexts are different. Our extended school [after school provision] is very useful to parents who are working. There is a child care element.’ (In Harmony team)

All of the programmes stressed the importance of the social activities working alongside the pastoral support:

‘Pastoral support is crucial to maintaining [the children’s] involvement and this is also helped by ensuring that activity is as social as it can be and they are enjoying the social side of activity as well as the music.’ (In Harmony team)

One member of staff proposed the concept of a musical social worker as making an important contribution to successful progression:

‘I like the notion of a musical social worker. Pastoral care in primary school is joined up and because of the size of the school issues are known and support is provided. This doesn’t happen in secondary school. Children can get lost as a result.’ (In Harmony team)

There were several examples in the interviews of very difficult circumstances involving children where the teams’ support had been crucial in supporting the child him/herself as well as supporting their musical progression. In one case, we were told of a staff member’s

involvement in children's panel meetings and meetings with social workers which had supported the child through a hugely difficult set of circumstances:

'It was so hard for me dealing with all of that so I dropped out and stopped coming to music. The music teacher helped me so much, staying in touch, listening to me and telling me I could come back whenever I felt like it. I know I behaved badly but they just kept giving me another chance.' (Year 8 student)

In another case, a transgender child had received pastoral support from the team. This contrasted with the lack of support offered in school. Overall, the musicians and programme staff played important roles in children's lives as role models and significant adults that were neither teachers or family:

'Children often confide in us things that they may not be sharing elsewhere. That can be hard and often involves difficult judgement calls.' (In Harmony team)

The programmes also offered stability at transfer from primary to secondary school. This was in part because young people attended the extra-curricular activities over the period of the change but also, in some cases because the same teachers taught in the secondary schools as peripatetic teachers through the music hub as well as in *In Harmony*.

6.5 Communication with families

Programmes recognised the importance of good communication with families. One described the system they had developed for getting feedback from parents:

'We send out for feedback and we always adjust our questions. We send them a link via email. You send a link to them, they click on that link and they can do it on the phone. There is no excuse for them not doing it. They've all got it. We send it by text and email. I also constantly prod the parents when they come to pick up their child.' (In Harmony team)

Several programmes contacted parents directly if their child missed extra-curricular sessions:

'If they don't pick up their child I give them a call to see what is happening. It is very difficult to reach a lot of parents, if they are always constantly working. Our parents seem to be constantly working. You phone those parents and they go, "I'm at work I'll give you a call later," and by that time it's about 10pm.' (In Harmony team)

One programme held meetings for parents to keep them informed. This was particularly important in relation to transition:

'We do a forum every so often. Call all the parents in then talk to them. We've just recently done one for our intermediate orchestra who are in Year 6 to 7. We called all the Year 6 parents in and said "these are the advantages, this is what your child is going to gain out of this." It was a really positive response, I felt. Over half of the parents came, more than I would have expected to be honest.' (In Harmony team)

Another programme was developing a parent forum to address issues. The current issue related to parental pressure over GCSEs:

'With the Year 11, I'm in contact with parents, talking to them to show them that there are different ways of doing it. Our plan is to have a kind of forum with the parents, these are the parents who are telling us that there is a problem and we don't want to lose them. The other thing is making the sessions so enjoyable the child also says "I want to do this." This

does create that clash of child vs parent. We want to avoid that but it's teaching them how to deal with that. The parents have to deal with their child saying "I want to do something, I want to express myself." It's constant communication between all of us. We've done it very well from Year 6 to Year 7 up to 9. We've done very, very well. Year 10 and 11 is the new challenge.' (In Harmony team)

6.6 Summary

Parental support played an important role in children continuing to play, although some children progressed without this. Some parents demonstrated agency, making conscious choices which enabled their children to engage in the programme. Older siblings sometimes acted as role models. Some programmes offered high levels of pastoral support. The support of *In Harmony* teams had been crucial for a few children with extremely challenging circumstances. Programmes recognised the importance of good communication with families. Parents were contacted immediately when children did not attend extra-curricular sessions. Some programmes held meetings for parents, particularly in relation to transition or issues relating to GCSE examinations.

7 Programme factors contributing to successful progression

7.1 Extra-curricular activities

All of the programmes agreed that offering extra-curricular activities early on was crucial to support successful progression. Participation in these activities generated the self-motivation that was critical to developing resilience and ongoing engagement:

'Extra-curricular work is key, and as soon as possible.' (In Harmony team)

'We offer the orchestra which runs after school, which all of the students who move into secondary schools are invited to attend alongside Year 4 and upwards from primary school. Most of the students who continue playing do take up this offer and are actively engaged in this orchestra.' (In Harmony team)

To emphasise the importance of the extra-curricular activities one programme had *'banned the use of the word club, as that's too drop in, drop out.'*

It was particularly important to engage young people in extra-curricular activities before the transfer to secondary school:

'Recruiting them to an ensemble before they leave to go to secondary school is important as this makes them independent learners and ensures they have adapted to out of school engagement.' (In Harmony team)

'The staff here in the primary school support us with getting the kids on board with out-of-school provision. I think we all recognise that this is the crucial thing about maintaining engagement at secondary school. The children have to be self-motivated learners. Participating out of school gets them into the habit. They meet other children from other schools and this helps them in the transition to secondary school.' (In Harmony team)

Following transition, it was important to follow up and contact young people who did not return to the programme:

'In year 7 it's talking to parents and managing that transition giving them a couple of weeks to adjust and then they come back. As long as they're enjoying it, it will then be OK.' (In Harmony team)

One programme held a meeting with parents once a year to explain the importance of engaging with the extra-curricular activities:

'We have a transition meeting once a year to tell parents that In Harmony is not just a primary activity and that we expect the children to carry on when they get to secondary school. We know the questions that the parents are going to ask. We understand now what we can do better and where we can pressure parents, how far we can go' (In Harmony team)

There was some concern that there was too much emphasis on the Year 6 students:

'It is my feeling that Year 6 children are more likely to carry on if they are already engaging with out of school activity when they go into year 7. So, a lot of effort goes into supporting the Year 6 children to take part in after school activity and this can seem unfair as we end up devoting so much time to only a few children.' (In Harmony team)

Staff in the programmes recognised the impact of transition and how it could affect attendance at extra-curricular activities and were prepared to put forward arguments for continuation to parents based on the need for children to have opportunities to enjoy themselves and socialise:

'The challenge in Year 7 is the transition: "I've gone into year 7, I'm tired, I've got lots of work to do". That's usually easily solved as long as the parents are on side. That's about talking to the parent, making sure the parent is aware that we're there to help. And it's also about the social aspect of your child working really hard. Yes, they do need the time out of school to do their homework but they also they need time to socialise and to do something structured that moves forward.' (In Harmony team)

If children continued with the extra-curricular activities in Year 7 they tended to continue through Years 8 and 9. The next challenge came as young people approached GCSE examinations:

'Once they're in Year 7 or 8 it's pretty standard and easy to retain. In Year 9 you start getting um's and ah's but in Year 10 it's like "uh, oh:" work comes in. We've just got to the stage, literally this week, when there's a few parents saying to us "next year they're in Year 11. I don't want my child coming because they've got so much work to do in school." So, the challenge now they're going into Year 11 is how do we set out a programme that furthers their music education but keeps the social aspect, at the same time combatting the GCSE workload.' (In Harmony team)

These issues were also raised by students:

'My Dad sometimes says I shouldn't be doing it anymore.' (Year 9 student)

'It's just because GCSEs are coming up and Mum and Dad want you to get an education.' (Year 9 student)

At least one young person had been prepared to challenge her parents about giving up her musical activities to increase studying time, although she had now recognised the extent of the challenge while still trying to maintain her musical activity, albeit less frequently:

'My Mum thinks I'm lacking sleep and stuff and she thinks I should catch up on sleep and she doesn't really want me to do that much anymore. If they want me to give up I tell them no. I want to be here. I've been here since I was a kid and it was something that took my mind off the stress of school and my parents were like I think you need to focus on your GCSEs so I told them no, I'm still going but now I realise that I do need to focus on GCSEs but when I can, I come back.' (Year 10 student)

There was also an issue of progression within the extra-curricular activities. One programme addressed this by setting up a new orchestra for each cohort group. The children in each of the cohort orchestras then progressed together. This approach recognised the importance of the friendship groups already established.

'It's slightly different when you have the older children [from] Years 9 and 10 and you bring in Year 6s because it's, "why are there a load of little children all of a sudden," and, "it's not as good as it used to be." That's why we've tried to keep it as, "that's your orchestra and you're following the journey together and the next orchestra is not going to come in and upset you, they have their own orchestra and journey."' (In Harmony team)

Another programme adopted a different approach creating a more advanced group, where the children could move to a different orchestra:

'We will be starting a more advanced chamber orchestra for invited students. The entry criteria for this new group will be shared with the students, enabling those not yet meeting the criteria to have clearly defined goals to aspire to. We will also be looking to encourage those students not yet reaching these levels to move into more principal positions within the existing orchestra, thus gaining extra experience in this setting.' (In Harmony team)

The extra-curricular activities set up by several programmes could be accessed by other children in the area. The extent to which this could occur depended on resources.

'We quietly advertise. If we had enough money to run on another day I could advertise more. I'm reluctant to do a big shout-out to everyone because we don't have space. Some of the music service teachers have talked about it, we have music service teachers working for us and we've had some children from other primary schools come through that.' (In Harmony team)

7.2 The commitment of the *In Harmony* teams

The *In Harmony* teams were hugely committed and supportive, doing more than was required of them on a consistent basis. Their commitment to the children and the community was a recurring theme in interviews. Parents described how the members of the team were approachable:

'The main things that have made it possible are actually the team themselves. They are approachable if there are problems. They are supportive and have made it their business to get to know us as well as our children. They stay in touch and I trust them with my child.' (Parent)

Other parents referred to the role of staff⁵ in providing transport:

I rely on x to drive him places – I wouldn't be able to do it without her - with three other kids and work I can't do it myself. I never worry about that as I trust her.' (Parent)

Through the process of transition, it was crucial to maintain contact:

'Contact is key. Once they are gone from vision they're lost. How we keep in touch with them is the major challenge for us as a team.' (In Harmony team)

Issues of maintaining contact were made easier when the same staff were involved:

'The music team are the same for in school and out of school provision and that is important as it creates consistency and makes the children feel safe when joining out of school classes.' (Parent)

The staff described the strategies that they adopted when children did not return to the extra-curricular activities after transfer:

'If children don't turn up to rehearsal on the first week back after transition to secondary school, we're straight on the phone calling, chasing. On occasions, I've gone to the house and knocked on the door. That's where we differ from other provisions.' (In Harmony team)

⁵ All staff working on *In Harmony* programmes are DBS checked

The relationships between the music tutor and the child were also critical. One programme referred to this as ‘catching the child’:

‘It is in the personal connection, the knowledge of their background and needs. They can slip through the net if this is not there.’ (In Harmony team)

‘Personal contact is important. I bumped into the twins and they hadn’t known that they could still access provision but they are now. Keeping the lines open is important. They can drop off in Year 7 but come back when they are ready. They are much more likely to continue of their own free will.’ (In Harmony team)

7.3 Performance opportunities

All of the programmes recognised the importance of performance opportunities in engaging the young people and their parents. They needed to be frequent and on occasion in prestigious venues:

‘Performance opportunities are important for confidence.’ (In Harmony team)

‘Concerts are very important, just for morale. When we do a concert, every kid is twinkly eyed. “Wow, what a performance, that was really good.” The majority of performances they like, they talk about it afterwards. The concerts really do bring everyone together. They feel the pressure but afterwards they really do reap the rewards.’ (In Harmony team)

Parents were generally supportive of the concerts:

‘We do get good turn-outs for most of our concerts. The older ones; it’s the only time we get to see some parents. They take time off work to come and see the concert and what the children are doing. It’s very important when the children first start to find out what is this thing. If we have a concert there is a momentum. I would say concerts are very important.’ (In Harmony team)

The parents commented on the opportunities that their children had to perform and their impact:

‘She loves performing. I think when my children have said like, “oh, it’s tiring!” I’m always glad when the performance is due and when it is over it is such a boost. The big performances motivate them more.’ (Parent)

‘The concert was amazing. They had the opportunity to meet the professional musicians and talk about their careers. Those big events, it’s just wonderful for them to see what performing is all about. They give us tickets to see other people performing so these kids can see that in the future it could be them sitting there playing the music and somebody paying to come and watch them. It makes them feel confident that they can do it.’ (Parent)

‘The performances are great. I think they get a big buzz from them. It builds up the confidence as well.’ (Parent)

The young people themselves commented positively on their experiences of performance:

‘The first couple of performances you feel like kind of shy, worried that you’ll mess up your notes or something or you’re going to do something stupid that everyone will remember. Even if it does happen you kind of feel that bit inside that playing in front of so many people and recognised by someone maybe and then you get to bigger orchestras and bigger concerts. It’s nerve-wracking at first but then you’re, like, “they’re clapping for me!” They’re

not clapping for that guy or that guy, they're clapping for me. I guess that is what fills your heart with joy. It's all concerts. When you see your family standing there looking proud you feel really happy that you've done something that makes them feel proud.' (Year 9 student)

7.4 Holiday courses

Holiday courses were important in enhancing motivation and many interviewees mentioned the importance of summer schools and camps and the Sistema England Young Leaders programme:

'Music Camp is I think the single most important thing we do. It has the most impact. We tie music in with outdoor education and it helps them to see music as part of their life rather than just being a school thing.' (In Harmony team)

Parents appreciated the activities during the holidays.

'Some of them have been to all of the summer courses. I think it is quite hard work, it is tough but they get a lot out of it. They are happy to do it, to commit themselves. You don't have to push them to go. They want to do it. "Are you sure you want to do it? You'll be finishing at 8pm. You'll be tired." "I want to go." I don't feel like I'm pushing.' (Parent)

Programmes took place at other times in addition to the summer:

'We ran an Easter course where children came and were based in the local university for a week. Over the course of the week they worked with a professional choir. There were about 25 In Harmony children out of the 45 children overall. One dropped out on the first day but all the others stayed throughout. By the end of the week they had all swapped numbers. They were going to keep in touch and all that kind of thing. That was a real success.' (In Harmony team)

The young people valued the opportunities to meet new people and make new friends:

'You get a lot of opportunities that other people won't get, like you get to go on trips and you make new friends.' (Student Year 8)

'I enjoy playing an instrument because it's different and you get to do a lot of things, meet other people.' (Student Year 9)

Case study 7.1: Balancing activities and the importance of holiday courses

Heidi is in Year 6, attends the extra-curricular orchestra and is extremely committed to her music. She attends provision on Saturday and has excellent family support with her grandad taking her on Saturdays. Mum is at every concert and always helps. She has younger siblings involved in the project. She went on the Sistema England residential Young Leaders programme last year and will do this again this year. She passed her Grade 3 in July.

"When I go for the transition day, I plan to ask about storage, after-school clubs and exams. I am going to get as much music as I can get when I get there. I think I will have to work hard to evenly spread my time between music, work and new friends. When I did Sistema England summer school last year I realised that my instrument was important to me and that it gave me better focus and confidence. I liked it before then but it just exploded and changed and I am looking forward to this year. I met players from other In Harmony programmes and it taught me stuff I didn't know before. I have my own clarinet and hope to get into the CAT [Centre for Advanced Training] next year. I

think I will continue with music because of my own determination and the support of my Mam. It could be hard because not everyone is playing and you might feel different and stand out so I will stick with friends that like music.’ Her mother stated: ‘She’s got a better life than me – she gets out more! I don’t force her to take part –she wants to. But she couldn’t go without the In Harmony support as I am tied up with the younger ones.’

7.5 The involvement of professional musicians

The involvement of professional musicians supported progression. Although only one *In Harmony* programme is led by a professional orchestra all aspired to involve professional musicians as much as possible:

‘Role modelling is difficult for us as we don’t have a professional orchestra as a partner. We work with professional players so the kids see diverse faces on the platform.’ (In Harmony team)

The programmes recognised the need to give young people the opportunity to meet musicians:

‘At age 10/11 if someone wants to become a musician it’s our responsibility to show them as much as possible of what it means to be a musician. We offer that and what it means to be a professional musician. We have pathways available, more specialised training. We can guide and support other activities. Wanting to be a musician comes from within. We can support that inner drive which will help them become resilient.’ (In Harmony team)

7.6 The role of primary head teachers

The critical role played by very supportive primary head teachers was repeatedly raised as important to successful progression.

‘The schools we are working with are really co-operative. We managed to put on a very nice assembly performance at one school when Ofsted came around and they have started to take music more seriously since then. They are really pleased with the music in school.’ (In Harmony team)

Where finance was limited for the programme, some primary schools helped with administration, for instance, booking coaches, supporting trips, writing to parents.

7.7 Partnerships with other organisations

Excellent relationships with partner and progression organisations were crucial to young people’s progression. The extent of the formal partnerships which programmes had varied enormously. There were informal partnerships with the other *In Harmony* programmes and some students could access the summer residential Sistema England Young Leader’s programme.

In most areas, but not all, there were youth orchestras and other ensembles which young people could access. Some, but not all programmes, had strong links with their Music Education Hubs and some had developed links with their local councils or local institutions of higher education. As one member of programme staff put it:

‘You kind of want a separate identity for In Harmony but at the same time, with the current climate for arts funding in the country, we are all working towards one common cause and instead of competition we should have collaborations so we can all contribute to music

education. The more collaborations that can happen, common goals and working together the better.’ (In Harmony team)

It was perceived as important to provide information and guidance for parents and students about career and progression opportunities. Successful strategies included signposting progression routes, supporting placements and connecting with other providers where the programmes could not provide opportunities themselves.

7.8 Pedagogy and repertoire

The programmes agreed that their pedagogical approach was inclusive. Differentiation was an important element of this:

‘It’s all about differentiation and trying to make it fun while learning that someone’s new and getting out mentors, who have been here for a couple of terms. They mentor these new children.’ (In Harmony team)

‘In the wind band, most are from Years 5, 6 and 7 but I have one Year 3 child who needs a lot of attention. We do a lot of differentiation of parts to make them feel like they can play. So, it’s a sense of achievement at the same time as challenging.’ (In Harmony team)

The approach adopted meant that a range of children, with different levels of expertise, could play together:

‘We do what we do really well. A lot of children come because they feel confident with us as deliverers. We don’t run it as a traditional youth orchestra. We don’t sit them down and go we’re going to all play this. The after-school offer works on multiple levels. It is all differentiated and it includes the SEN children. Our orchestra completely reflects the make-up of the percentage of SEN and free school meal children in the school. We’ve tried really hard to set it up so that even if you can only play open strings and you might never be able to progress further than that you can still access the orchestra with your friends. The way we work the sectionals is we have sectionals for the more advanced players and a big sectional for the others doing more creative work.’ (In Harmony team)

Praise was an important element of the inclusive approach:

‘The more praise that you give to a child, the more they are going to want to do something. We do work with some difficult kids but at the same time we praise them and they’re ready to play and sitting up straight, which is always fantastic.’ (In Harmony team)

The repertoire that the programmes adopted was perceived to be very important.

‘We work with musical styles from across the board because inclusivity is important to us. The orchestra is therefore very different to other youth orchestras. A councillor once said that we make music fit the children and I think that is what we do.’ (In Harmony team)

As the children made musical progress, they recognised that some music was more complex and therefore challenging. They appreciated the opportunity to be challenged:

‘Repertoire is very important. The old ones, do want to play stuff they know but they also want to play the classical. When I asked them what they liked playing they said the Beethoven piece. It was the last thing I expected. We loved that they didn’t really like the Eleanor Rigby. What they want now that they are at that level, they want to play complex music. They see that there is benefit from playing the songs that they want to play but they are also listening to songs and realising that they are not always the most musical to be

challenging. They like a variety. With the younger ones it doesn't matter. They go along with it regardless of what it is. As long as it's the right challenge for their level I think they'll enjoy it.' (In Harmony team)

7.9 The role of instrumental examinations

Some parents, particularly those whose children wanted to pursue a career in music felt that it was important for their children to take graded instrumental examinations:

'For their career, some children need to take graded examinations.' (Parent)

Some parents felt that taking examinations would help the children to see how far that they had progressed:

'I think that it is good for the children if they are graded. I know it's another test but they would see progression themselves. It would spur them on. My daughter, we know what grade she's at because the teacher said, but what we decided was that she didn't need the grade certificate until she leaves school.' (Parent)

One programme wanted every child to complete primary school with some form of external assessment, although there were challenges in relation to funding this.

'We look for every Year 6 child to have some external assessment. We use what is appropriate for each child. We ask for donations from the parents to cover the cost. One school isn't able to contribute to that and they want to charge the parents the full cost. It's a real challenge.' (In Harmony team)

Other staff were more ambivalent about instrumental examinations:

'I am ambivalent towards exams and accreditation but I have seen the reaction of parents and the sense of validation in the child so I am changing my mind. However, finding the right exams is tough because of our pedagogy and the approach. We use ABRSM Music Medals, which are great for supporting engagement in out of school activity in area bands, and graded exams. For brass and wind, we use the jazz exams because they are more 'ear based'. The board made it doable for us by allowing us to use some pieces for trumpet and trombone that we had arranged. We offer mock exams and support sessions and members of staff do the exams with the pupils. I think there is potential for a new qualification.' (In Harmony team)

Taking examinations had an impact on motivation and the amount of practice undertaken:

'I practised a lot before my exam, my grade 5 exam. A couple of months ago, I was really strict with myself and I was like, "I need to practise every second day," but then I had tests and exams in school and it was difficult, too much.' (Year 10 student)

7.10 Ongoing reflection

One of the strengths of all of the programmes was their ability to reflect on what they had been doing and make changes where they were perceived to be necessary. They constantly evaluated what was working (or not) and why. In one case, the extra-curricular activities were not sufficiently differentiated from what was going on in the primary school and the number attending was not as high as the programme would have liked. To address this, the after-school activities were to be moved to a new location, further from the school. The children from Year 6 would be taken there by minibus. Those already in Years 7 and 8 would also be able to use the minibus:

From September, Year 6 returners will be accessing after school provision off site, completely off site. This is getting away from the community, away from the school with some different staff and also to mix with other children from other schools. For me that's a crucial thing. They will then start to form friendship groups outside of school which will create a key difference.' (In Harmony team)

In another programme, the extra-curricular activity had grown and now needed another layer:

'You need something for them to look to, to go on, to work towards. Until you've got that there isn't anything. There has been slow progress. We started our own after-school provision here about 18 months ago. It's slowly grown. It feels like there's a buzz and people want to come. We're up to about 60 children now, which is great but we're still at a fairly low level. From September, we're setting up an advanced orchestra, a next-tier-up ensemble which will be invite-only by teachers. So that's going to be something aspirational that they can progress towards.' (In Harmony team)

In another case, it was the difference in age groups of the extra-curricular activity which presented a problem:

'We started after-school [delivery] for Year 4s up to returning students. That was too big an age gap. The older ones did not want to come back and have sessions with Year 4 children. We're trying to have Year 6 as part of a transition year. They start in Year 5 and then transition to Year 6. That's a fairly new model.' (In Harmony team)

The current challenge for one of the longer established programmes was the number of young people starting their GCSE programmes in school:

'We've had to adapt and I think it's going to have to adapt again because we've just reached that stage when parents are beginning to panic about GCSEs. So, we're consulting with the parents and the young people about possibly having one long rehearsal on a Friday evening. So that's one possibility.' (In Harmony team)

Some of the programmes, in addition to meeting new challenges which needed to be addressed were developing other new initiatives. One was trying to involve the students more in planning issues:

'We're trying to get a student committee; a group of the older children so they can feed in: "This is our orchestra, this is what we would like." So far, we've had the teachers saying, "this is what you're doing." Now they're in year 10 and 11 we feel it is time for them to become more empowered. "This is what we want to do, this is how you keep our interest, this is how we want to progress." We would then use that as guidance for what we do. Hopefully that will give voice to some of those who are a bit shy. That's something that we are looking into.' (In Harmony team)

Overall, most of the programmes were addressing issues relating to progression. As one member of staff put it:

'I actually feel positive that we are starting to break down the barriers to progression through developing new strategies, subsidies, transport, and provision, ensembles, exams, medals and more connected and joined up provision.' (In Harmony team)

Case study 7.2: Success through creative activities

Simi is 18 years old and making a career in music. He plays the cello and bass guitar. He joined *In Harmony* when he was in Year 6. He was in trouble at school, stressed by the SATs examinations.

'On the day that I joined In Harmony I was actually in trouble. Like, they didn't do detentions at primary school but they actually kept me back at lunchtime, right. I decided to sneak out and I saw some kids practising in the library and when they went to get food I just jumped on the instrument and tried to play it and I loved the sound of the cello. So, on that day, I actually followed them after school. I was walking about a couple of feet back to see where they were going with their cellos and me looking completely different to anybody else, like a scruff. I asked to join In Harmony.

So, after that a lot of amazing things happened. They really made it easy for me to go to secondary school and go to In Harmony at the same time. I just kept on progressing and progressing. We met amazing people and played in amazing places, so many really inspiring orchestras and musicians. It just like motivated me. I wanted to be like them. Now I'm technically in that industry. I just came back from a music festival. I never thought I would have an artist's badge for a music festival. People are treating me like I'm something. It's crazy.'

He is now at a specialist music and arts college and has completed a BTEC level 3 in music, music production and music performance. He has also taken A levels. He believes that *In Harmony* gave him a head start.

'The things that I've achieved at my age is impossible. I've never seen anyone of my age doing the things that I'm doing. First of all, I never knew how to get into music when I was young. You need to play an instrument. Meeting people at concerts that allowed me to do external music related gigs or shows outside of In Harmony. That opened that road. Understanding the music, like the basic fundamentals, like music theory that we had in class, musicality, when it came like to music directing, controlling like a band, knowing how concerts are run, putting on my own show. There was an assignment in college, it felt easy, like I'd already done it. It pushed me ahead, much more ahead than anyone who was just starting. Music technology is also something that I'm pursuing. When I was at college a lot of people didn't know how to do it and I always felt that I was ahead. It just helped.

When I was 13 we had a project on music technology at In Harmony. There was one pop song I liked so I made an arrangement for orchestra. There was no sheet music available so I made my own. I showed x and I just expected him to take the music and just play it. But no, he asked me to conduct it. We got to play it at an outdoor concert. It sounded beautiful and there was encore, encore, encore. It was amazing and it went further. I conducted it with a professional orchestra and In Harmony playing together. I worked alongside some top-class conductors and composers to make the piece, to bring it to life. It was truly so amazing.

I still play the cello. Next week I'm off to play with Sistema Europe in Athens, then to Winchester to the [Sistema England Young Leaders Orchestra Camp] there. For that I'll be choosing the songs and things, deciding what piece I should conduct. In Year 8 I won an award for outstanding students in school. You get some money to put something towards music in your school.

Some other people got awards and we managed to get our music room renovated from old computers to Macs all with the latest music software. I was ahead there as well because I learned production in Year 6. When I joined In Harmony they introduced us to it and I just kept doing it. So, when it came to school exams and I had to make a composition, it never felt more easy.

I play the saxophone as well as the cello and electric bass. I started saxophone in school. It was just a way to get out of other lessons. Once I left school I couldn't keep the saxophone so In Harmony let me borrow theirs for the time being. I play in a band with the saxophone. I picked up playing bass recently, at my church we needed a bassist. I play in church. I started doing that about two years ago.

My Mum sings a bit but no one is musical. When I was young my Dad always used to tell me that, you're not a little kid anymore, just because of the family situation, you need to start seeing things from a different perspective. I remember when he first said that I was 6, so I decided to get on a bus and look for a job. Pretty stupid, but from then I've always tried. I tried art, I tried football for a long time but I wasn't committed, when it came to the trials I just wasn't committed. I wanted to do music.

I remember music was always in the back of my mind, it just wasn't possible, like it's not possible. It's just for people with money. That's what I thought. If you have money and time you can do anything you want in music, but if you don't have that then you can't. I watched music on TV and seeing the singers that looked certain ways, like sleek females or very muscular men, or you've got your R&B rappers and that. It just felt that you like needed to be a from a specific background in order to make it into the music profession. At the time I was just like, it isn't going to happen. In Harmony made it possible.

I started because I loved the sound of the cello, I never believed it was going to take me to this. So, I still think, this is great. I guess things can take you by surprise. I'm in a band playing my saxophone but when it comes to gigs or shows then if they need a bassist then I'm available to do that. I'm a freelance bass player and I'm getting all sorts of gigs.

Connections have come from In Harmony and other people. I did a music video shoot for Clean Bandit the other day, I got that from one of my teachers. They wanted a cellist. They keep their eye on me and update me when they have concerts.

I never did any grades on the cello I'm probably about grade 6. I'm currently at an Arts and music college. A lot of contacts for contemporary gigs have come from there. To get into the college you needed to be grade 5 standard. I played cello for my GCSE and my audition. I also used my music technology skills that I had and some backing tracks and that allowed me to get through. I have done BTEC level 3 all with distinctions. I'm taking a gap year for one year and then going to uni., Birmingham Conservatoire, or Leeds College of Music.

7.11 Summary

Offering extra-curricular activities early on was critical to support successful progression. Maintaining contact when young people transferred to secondary school was crucial to sustaining engagement. There was a challenge as young people began their GCSE programmes. The extra-curricular activities set up by some programmes could be accessed by other children in the area. The extent to which this occurred depended on resources.

The *In Harmony* teams were hugely committed and supportive. This was a major strength.

All of the programmes recognised the importance of frequent performance opportunities sometimes in prestigious venues. Holiday courses, opportunities to engage with other young musicians from around the UK and internationally and the involvement of professional musicians all supported progression.

Having supportive primary head teachers and excellent relationships with partner and progression organisations were key to young people's progression. The extent of the formal and informal partnerships which programmes had varied enormously. Programmes recognised the importance of providing information about career and progression opportunities.

The pedagogical approach was inclusive with many examples of differentiation. Praise was an important element of this inclusive approach. The repertoire adopted needed to be challenging but not too difficult.

Parents wanted their children to take graded instrumental examinations. One programme ensured some form of external assessment when the children left primary school. Some staff were ambivalent about instrumental examinations. Taking examinations had an impact on motivation and the amount of practice undertaken.

All the programmes reflected on their activities and made changes where they were perceived to be necessary. Overall, the programmes were addressing issues relating to progression.

8 Challenges to successful progression: young people

Programmes, families and young people reported many challenges to successful progression. Programme staff suggested several reasons for young people giving up actively engaging with music. Those suggested were important but did not include all that were relevant:

'It seems to me that there are three major reasons for them stopping and the first is peer pressure. The second is lack of parental support – they will tail off without that. The third is logistical – money, travel etc.' (In Harmony team)

8.1 The challenge of transition from primary to secondary school

There are challenges for any child transferring from primary to secondary school. This was reflected in comments from head teachers and also *In Harmony* staff:

'Primary and Secondary schools have different structures and cultures because of size and scale and how they are assessed – and for the children this changes in a term.' (Headteacher)

'Transition' is not a good term to use for the shock of the change to secondary school. After the relative security and safety of your primary where everybody knows each other, you have a six week holiday and then you go into this huge impersonal place where you don't know people and where only a few of your friends might be.' (In Harmony team)

The culture of secondary schools and their size and scale is frequently intimidating after the relative intimacy of the primary school:

'Pastoral support is inevitably spread more thinly at secondary school because of size and children can fall through the net. Parents are comfortable here and trust us – they come in to talk to us – they get lost at secondary school as the culture is generally more corporate.' (Headteacher)

The overall challenge of transition was described as 'traumatic' in several interviews with the young people. They were aware of the challenges facing them:

'I am going to be the new one – there will be older people in the school. Here I am the older one.' (Year 6 pupil)

'Yeah, we are big fish in a little pond here but won't be in secondary school.' (Year 6 pupil)

There were also challenges in relation to social status and friendships:

'The children move to a bigger school from the top of one school to the bottom of another. They have to create a new network of friends and adjust to the new environment.' (In Harmony team)

The differences at secondary school were particularly pertinent in relation to *In Harmony*. At primary school, *In Harmony*, in many ways, is no different to other school activities. This is not the case at secondary school:

'The kids doing In Harmony in primary school don't know it as any different to any other subject. It is completely normal for them. So generally, the enjoyment and engagement is really high in school but as soon as they go to secondary school, because it is not the status quo, they've 'moved on', a sense that that was what they did in primary school.' (In Harmony team)

'Our presence in the school is so great the kids sense that In Harmony is what I do at this school but not at secondary school.' (In Harmony team)

In primary school, *In Harmony* is integrated within the school curriculum and is clearly valued within the school. This is not necessarily the case in secondary school. There teachers tend to be concerned with their own subject rather than focusing on the needs of the child:

'The difference between primary and secondary is that the child is at the heart of primary education whilst the subject appears to be at the heart in secondary and teachers push their own subject interests. In In Harmony, music is integral to primary provision as it supports the child in so many ways.' (In Harmony team)

In some secondary schools, music was not valued:

'When the children transfer it's like going from everything to nothing. The pressures of the other subjects take over and the music, even if it is going on, is in some diluted form, any interest that they children take forward will be gone within a year or so.' (Headteacher)

'What happens depends on how much music is on offer at the school they are going to. It depends on the motivation to continue without the same kind of support we were offering. They might be in an environment that doesn't support music. Not only does that mean that things might not be on offer but it might be actively discouraged.' (In Harmony team)

It was suggested by more than one interviewee that, where the option existed, it might be worth exploring the model in a middle school:

'What would it be like if we were to test In Harmony in middle schools as opposed to simply primary schools? This might help to address the tricky Year 7 transition. By Year 10 children have generally found themselves. The drop off might be lower.' (In Harmony team)

In Harmony was seen as supporting children through the process of transition as it offered stability:

'It helps transitioning from primary to secondary as it just stays. They have that, they have their friends. They are at that stage and it actually makes transition easier. It's always hard to pin it down but my two had no problem with transition. The community helps. It must be working for them.' (Parent)

Despite the way that *In Harmony* could support transition, staff recognised the challenges that they faced:

'The challenge for us is maintaining contact with the individual pupils and making sure that they know that we always have something on offer for them to come back to and just keeping the engagement with them and the parents. They can just drop off the radar if we're not careful.' (In Harmony team)

8.2 Academic pressure and homework

A particular challenge for young people transferring to secondary school was the perceived academic pressure at secondary school and the amount of homework that they would have to complete.

'Too much learning and homework might mean that I have to drop some music.' (Year 6 pupil)

'Work being hard so that it stretches you and takes a lot of time to keep up and complete it.' (Year 6 pupil)

However, the older students, reflecting back on their experiences indicated that this was not a problem in Years 7 and 8.

'Don't worry about homework you can fit it in. It's easy in years 7 and 8. You can balance it. In Harmony has a homework club so you can definitely balance it if you really want to.' (Year 10 student)

As GCSE examinations became closer students began to feel greater pressure:

'It's getting worse because of exams coming up.' (Year 10 student)

'In Year 11, I won't be able to carry on as much.' (Year 10 student)

'I made a conscious choice when I was six to take part and it was all out of school activity. I joined because I wanted to do it and I still do. But, with revision weeks and exams I have had to make choices between concerts and revision.' (Year 10 student)

Some who were taking part in several out of school activities felt the need to reduce the level of their involvement:

'It got to the point where it was every day and Saturdays for me and I had to cut it down. So now it's Thursdays, Fridays and Saturdays. I don't think I'll be able to do that in Year 11 especially with all the exams and everything else.' (Year 10 student)

8.3 Clashes or decisions to engage with other activities

Young people moving to secondary school were aware that there would be more opportunities on offer and that this might mean that they no longer wanted to continue with music:

'I think the things that might stop me continuing with music might be time. There will be lots more work and new friends and new things to do with my time.' (Year 6 student)

'I might find something else that interests me more – I love drama and that might take over my time' (Year 6 student)

Parents expressed concern that their children may not continue with music in secondary school:

'I worry about when she goes to secondary school. She has so many other interests and may not be able to find the time to continue when it is not in school time but all out of school.' (parent)

The large number of other opportunities on offer at secondary school were a concern for In Harmony team members:

'Kids get involved in other things and start to give up – they are drawn into other things by their peers. So much is offered to them at secondary school and the demands on their time are quite intense.' (In Harmony team)

One member of staff expressed frustration that there was a perception that you could not do more than one thing:

'There is a weird polarity between art and sport in secondary school. Why should a child not play a trumpet and be a great footballer? Why is there often a choice to be made between activities and subjects. Having to make a choice between music and drama for example strikes me as being really silly!' (In Harmony team)

Before reaching the highly pressured period around GCSE examinations some students did make time to continue with their musical activities while also engaging with other pursuits:

'I play football and do music as well.' (Year 9 student)

'After music or on the days when I don't do music I do basketball.' (Year 9 student)

Some young people, while interested in music had a passion for something else:

'Fashion, design, art. I spend a lot of time at home doing that, getting all that done.' (Year 10 student)

8.4 Negative peer pressure, bullying and prejudice

Year 6 pupils perceived that they might be seen as 'uncool' if they played an instrument when they transferred to secondary school:

'Kids can pick on you and say that you are boring because you play an instrument.' (Year 6 student)

'People might make fun of you and say mean things – I would lose my confidence. That doesn't happen here because we are all playing but I think it could happen in the secondary school.' (Year 6 student)

At transition, what was the norm at primary school where everyone took part was suddenly not the norm and could lead to peer pressure:

'My older son has behaviour problems and he was flying when he was here. He was able to calm himself down. He missed that when he went on to his high school. He accessed the hub [after school provision] for a while but the other kids at high school said "Uh, you're going to your music." They don't have it and it comes to be something that peers pick on. If it was already in school it would just be another activity or group. It wouldn't be any different.' (Parent)

In Harmony team members knew of examples where young people's involvement with In Harmony had been hidden from peers:

'We know of two children who continued but kept it from their peers. They eventually 'came out' when they felt strong enough.' (In Harmony team)

There was evidence of bullying related to musical activity:

'I'm moving school. It wasn't a very good school 'cos I like had bullying issues things like that. When I used to sing my Mum used to post them like on facebook...My school friends and other people would post negative comments like I shouldn't do it no more. My Mum said I was better than them and they were only jealous because they couldn't do things like

that. So, my Mum said I should just keep going but when I got back to school it just kept going and people were laughing at me and it just got worse. So, Mum thought I should change school. [there were physical attacks]. Mum didn't retaliate as that would have made it worse. She went to school and said, 'she can't be here anymore, if you can't protect her' so she took me out of school.' (Year 9 student)

In Harmony provided a safe environment which supported young people when they had been bullied elsewhere:

'My daughter was bullied at primary school and her confidence went down. When she got to secondary school it was like how will I cope. So, when she started here, straight away that helped her confidence and her friends became the past. This is family and when it is summer holidays and Easter she doesn't want it to end. She says I'm going to miss it. We talked about moving house and she didn't want to move because of In Harmony. It feels good and she is happy.' (Parent)

To withstand negative peer pressure, bullying or discriminatory behaviour young people must be resilient and have positive self-beliefs about their musical competence. In addition, to maintain motivation they need to be able to compare themselves positively with their peers. *In Harmony* team members indicated that this was important:

'How they see themselves against their peers is important. If they perceive that they are not as good as others this can reduce motivation. We know that one child stopped playing after failing to get into the Centre for Advance Training (CAT).' (In Harmony team)

One Year 6 pupil indicated that confidence would be needed to stand up to peer pressure:

'Confidence is what I think we will need most to stand up to people who think we are boring for playing music.' (Year 6 student)

Not all of the students experienced negative peer pressure:

'At school it is and it isn't cool to play the violin. When you're playing the violin and you find people in school that also play the violin, it's like we have something in common. But when you talk to them about it, they don't have much to say. It's not a conversation starter. People go, you know how to play the violin, that's cool.' (Year 9 student)

In some schools, other children were supportive of music:

'Once in Year 7, I was holding my violin outside and someone just dared me to play it in the playground. Everyone began circling me, I don't know why. Then a string snapped. That was funny. They all clapped at the end.' (Year 8 student)

Related to issues of bullying was racial prejudice. In one of the programmes, where there were large numbers of children from ethnic minorities, *In Harmony* team members commented that adults exhibited inappropriate behaviour towards the children:

'Most of the children who play instruments are white middle-class children and some of the comments we've had from audience members over the years are really shocking. Quite often the audience members come up and congratulate them at the end and say that they enjoyed the concert but they don't treat them as musicians, it's quite funny. One which is less funny was the children being told to sit still and listen to the music and then when the children go to the toilets in the break time being told 'I'm not sure why you're here'. (In Harmony team)

Case study 8.1: Lack of engagement in secondary school music activities

Petra plays the double bass and is now in year 12 studying sport and exercise science and is hoping to go to University after completing her A levels. She is a Double Bass player and was in Year 5 when *In Harmony* started. After two years she left to go to secondary school and continued her involvement with the orchestra.

'I just loved it right from the beginning and when I went to secondary school I wanted to continue. There were a few of us who did that and we were a group. When my friends stopped taking part it was hard for me to stay motivated as there is a big gap between me and the younger kids now in orchestra.'

She did not engage with music in her secondary school saying that,

'I didn't like the way they taught.'

She also kept her involvement with *In Harmony* quiet from her peers.

Petra auditioned for and was accepted into the Youth Orchestra – the first *In Harmony* graduate to do so. She has attended national events and was one of the young people to travel to Canada with the orchestra.

'It has given me life skills, confidence and drive.'

Her mother stated: *'She wanted to do it. I supported her with it as much as I could. I never had to encourage or force her to do it. We didn't have to pay nothing – they wanted her because she was good enough. They nurtured her and supported her for her talent. This was something I could not have given her.'*

Recent health issues have forced her to take a step back from music to get her health back on track. She believes she will pick it up again once she is able to do so.

8.5 Available progression opportunities: Secondary schools

Several issues relating to available opportunities for progression emerged for young people, those related to secondary school, extra-curricular opportunities and tuition.

Many issues were raised in relation to progression related to the secondary schools that the young people transferred to.

Lack of value placed on music

In Harmony teams and primary head teachers perceived that music was not valued in many of the secondary schools:

'The music provision is mixed. Some schools get it and some don't. There is a lack of understanding about how important and valuable music can be. The Headteacher decides how to spend the money, they need to get it! We have one child who progressed and is not getting flute lessons as she was too good for group tuition and the school cannot pay for private tuition for her.' (Headteacher)

'The lack of musical leadership in the secondary schools is an issue. They don't understand the transferable skills that kids get from playing music. We talk to the secondary schools about what we do and how it benefits the pupils but it doesn't seem to get taken seriously. Music is disappearing in schools and they are leaning towards the core subjects.' (In Harmony team)

In Harmony team members indicated that they were no longer listened to by secondary school head teachers:

'It makes me really upset that we lose children at secondary school. We used to be able to influence headteachers – they would listen to our arguments for music's value in the curriculum but this doesn't happen now.' (In Harmony team)

The culture in secondary schools was seen as having a negative impact on motivation:

'They get turned off at secondary school. It isn't seen as important because there isn't music in the school and so it's always the extra thing that you have to get them to understand that this is a good extra they should carry on doing.' (In Harmony team)

Many different challenges to progression existed in secondary schools and in all cases, the existing *In Harmony* programmes stated that they struggled to work with secondary schools:

'The main secondary school that the children go to does not currently have a music teacher. The music is delivered by a Performing Arts teacher who only has basic musical knowledge. At Key Stage 3 music is on a rota and the students have music every couple of weeks for an hour.' (In Harmony team)

The parents also expressed concern:

'The teaching staff there have all gone and my daughter is in a fix because of it. She used to be pulled out of lessons to have trumpet lessons and that's stopped. It's In Harmony that's progressed our children to where they are and it's certainly not the secondary school.' (parent)

Variability of the music provision

Where music provision was available in secondary school it varied greatly. Schools might have curricular or extra-curricular provision, ensembles for strings, brass and /or woodwind and genres may include classical music or not. Some secondary schools had no provision for music:

'There are 16 secondary schools and 4/5 have no music at all as part of their provision. All are academies and data is not forthcoming from the academies about musical progression.' (In Harmony team)

Some parents were critical of the lack of provision:

'Initially it was good – the music teacher of that school left. He was very much for In Harmony. I don't think now that they are being pushed as much.' (parent)

'Music is what they like and want to do and they're not really getting it now. I'm really worried about x. The music teacher is temporary at the moment. She's not so enthusiastic, not like the other one who was.' (Parent)

A further concern was that the pedagogy in secondary school might act to demotivate students as it was so different from the *In Harmony* approach:

'In Harmony is different to other music provision and this can also be an issue on progressing to secondary school as the kids are used to a particular pedagogical approach.' (In Harmony team)

Lack of opportunities for taking GCSE and A level music

In Harmony team members commented on the lack of opportunities for the young people to take music at GCSE:

'Transitioning children face few option choices and lack of opportunities for GCSE music or A level.' (In Harmony team)

The introduction of the English Baccalaureate (EBacc) had reduced the number of options for GCSE. The young people could frequently only select one option:

'The impact of the EBacc is already being felt with a drop in music provision. Schools have so many pressures.' (In Harmony team)

This was particularly important for those young people who wanted to pursue music as a career:

'We do have some children who want to go on to do music but the school don't offer music GCSE. They offer a Performing Arts GCSE with a music pathway. If students want to pursue it as a career they need to get GCSE and a high level on their instrument.' (In Harmony team)

The lack of music provision could also have a negative effect on students who were not strong academically:

'She's not particularly good at the other subjects at school but is at music.' (Parent)

Issues relating to specialist music schools and other selective provision

In some places, there was a specialist music school which the young people could attend. However, it was often some distance away and parents could not always provide the necessary transport.

'The one that is particularly good at music is just about to set music selection criteria which other schools aren't happy about because they will take the good musicians. It's too far for most of the children to go, it's a car journey away.' (In Harmony team)

Even where parents were able to organise transport what was offered did not always meet the needs of young people from *In Harmony*:

'There's a very good music programme at the school my daughter goes to but it's very ethnic, drums, vocal, guitar and keyboard. There is no classical music. She can take part in these things. She's part of the steel band and she sings in the vocal group. Her orchestral instrument is the flute and the only place she has to do that is here at In Harmony. The only time she gets to play her chosen instrument or in a group is here which is not every week of term.' (Parent)

'My school specialises in music. It's mostly concert band, not strings. There are only four of us playing strings in the whole school.' (Year 8 student)

Several children from *In Harmony* programmes had transitioned to secondary schools on scholarships because of their musical ability. One headteacher raised concerns about this:

'We have children who have progressed to private lessons on bursaries. I worry a little about this – one father said that the bursary was worth £12k and that this was more than he earned in a year. If that is the case, how will the child fit in if he is not able to take part in all activities, skiing trips, that kind of thing? He may be excluded from some things through financial shortages.' (Headteacher)

8.6 Available progression opportunities: Extra-curricular activities

In some places, there were well-established extra-curricular progression routes for the young people which had been demonstrated to be successful. These were sometimes in partnership with other organisations. This ensured that the young people met other young musicians who had not attended an *In Harmony* primary school. In other cases, the activities were run by *In Harmony* but other children attended. The opportunity to meet other committed young musicians was important for motivation:

'They had the opportunity to play with the In Harmony group in x and you could see the challenge that they had. She was blown away by it.' (Parent)

Some progression routes, outside of the *In Harmony* programmes were so different that the young people did not enjoy them as much.

'There's another orchestra I go to as well. Recently I've given that up. It's kind of more serious over there and the conductors more serious and to act and be like a professional orchestra which when you're raised in a kind of fun orchestra it kind of makes you feel like you're defeating the purpose of an orchestra. The best things about here other than that it's fun, is like it is more laid back, it is kind of more chilled. Sometimes you get five minutes to practice a piece we don't know, before we go into rehearsals.' (Year 10 student)

Some provision was perceived as too intense for young people moving straight from *In Harmony*:

'She got into the advanced training on a funded place but that was too difficult, far too intense. She couldn't cope with it, far too stressful. In In Harmony, these guys are trained. They're on the kids' level. They can talk to the children. They're on first name terms but in this instance, it really works. The kids love them.' (Parent)

8.7 Available progression opportunities: The provision of instrumental lessons

While at primary school instrumental lessons were part of the *In Harmony* programmes. At secondary school, there was no guarantee that instrumental tuition would be available and where it was available, typically, it was not free. Some programmes had tried to address this but did not have the funding to sustain tuition:

'The plan originally which still stands is that the children go to the new schools, have some lessons and then come back for the orchestra. Some children are having to have lessons within In Harmony and it's not sustainable. We don't have the funding to teach them.' (In Harmony team)

'Up to the current point of time we have had insufficient resources i.e. funding and instruments to offer lessons to students transferring to all but one secondary school. The students going to other secondary schools have been signposted to take up lessons through the music hub.' (In Harmony team)

One programme had created follow on sessions for some children to enable them to have tuition:

'Friday follow on sessions have been created for children who are not able to access music at secondary school or who cannot afford the provision that exists there. It puts more pressure on my team and is a sellotape solution really.' (In Harmony team)

Where *In Harmony* was providing tuition it was not always every week:

'Lessons in In Harmony are only about six weeks, not every week but she does get some coaching that way. She, the In Harmony teacher, guides her as what to work on next, work on this, work on that, then she goes through it to see what she found difficult. (parent)

While young people may make some musical progress through participation in ensembles alone, inevitably this will be limited.

Case study 8.2: Example of young person continuing with orchestra but not having lessons

Chris plays the trumpet but only engages with it during *In Harmony* after school. He enjoys music very much and listens to a lot of music on his iPhone. The kind of music depends on the mood he is in. He is not taking music in Year 10. He would have liked to but there were not enough options. He does not engage with music at the secondary school but enjoys returning to *In Harmony* as he enjoys the music and meeting the friends that he has made. He hopes to retain music as a hobby but his time is taken up very much with school work and sports. There is a lot of pressure in school. He doesn't have trumpet lessons, just the sectional rehearsals and full orchestra at *In Harmony*. He is not able to practice at home as the neighbours complain.

8.8 Summary

There are challenges for all children transferring from primary to secondary school. The culture of secondary schools and their size and scale can be intimidating after the relative intimacy of the primary school. For *In Harmony* children the musical change is dramatic. In primary school, the programme is integrated within the school curriculum and valued within the school. At secondary school music is not always valued. The academic pressure at secondary school and homework were seen as a challenge to young people. This increased as GCSE examinations became closer. Some felt the need to reduce their involvement in extra-curricular activities.

There was peer pressure and some bullying because of playing an instrument, although this did not occur in all schools. The culture in secondary schools was seen as having a negative impact on motivation. Where music provision was available it varied and did not always provide opportunities which met the needs to young people from *In Harmony* with no orchestral provision. There was a lack of opportunities for the young people to take music at GCSE and at A level. Where there was a specialist music school it was often some distance away and parents could not always provide the necessary transport. Even specialist music schools did not always have an orchestra.

In some places, there were well-established extra-curricular progression routes for the young people which had been demonstrated to be successful. These were sometimes in partnership with other organisations. In other cases, the activities were run by *In Harmony* but other children attended. The opportunity to meet other committed young musicians was important for motivation. Some progression routes, outside of the *In Harmony* programmes had a very different culture which demotivated young people.

At secondary school, there was no guarantee that instrumental tuition would be available. If available it was not free. Programmes tried to maintain tuition but did not have the funding to sustain it.

9 Challenges for families

The challenges for families in supporting progression appear to be largely practical.

9.1 The home environment

For some of the families of *In Harmony* children, the home environment was not conducive to practice and there were other practical issues, for instance, space for storage of an instrument or access to it:

'One of our pupils is on a scholarship and is being taught by the same teacher he had at primary school. He also attends the Centre for Advanced Training, but his story is a good illustration of how logistics can prevent ongoing involvement. His family live on the 6th floor of a block of flats and he plays double bass. He has to have two instruments – one at home and one with us.' (In Harmony team)

9.2 Finance

Finance for lessons, trips, instruments and examinations were very real challenges for parents of *In Harmony* children:

'He left here and went to x and found that the provision was very different there – there was a charge for one-to-one tuition and his family could not afford it. So, cost is a major barrier for children from low income families.' (In Harmony team)

Parents commented on the financial implications of having to pay for tuition:

'If we had had to pay for this it would have been impossible – I just couldn't have done it.' (Parent)

One programme had tried to support parents financially but also wanted them to take responsibility:

'The cost of small group tuition is a barrier when they go to secondary school. We have a donation, it's not a payment, it's more about getting parents to understand what it's about and take responsibility.' (In Harmony team)

Some programmes had adopted strategies to support progression offering discounts on paid for provision and free transport.

Case study 9.1: The financial challenges of becoming a music teacher

Simon is in Year 10, plays the clarinet and started music in Year 4. He is taking Grade 4 in the Summer. He really enjoys music at secondary school. He's in the school band and goes to the *In Harmony* orchestra. He is torn between trying to become a pilot or being in a rock band. He's chosen to do the music strand in the Performing Arts GCSE. He hasn't got a rock band at the moment but he's hoping to find someone at school who he might get on well with and start a band with them. He's made friends round the country through the Sistema Young Leaders course. He thinks if he decided to do music he'd be a teacher but it might be difficult moving to the places where there is music training. His family want him to do music but there might not be enough money for him to go.

9.3 Transport

Related to financial issues were those relating to transport.

'Children want to come but their parents can't take them home, or they can't get picked up. The whole of last term I ended up driving three children home because their Mum had had an operation and couldn't drive and they couldn't afford a taxi. It's these sorts of things, real practical things.' (In Harmony team)

The location of the extra-curricular activities was an issue particularly for young children as they would need transport if it was too far away from their school. In addition to transport in relation to activities, it was also important in relation to concerts. Parents wanted to support their children in the concerts:

'Money or transport for parents to go to concerts to support the children would be helpful. Just getting to concerts. That's the main thing.' (parent)

'To expect everyone to get to the town hall, parking, buses, etc., that's hard. The kids went on all sorts of trips. Parents love to hear their kids perform, especially primary school kids. Providing a coach for parents, that really encouraged parental support. That provision seems to have stopped.' (Head teacher).

9.4 Instruments

While children are loaned an instrument when they are part of the *In Harmony* programme, this does not continue if they leave:

'The instruments are free to them if they carry on coming to the after-school sessions. Very few buy their own instrument. Because they've always been given an instrument I'm not sure that they even think about buying one. When they leave school that could be an issue.' (In Harmony team)

This would present a financial challenge to many parents.

9.5 Childcare and safety

A further barrier to concert attendance was making arrangements for the care of younger children and making changes to shifts at work.

Parents were also concerned for their children's safety in large venues in city centres and also in some schools:

'Last year we planned to run our out-of-school activity in the local secondary school just for the change of location but there were changes in the school and parents didn't want their children going there. They thought it wasn't safe. There isn't a lot of travelling in the area so this reflected that as well. The parents are very worried when they go somewhere new. We had a town hall concert last week and some of them didn't come because of that and a fear of the children being coached into the city and being in one building. That is seen as a risk at the moment.' (In Harmony team)

9.6 Communication issues

Communication was cited by some parents and carers as a challenge. Many worked in shifts and they needed to know well in advance about concerts and other activities in order to make appropriate arrangements:

'Communication is lacking. Parents are not aware of many things.' (Parent)

'Sometimes we don't get much notice about things, last minute notice is difficult. It takes time to organise child care and to take time off work.' (parent)

Some felt that there had been a reduction in communication over time:

'When it was first set up there were always letters coming out telling us what was happening, encouraging people to come to visit lessons. We just get the odd letter now. We only had a week's notice for the last concert. That was not enough when people are working to make arrangements.' (Parent)

9.7 Summary

The home environment of some families was not conducive to practice and there were other practical issues, e.g. space for storage of an instrument or access to it. Finance for lessons, trips, instruments and examinations was a challenge. Some programmes had adopted strategies to support progression offering discounts on paid for provision and free transport or asking for parental contributions. Transport was an issue depending on the location of extra-curricular activities and concerts. Buying an instrument when young people left *In Harmony* was a challenge. Parents needed considerable notice time to make arrangements to attend concerts.

10 Challenges for programmes

10.1 Communication with secondary schools

The *In Harmony* children transferred to many different schools. This created particular problems in relation to communication:

'The children leave here and progress to up to nine different secondary schools. The challenge is communicating with music teachers in all of these schools. Only one of them is a performing arts specialist school and GCSE provision is lacking.' (In Harmony team)

'It is difficult to contact secondary school music teachers. The local secondary school has one music teacher left who teaches Year 7 but nothing else. Music has pretty well been taken out of school. We have given up on the secondary schools.' (In Harmony team)

The number of schools and the complexities of their organisation also exacerbated issues relating to progression:

'Information gets lost when passed to the secondary school, special needs, circumstances, musical progression. There are too many people involved. It is not joined up.' (In Harmony team)

10.2 Building relationships with secondary schools

The number of secondary schools that the children attended made it difficult to establish good relationships:

'It is really difficult to build relationships with 7 – 9 secondary schools and I have only managed to develop firm relationships in two.' (In Harmony team)

In some cases, relationships were built but were disrupted by changes in leadership:

'The challenge that we've had is that the local high school, which would be the natural school to go to has been through a succession of leadership changes. It takes time to build a relationship and it took me two years to build a great relationship with the principal of that high school and plans were on the table to take In Harmony to the Year 7s and Year 8s. Unfortunately, the leadership changed and the idea dissolved and we were back to square one again. So, unless the school leadership team are completely understanding and embrace, not just playing an instrument but why we play an instrument as well, then it is going to fail, it is not going to work.' (Headteacher)

The lack of strong partnerships with secondary schools was seen as fracturing the 'musical community' that had been created in the primary school:

'When it ends at the end of Year 6 and the kids move on to secondary schools we are currently wasting a massive investment of time, skill and money. We need to think strategically about how we can develop the In Harmony provision beyond primary level and maybe look at a secondary school dedicated to music so that we can complete the journey and develop truly well-rounded young people.' (Headteacher)

10.3 The timing of extra-curricular activities

In most places, the secondary schools had different end of day times and some were some distance from the venue where the extra-curricular activities were held. This presented considerable challenges about the timing of the out of school provision:

'All the schools in the area finish at different times. For those travelling on two buses it's hard work. So that's the main problem. Some are a distance away so it is not always easy for them to get to us. If they haven't got transport they won't be able to attend. (In Harmony team)

'The main challenges are from Year 6 to Year 7 because the children in Year 6 go to five or six different secondary schools. They finish at different times, some are a distance away so it is not always easy for them to get to the hub. If they haven't got transport they won't be able to attend.' (In Harmony team)

For some students, late school finishing times meant that they missed some activities:

My school doesn't finish until 5pm so it's difficult to get here. I have to get here as quickly as possible and at least play a couple of pieces in wind band. (Year 8 student)

Generally, provision for the older children tended to start later. In one case, early arriving children could participate in a homework club.

10.4 Issues relating to extra-curricular activities

In addition to the issue of timing for after-school activities, there was also a challenge in how often the activities were offered each term. There was considerable variability here. Parents reported that when there were long breaks it was difficult to motivate their children:

'X enjoys it when he's here but because there are so many breaks it's really hard to get him to come back. Even if the teachers couldn't come in at least the children could come in and practice together. That would be something. At least they would be getting together, practising together.' Parent)

Ensuring that the activities were appropriate was also a challenge:

'We need to introduce more structure into the way that they progress. So, although there is a bit of structure in terms of the secondary school activity, they do projects over the course of a term. There's no, "this is when your lesson is going to be and this is when your ensemble is going to be and you need to arrive at this time because this is how it works."' (In Harmony team)

Getting a critical mass for extra-curricular activities and ensuring that the age, commitment and expertise levels were right presented a challenge:

'We had an after-school band in the first year to try to support them to make progress and hook them in to after school activity as that seemed key to making them independent music learners. But it became too mixed ability and this demotivated the more able kids.' (In Harmony team)

Sometimes the day of after school activities was changed to encourage greater attendance:

'The Monday session used to be on a Wednesday and when it became clear that the children were not able to come on Wednesday, as every one of them had something else to do we moved it to a Monday.' (In Harmony team)

10.5 Accommodation and its location

Accommodation for the programme was an important factor presenting many challenges to progression. Location and size were important. Location in relation to primary schools was particularly important for the extra-curricular activities. While young children were escorted by school staff to the venue, parents were responsible for collecting them. If the venue was too far from the primary school this created a major problem.

Many of the young people in secondary schools participating in extra-curricular activities did not wish to return to their primary school for the activities:

'We have tried a few things to support them on progression but it is hard to find tactics that work. For example, we used the mini bus to pick them up from their secondary schools for after school provision but they didn't like it. For the same reason, we moved the venue from the primary school to a church in the community and next year to a local girls centre. They simply don't want to come back to their primary school.' (In Harmony team)

'Because we are not in the primary school [location outside school] it creates that barrier straight away. We had it with one of our newer schools where the parents were happy that someone picked them up from school and brought them to the venue but when told that they would have to pick them up indicated that they were not going to do that. I think venue is the key thing and the location. At the moment, we are bang in the middle of the schools that we have children from. If we had to move it would be a major problem.' (In Harmony team)

In some cases, the older children were able to travel independently:

'By the time they get to Year 7 most of the parents trust them to come here on their own and they all leave on their own as a group, on a bus. They all live in a similar kind of area and they all get on the same bus.' (In Harmony team)

One programme which had moved the extra-curricular activities to another venue to reduce cost reported that the young people were unhappy about this and that it was a major challenge to re-engage them.

'Now we have to go to x school because it's too expensive here. I really miss rehearsing here because we've been rehearsing here for a long time. It's sad 'cos on Fridays we were always here and it was a nice atmosphere.' (Year 10 student)

Space was an issue for some programmes as the size of the various ensembles increased:

'If we keep on growing, space is going to be an issue.' (In Harmony team)

The availability of venues for concerts and their cost was also a challenge:

'It's difficult to find a venue for a concert. There's no arts stuff really.' (In Harmony team)

10.6 Finance

The financial pressures vary between the *In Harmony* teams depending to a great extent on whether they can raise funds to supplement the funding that they receive from Arts Council England. Changes in management have sometimes made it difficult to raise funds but typically programmes have local support, although the extent of it varies. Clearly finance has an impact on what the programmes are able to deliver:

'We do have a couple of patrons locally. We have support from local trusts. We had council support which has now disappeared. So that remains a challenge and the funding has

decreased at the same time we are expected to increase the numbers. That potentially challenges the integrity of our programme.’ (In Harmony team)

Some have asked parents for donations to support activities, while some rely on the level of commitment of staff:

‘We used to have hours of planning time, and now we are at the other extreme. We rely on good will.’ (In Harmony team)

Historically, some programmes received support from their local council:

‘There isn’t much musical culture. There used to be more but the council cut and cut and cut and so they’ve lost a lot.’ (In Harmony team)

10.7 Engaging parents and carers

Staff working in the programmes recognised the importance of gaining parental support. Engaging parents was an ongoing challenge. Many families were reported to not value music. Nevertheless, programmes did all they could to engage children and their parents:

‘Some parents treat after school provision as childcare too so you don’t always get the kids who really want to be there. Encouraging them to take instruments home is also important at the earliest stage for the same reason. Fundamentally, the aim is to get the child to orchestra. If we do this we stand a chance of keeping them engaged.’ (In Harmony team)

Some interviewees noted incidents of negative parental pressure. For example, in Years 9 and 10 parents were putting pressure on their child to drop their involvement to protect GCSE work. This was also in evidence at transfer to secondary school with concerns about the school timetable:

‘My daughter is not sure whether she is going to carry on (Year 6). At the moment we don’t know what her timetable is going to be at secondary school. She put a question mark by access last week because the days are not going to change, she’s still going to be Tuesday and Wednesday so we’ll see what her timetable is in a week or two.’ (parent)

GCSEs were not the only examinations which could lead to non-attendance at extra-curricular activities. Programmes tried to be flexible in coping with examinations:

‘GCSE is a big issue, heavy workload, child under too much pressure. Parents don’t want them to come. It’s about making sure that they don’t feel pressurised. We offer part of your musical education but it is not the be all and end all. It happens a bit in Year 6 with SATs. Some parents didn’t send their kids then. If you can get the core to be always there, when one or two can’t be there, it will not be seen as nobody is going anymore but rather this is a bit of a break time because of exams and they will come back.’ (In Harmony team)

Some parents were perceived as being too pushy:

‘We know that parental support is crucial to support progression but there is a need for balance between support and the ‘pushy parent’ – they need support not pressure! This puts them off.’ (In Harmony team)

Some parents did not see music as an appropriate career choice even when this was what their child wanted to do. Some parents had never been to an orchestral concert and staff had to take children home afterwards.

'I think a lot is down to parents. They decide. They don't bother to send the children in and support them.' (In Harmony team)

Some programmes had actively tried to engage parents with helping with the programme:

'Parents involved to help has always been an on off thing but we are trying to make it more consistent. Concerts like today, get a couple of parents to come and help set up.' (In Harmony team)

10.8 Cultural issues

There were a range of cultural issues including those relating to gangs:

'Gangs are a challenge for us here. There are young people who have brothers and sisters who are in gangs.' (In Harmony team)

Other cultural barriers were related to religious beliefs. This led to challenges in progression for the older children:

'Religious belief is a challenge. Muslim families from particular sects believe that music is evil and you will go to hell if you play. So, we haven't had as much success as I'd like, in particular after school, that is really very difficult. There is a lack of cultural understanding. One member of staff persisted and wrote to the parents and those children came for a few years. In the end, it didn't work out but we had some success initially. It's a particular problem for the girls. If we have a concert in Ramadan that can be tricky as well. There is a high proportion of Muslims in one school although that is changing. it varies between the schools.' (In Harmony team)

This impacted on the after-school activities:

'We have a minority of children from very strict religious backgrounds who won't engage with music at home. There's nothing we can do in that case. We can try everything. Because In Harmony is part of the curriculum in school, they can't do anything about that. They do have to take part in that. There's no way they will come after school.' (In Harmony team).

These challenges did not only relate to Muslim children:

'Religion is a big challenge. Not just Muslims, 7th day Adventists. She can't come on Fridays. We can't change that.' (In Harmony team)

Clashes with other family commitments were also cited as challenges:

'Polish club clashes with Saturday school and I feel awful making him go to Polish club!' (parent)

10.9 Maintaining momentum

Maintaining momentum within programmes was a recurring theme. After the initial introduction of the programme into a primary school it became difficult to sustain the excitement:

'The original buzz has perhaps gone. There are not as many big opportunities and it is not as special as it was. This is a challenge for us. How do you refresh and keep making it feel special?' (In Harmony team)

10.10 Partnerships

To support the musical progression of children it was essential to have partnerships with other providers of musical activities in the locality. This was often challenging:

'We recently held the Collective Impact meeting and it was interesting to explore the issues with 30 or so partners and interested people. We have fractured musical communities in this city so we need to work better together to join it all back up' (In Harmony team)

'We have no contact with the secondary school. That could be helpful. Conversations with other music providers in the city will become key. A relationship with the music hub would be good no matter how difficult the conversation might be to begin with. Partnerships and conversations with others, helping each other. I would like to see some sort of relationship with the music hub. There can be a lot of politics wrapped up in these things sometimes but I'd like to see it being tried and then the secondary schools as well. There are secondary schools with music teachers and we should be talking to them.' (In Harmony team)

One programme was developing a partnership with the local parish council at their instigation:

'We are developing a partnership with x parish council who are interested in working with us, us doing something with them, not us being part of another music offer.' (In Harmony team)

Partnership could lead to a range of different projects:

'We're still trying to give them opportunities, like trips and concerts and these sorts of things. I think that they are really important. The children who come back are generally the children who went to stuff, professional orchestras or a trip to x. I think we can do more with our partnership with x, although it is a long way. We have an apprenticeship scheme where students come across, it is good for them and an extra pair of hands for us. Whether there's something to do with one-to-one teaching that we could get occasionally I don't know. Getting to x is a challenge and it is a challenge to get people to come here. We did a joint concert with x orchestra which is a good quality amateur orchestra but we had to go to x for that. Local partnerships would be really useful'. (In Harmony team)

In many cases there was the potential for programmes to develop a greater range of partnerships, although some already had many partners, formal and informal. Despite this there was a general feeling that there needed to be more coherence in the opportunities and pathways on offer:

'We need system change – there is a lack of connectivity between the hubs and In Harmony. Pathways and progression opportunities need to be more joined up and clear.' (In Harmony team)

10.11 Summary

Children transferring to many different secondary schools, exacerbated issues relating to progression. It was difficult to establish good relationships with so many schools particularly when there were changes in leadership. Differences in the timing of the end of day in secondary schools and their location presented challenges for planning extra-curricular activities. Generally, provision for the older children tended to start later. In one case, early arriving children could participate in a homework club. Programmes differed in the number of weeks that they offered activities each term. Long breaks made it difficult for parents to

motivate their children. It was important to have a critical mass for extra-curricular activities. Ensuring that the age, commitment and expertise levels gelled was a challenge as was offering engaging and challenging activities. Location and size of accommodation was important for access and being able to offer a range of activities. Secondary school students did not always want to return to their primary school. Parents needed to have easy access. The availability of venues for concerts and their cost was problematic for some programmes.

Financial pressures varied between the *In Harmony* teams depending to a great extent on whether they could raise funds to supplement Arts Council England funding. Some asked parents for donations to support activities, while some relied on the level of commitment of staff to compensate.

Engaging parents was an ongoing challenge. Many families did not value music. Programmes did all they could to engage children and their parents. GCSE was a concern for some parents. Some parents did not see music as an appropriate career choice. There were a range of cultural issues including those relating to gangs and religious beliefs which could act as a barrier to progression for the older children particularly girls.

Partnerships were essential to support musical progression of children. Developing and maintaining these could be challenging. There was general agreement that there needed to be more coherence in the opportunities and pathways on offer.

11 Conclusions

This research was focused on communities in areas of high deprivation, those that fall into the top Lower Super Output Areas (LSOAs) on the Index of Multiple Deprivation (IMD). The indices comprise deprivation levels in relation to seven themes: income, employment, health and disability, education skills and training, barriers to housing and services, living environment and crime.

Deprivation is not only perceived in terms of material deprivation but also in the social exclusion from the ordinary patterns, customs and activities of society. This is linked to the notion of cultural deprivation where members of society cannot acquire access to cultural capital which hampers access to education and social mobility.

Middle class children are more able to acquire cultural capital by observing their parents. Working class children do not have this advantage. In this way deprivation is self-perpetuating. The *In Harmony* programmes are designed to address this issue. While many of the success factors and challenges identified in the research apply to all young people and their families, they are exaggerated within a community with very high levels of deprivation.

To continue with musical activities after leaving primary school through into adulthood, young people need to have developed a love of music and a strong musical identity. This includes having developed friendships with like-minded others and having positive self-beliefs about their musical competencies. If these are not achieved by the end of primary school, young people are likely to be highly influenced by their peers and pursue alternative leisure or career paths.

While it is not to be expected that all young people would want to continue making music throughout their lives, those in *In Harmony* programmes should have opportunities to develop musical interests and sustain them over time. Although the programmes are at different stages of development, the nature of the pedagogical approach adopted, the wide range of music learned and the sense of community engendered provide the basis for long term musical commitment to emerge in young people. While the programmes provide the basis for progression, on its own it is not sufficient to ensure it.

There are two points in time when motivation to continue with musical activities is vulnerable to discontinuation. The first, and in many ways the most crucial, is when children transfer to secondary school. This can be a traumatic experience for some children and represents a major change in their lives. It is a time when there are new opportunities, greater peer pressure and greater pressure on academic attainment. For the children in *In Harmony* programmes it is the time of the greatest challenge. At primary school, their musical activity has been part of the curriculum and many may view it as no different to other school subjects. On transfer to secondary school they enter an environment where, all too often, music is not valued, may hardly be in evidence in the curriculum and may not be available as a subject at GCSE. The value placed on music by the school may influence other children who may come to exert negative peer pressure in relation to particular musical activities, including playing an instrument which may be viewed as 'classical'.

Those children who have been engaged in *In Harmony* extra-curricular activities are more likely to wish to continue with their musical activities having already made a commitment to music. They too face major challenges. They may find themselves isolated in school, with no opportunities to continue with tuition and no extra-curricular musical activities. Even if tuition is available it may be too expensive for their parents to afford, while extra-curricular activities may not be appropriate for the instrument that they have spent the last six years learning to play.

While attendance, with a scholarship at a specialist music school may seem to provide a solution to these challenges, the location of schools may make attendance unrealistic with families with limited funding for travel. In addition, schools with specialist music status may not have orchestral extra-curricular activities.

Given the wide variability of musical provision in secondary schools, progression for many *In Harmony* children will be through extra-curricular activities elsewhere. Some *In Harmony* programmes have, over a long period of time, developed high quality provision which caters for young people as they progress through secondary school. This provision has also been accessed by non-*In Harmony* children.

Others have developed partnerships with other music organisations, frequently music education hubs, which offer appropriate activities. There are many challenges in providing extra-curricular activities which meet the needs of the young people.

There is the issue of location, given the difficulties which many of these young people face relating to transport.

The activities need to be at the right level, have an age range which is not too broad and be in an environment which the young people feel is appropriate. This may not be at the primary school that they attended. The activities also need to be fun, provide a range of different musical experiences and opportunities for socialising with friends. There also needs to be flexibility about attendance when examination pressures are at their greatest.

One way to support progression is to develop strong relationships with other organisations which may be able to offer different progression routes which may meet the needs of some of the young people. Some *In Harmony* extra-curricular activities have already welcomed non *In Harmony* children without sacrificing the underlying principles of *In Harmony*. It is not inconceivable that in some places the *In Harmony* provision could become the main orchestral activity locally. Equally, in some locations, other organisations may be better placed to offer a wider range of activities which meet the needs of young people. There is no simple solution to this as there are major differences between each of the *In Harmony* localities. What is clear is that *In Harmony* programmes should engage with the local music hub as a partner as Music Education Hubs have the responsibility for ensuring that there are appropriate and affordable progression routes for children and young people in their area.

Opportunities for attending holiday courses and travelling outside the local area contribute to motivation. Most children who have engaged in such activities tend to continue playing. The provision of opportunities for performance cannot be overstated, particularly when these are in prestigious locations. Also important are opportunities to engage with professional musicians, playing and communicating with them.

The *In Harmony* programmes have been in place for different periods of time, two for nine years. Over time, these programmes have developed structures and strategies to support the progression of young people. There is much that can be learned from their experiences, both positive and negative. The challenges that they have faced and overcome are those which many of the newer programmes are facing now. Time devoted to continuing professional development where experiences could be shared would be very valuable.

At various points in their lives young people have to make choices. *In Harmony* provides the opportunity for children, who may not otherwise have the chance, to experience high quality music making giving them sufficient knowledge and understanding to decide whether this is something that they wish to engage with in the long term. Some may make a positive choice not to pursue music as a career or a leisure activity. In other cases, they may drift away from music because of peer pressure (perceived not necessarily actual), lack of self-belief in their

musical competence, or because of general inertia or the attraction of other, as yet, untried activities, some of which may be musical. Some young people may make a commitment to music which they wish to pursue in the long term. This may not be the musical activities which they engaged in through *In Harmony*. There are many different types of musical careers and *In Harmony* programmes cannot prepare young people for all of them. What they can do is give young people the confidence and skills to progress to other musical groups and provide the information and support that they need in order to this.

Young people are more likely to continue engaging with musical activities if their parents are supportive. This can be a particular challenge in areas of high deprivation. *In Harmony* programmes need to try to engage parents at the earliest opportunity, although programmes have had major success in supporting individual young people when parents are not engaged, often in difficult circumstances. Concerts play a major role in engaging parents but there can be challenges in terms of transport and finding suitable venues. Finance is a major issue for parents. Many cannot afford lessons when their children transfer to secondary school. Their home accommodation may not be suitable for their children to practice or to transport or store instruments. While programmes have made major efforts to support families with issues relating to transport and lessons, they have limited funding to enable them to do so.

The challenge of providing finance for lessons on transfer to secondary school might be addressed by the use of the pupil premium. The Culture White paper (2016) makes it clear that the pupil premium can be used to broaden cultural experiences. Music Education Hubs have encouraged schools, in line with Arts Council England (ACE) and Department for Education (DfE) guidance, to ensure that pupil premium funding is used to fund music tuition (and any associated expenses e.g. instrument hire or purchase) for any eligible, interested and/or talented pupil-premium-pupil, to enable and encourage them to participate in instrumental lessons and music-making activities.

However, the data collected by Music Education Hubs has established that of those having instrumental tuition in large groups, only 7.3 per cent were in receipt of the Pupil Premium, while of those receiving individual tuition the percentage was 3.7 per cent, this in the context of national eligibility for the Pupil Premium of 27.2 per cent (Sharp and Rabiasz, 2016). The pupil premium would not seem to be widely used to support a child having instrumental tuition.

In Harmony was initially set up as a community programme to try to change communities through music. The intention was not merely for young people to make musical progression but progression in life. The ongoing evaluation of *In Harmony* Liverpool has evidenced that children are being given opportunities and options crucial to their life chances and choices, that music is linking to key events in family life and becoming a normal part of life within the community and that the programme offers a model of community engagement and civic renewal. This approach requires a long term commitment. Michael Eakin, CEO of the Royal Liverpool Philharmonic said: *'The evidence of the success of a programme like this can only be seen over a generational period – you can't just go in, do a couple of years and get out again.'* (Burns & Bewick, 2013 p. 86)

For young people to progress in life, to become more resilient and to own their opportunities and choices they need to be empowered. While this requires support and encouragement there is a danger that it becomes, as one member of *In Harmony* described it as *'a bubble, the cosy, cuddly, nurturing "In Harmonyville."* Finding the balance between offering sufficient support and developing independence is crucial but not easy.

Finally, to ensure that young people engaged with *In Harmony* can progress in the ways that they wish, it is not sufficient to have structured opportunities in place for them. Young

people also need to be able to make active choices to take advantage of such opportunities. There are many barriers to taking up those opportunities and action has to be taken to remove these barriers. As we have demonstrated, these barriers might relate to lack of funding to pay for tuition, the purchase of instruments, issues relating to transport, and knowledge about career or other leisure opportunities. Strategies must be in place to break down the barriers and ensure that provision is accessible and active choice is possible.

12 Recommendations

The existing *In Harmony* programmes are diverse. They have been operating for different periods of time and have developed different ways of operating to meet the needs of the communities that they serve. Each programme has different issues to address depending on their location, the schools that they are working with and the specific nature of their local community. There are no simple fixes to promoting progression and no one solution that will work for all.

To make recommendations in this context would be meaningless. Instead, it is possible to draw on the experiences of the six programmes, both positive and negative, to identify strategies, activities and approaches that may contribute to success in addressing the challenges faced in supporting young people to progress. It is hoped that this will have relevance beyond *In Harmony* to other music provision and indeed to other artforms addressing similar concerns.

Successful programmes at primary school will:

- Engender a love of and passion for music in children and young people
- Be inclusive
- Engage children in activities with a range of different genres of music
- Have high expectations of what can be achieved
- Support the development of a positive musical identity
- Provide opportunities for friendships with other young musicians
- Offer some choice of instrument
- Ensure that children and young people have opportunities to practice their instrument
- Provide opportunities for engagement with extra-curricular musical activities from an early age, long before transfer to secondary school
- Establish firm relationships with families and follow up with parents when children have not attended extra-curricular activities
- Communicate clearly to families using a range of mechanisms
- Offer opportunities for some form of accreditation/validation of achievement
- Provide pastoral support when necessary
- Ensure that there are frequent opportunities for performance, on occasion in prestigious venues
- Provide opportunities for holiday courses and other trips outside the local area to encourage greater independence

Successful programmes post primary school will:

- Provide a range of extra-curricular activities for *In Harmony* and other young people that is joined up and offers clear progression pathways
- Offer pastoral support to young people
- Provide subsidies, transport and logistical support where necessary
- Create opportunities for young people to feed into future plans for *In Harmony* to empower them and increase the likelihood that they are successful
- Be connected and have extensive partnerships with other local providers of music education opportunities
- Have extensive knowledge of what musical opportunities are available for young people in the area
- Be able to advise and support young people and their parents in making decisions about which musical progression opportunities to pursue

- Be tenacious in following up non-attendance in students recently transferred to secondary school
- Be connected and have strong relationships with secondary schools where this is possible and have knowledge of the musical opportunities that they offer
- Provide information to parents about the musical opportunities in local secondary schools
- Provide a homework club and food and drinks prior to extra-curricular activities
- Have extensive local knowledge about funds which may be available to support young people and their families in pursuing these activities
- Offer practical guidance as to how to access funding to take up these opportunities
- Have an active role in recruiting funders/donors to support young people's ongoing progression

Successful programmes in the community will:

- Ensure the community is aware of performance opportunities
- Engage with community partners
- Provide opportunities for parents/carers to engage directly in provision as volunteers
- Engage parents/carers in activities as early as possible (lesson observation, support for practice, help with concerts, help with extra-curricular activities)
- Provide parents/carers with information about the music provision in local schools
- Provide parents/carers with information about the wide range of possible careers in music
- Consult and meet with parents/carers so they can share any concerns that they may have

Successful programmes will:

- Be reflective and committed to learning
- Share challenges, and how they have been addressed with other *In Harmony* programmes
- Find ways of ensuring consistent data gathering
- Keep case studies of individual children to map progression journeys
- Set up alumni groups with support from past students

Research is needed which will:

- Ensure that all programmes are gathering consistent data on progression beyond primary school enabling comparisons to be made and engendering a more accurate picture of retention patterns
- Map out the journeys of young people as they transition as it is clear that some young people continue their musical journeys informally or through other providers.
- Test potential strategies that might support transition but that have not yet been trialed.

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Appendix 1

In Harmony Profiles

***In Harmony* Nottingham**

Background and Context

In Harmony was launched in Nottingham in September 2012, with provision starting in January 2013, under the partnership of Nottingham Music Service (NMS), University of Nottingham (UoN) and Sinfonia VIVA (a partner until July 2013), with funding from the Arts Council England.

In Harmony Gold is delivered in four schools across the city: Dovecote Primary School (Clifton), Mellers Primary School (Radford), Robin Hood Primary School (Bestwood) and William Booth Primary School (Sneinton). Programme participants include pupils mainly from Years 4 – 6, with some year 3 involvement.

These schools were selected for the following reasons:

1. Prior experience with Whole Class Ensemble teaching
2. Motivation and interest in taking part in the programme
3. Willingness to allocate significant time towards music tuition (initially 3-4 hours per week for all children involved)
4. 31 – 47% of the pupils taking part in this programme receive Free School meals, which puts the schools in the top 20% nationally for Free School meal uptake

These schools are situated in different parts of the city, giving the programme a wide geographic spread and are ideal for influencing other schools in their neighbourhoods as well as the wider community.

The ***In Harmony*** programme in Nottingham has been expanded and integrated into the full service provision, giving primary schools more options so they can find the right fit for their needs.

- *In Harmony* – Gold is the standard programme with 2 or 2.5 full days of music tuition with two staff members. These schools also have a significant staff involvement with class teachers, teaching assistants and other members taking part in instrumental learning alongside the pupils.
- *In Harmony* – Silver offers one whole day per week with two members of staff
- *In Harmony* – Bronze includes one morning per week with two members of staff

All three models include:

- At least one class set of instruments (brass, strings or woodwind)
- Opportunities throughout the year to participate in performances and concerts alongside high quality/professional musicians
- Access to out-of-school ensembles and other music making opportunities
- Subsidised opportunities for pupils to participate in residential activities

At present, in Nottingham there are four *In Harmony* – Gold schools (mentioned above), two silver schools and 12 bronze schools. Schools contribute to the cost of *In Harmony* as well. In 2016-17, schools will invest as follows:

- Gold Schools - £12,418
- Silver Schools - £6,350
- Bronze Schools - £3,180

Demographic

- 22.5% of the population in Nottingham lives in income deprived households. (English Indices of Deprivation 2015 – Statistical Release)
- 34.5% of children in Nottingham live in income deprived households – Nottingham is among the 5 local authority districts with the highest proportions of children living in income deprivation in the country. (English Indices of Deprivation 2015 – Statistical Release)
- Nottingham is the 8th most deprived district in the country (of 326 districts). It has slid lower down the deprivation scale compared to its ranking in 2010 (25 of 326). It is among the 10 districts with the **highest percentage increase in deprivation**. (English Indices of Deprivation 2015 – Statistical Release)
- 44.5% of pupils in Nottingham are eligible for Pupil Premium. The national average for pupils eligible for Pupil Premium is 28.9%. (UK Govt. Statistics 2016-17⁶)
- The % of pupils with Special Educational Needs in Nottingham city schools is around 15.3% according to the 2015 School Census.⁷ The national average for pupils with Special Educational Needs in **State-Funded schools** are 12.7% (2015) and 12.9% (2016).
- % of pupils in Nottingham city schools with Free Schools Meals is 26.4% according to the School Census in 2015. The national average for state-funded schools was around 15.2% in 2015 (according to the DfE Statistical First Release)⁸.
- 27.7% of pupils in Nottingham city schools speak English as a Second Language according to the School Census in 2015. Nationally, 19.4% of pupils in state-funded primary schools have a first language known or believed to be other than English while the national % for state-funded secondary schools is 15%.

Partnerships

Nottingham Music Service is the lead partner of the Nottingham Music Education Hub. There are several key partners who share our ambition to provide outstanding and inspiring musical opportunities for young people in Nottingham City. Provision that is driven by principles of access, quality, progression and civic/community engagement.

In collaboration with the Department of Music at University of Nottingham (UoN), NMS runs a mentorship programme for ***In Harmony*** schools. Each semester, a group of Music students take on the role of mentors and work with ***In Harmony*** staff in schools.

The scheme, started in 2013, continues to be popular and successful. From 2016, it was developed into an accredited module rather than a voluntary opportunity. Two of these students later took up full time roles as trainee teachers at NMS.

The responsibilities of the mentors include assisting teachers in setting up for music lessons, conducting warm up exercises, and providing additional support with children. According to a UoN Music Dept. staff member, the mentorship programme is a meaningful way to connect with the community while at the same time enhancing and enriching the learning experience.

Progression Pathways

Our key achievements to date have been seen at KS2 level:

⁶ <https://www.gov.uk/government/publications/pupil-premium-conditions-of-grant-2016-to-2017>

⁷ https://nmsciomy.sharepoint.com/personal/ian_burton_nottinghammusicclub_org_uk/_layouts/15/WopiFrame.aspx?sourcedoc=%7B457525C3-4DCD-42CB-B934-4B9A60CD9804%7D&file=Rep_8_-_Percentage_of_Pupils_on_Roll_in_City_of_Nottingham_Schools_by_SEN_Type_v1.xls&action=default

⁸ For 2016 statistics, refer to Guardian article: <https://www.theguardian.com/society/2016/jun/29/fall-in-proportion-of-pupils-getting-free-school-meals>

- 78% of city primary schools have a whole class ensemble or *In Harmony* programme
- 395 pupils gained a formal music accreditation in 2016, against 55 in 2011 (the vast majority from KS2 schools)
- 27% of young musician's progress to National Qualification Framework Level 1 against a national average of 18%
- 48% of children continue to learn after their whole class ensemble experience, against a national average of 27%

However, there are still significant issues with continued participation at KS3 and beyond:

- Of the 8,173 pupils learning musical instruments in the city, only 1,583 of those are at secondary level.
- There are over twice as many children actively learning instruments beyond beginner stage at primary school than at secondary school – highlighting the challenge to retain pupils post transition.

It is obvious that to continue to improve progression and retention, within the national context where 76% of pupils learning instruments never get beyond beginner stage and fewer than 6% get beyond grade 3, Nottingham Music Hub needs to focus efforts on transition between KS2 and KS3.

Over the next few years, we would like to focus our partnership working on this particular challenge and are inviting partners to work closely with us using a Collective Impact approach. Collective Impact is where organisations work together to solve complex issues with:

- Understanding that solutions arise from interaction of many organisations within a larger system
- Cross-sector alignment with government, charitable, philanthropic and corporate sectors as partners
- Organisations actively coordinating their action and sharing lessons learned
- All partners working towards the same goal and measuring the same things

NMS strives hard to create clear progression routes for young people. Our music teachers issue 'recommend cards' and invitations to *In Harmony* students, advising them on progression routes suitable for them. NMS works closely with schools to engage students in music making opportunities after their whole class ensemble experience.

Following are the options available for children to continue making music after their whole class instrumental teaching:

- **Music Camp:** Music Camp is an exciting two-day residential, at the start of school year 5, that mixes musical tasks with outdoor games and activities. It is designed to engage pupils and to inspire them to continue with their music making. It equips young people with the skills and confidence they need to move on to other music making ensembles, such as Area Bands and Robin Hood Youth Orchestra family ensembles.
- **Area Band Network:** NMS runs a network of six bands across the city called Area Bands, which are suitable for young people who have completed a year of instrumental teaching. They are designed to engage students of varying skill levels and offer performance opportunities throughout the year. Programmes are free of charge. The bands are delivered in partnership with *In Harmony* gold schools. Children can continue in these Area Bands when they go to secondary school.
- **RHYO Connect:** This is an after-school programme aimed at pupils in Years 6-8, who have achieved grade 1 or higher. It was started in 2016. The goal is to embed after

school commitment before the end of KS2 which greatly increases the chances of continued commitment into KS3.

- The RHYO Connect Wind/Brass group is progressing well, with 10 students attending regularly. Many of them are now at secondary school having moved up from an *In Harmony* Gold School. The strings group has been much more difficult to establish, with particular difficulty in getting enough *In Harmony* Gold School support and secondary students to commit.
- RHYO Intermediate: This is designed for pupils between 9-14-year-old who have been playing in an Area Band and/or can play at grade 1-3 standard. It is the perfect stepping stone to RHYO.
- Robin Hood Youth Orchestra (RHYO): RHYO is the flagship, 60-member strong orchestra for Nottingham Music Service. It is designed for young people between 11 to 19 years of age who can play their instruments from around grade 4 to diploma standard. RHYO works deliberately across many musical and learning styles with two subgroups: StrOrchestra! which is a string ensemble and Jazz Squad, which is run entirely by RHYO students, providing a great leadership opportunity for young people.
- Band Factory: This is a great opportunity for 11-19-year-old to make the kind of music they love. It offers rehearsal space, performance guidance and instruction from specialist musicians.
- World Music: Our world music sessions give young people the opportunity to learn and develop skills on percussion instruments from across the globe, with expert guidance. Rehearsals take place once a week on Thursday evenings at College Street Centre, Nottingham, and there are two different sessions: one aims at young people who have a basic musical sense but might not have played percussion before, while the other session is for individuals who have been playing a percussion instrument for a while and want to learn more complex rhythms.
- Friday Follow On: This programme offers free sessions for students attending secondary schools/academy where no music provision exists, and for students who attend Nottingham Music School on Saturday mornings, while it is also available to other students at a very low cost. This is a brand-new initiative, and at present, we have two regular students at the Friday Follow On sessions. Both students currently attend secondary schools where there is no instrumental provision.
- A collective impact initiative, just started, aims at trying to find a solution to the significant problem of continuing musical engagement into the secondary sector. (see Appendix for more information)

The table offers some quantitative data on pupils' progression from IH – Gold schools:

Progression from *In Harmony* Gold schools into regular music hub ensembles (2016-17)

Area Bands (pre-grade 1)

89 YP are from IH Gold schools

RHYO Connect (Grade 1+):

5 YP are from IH Gold schools

RHYO Intermediate (Grade 1-4)

9 YP are from IH Gold schools (making up almost a quarter of the ensemble)

Robin Hood Youth Orchestra (RHYO) (Grade 4+)

3 YP are from IH Gold schools (first year any are at right age/ability)

Progression continues to be a focus area for us, with much room for improvement. Currently, of the 16 Nottingham Secondary Schools/Academies, three offer no instrumental provision at all, one has very little provision and two have no music department. There are also another 3 or 4 where provision is extremely expensive and out of reach for many of our students.

Despite difficulties, data from the 2015-16 DfE return still paints a positive picture of progression in Nottingham - across the city 48% of children continue to learn after the WCE/IH against the latest national figure of 26.6%. The percentage of young people progressing from beginner stage to NQF foundation/level 1 in the city is at 27.3%, still significantly above the national average of 17.9%.

In Harmony Telford

Background and Context

In Harmony Telford (then Stoke and Telford) was launched in Autumn 2012 at Old Park Primary School in Telford & Heron Cross Primary School in Stoke-on-Trent. Both sites were run by the *In Harmony* Project Manager (2 days per week) overseen by Telford and Wrekin Council. The project began with introductory visits and workshops from core partners (Manchester Camerata and CBSO). In January 2013 instrumental lessons started.

In Autumn 2015, the *In Harmony Telford and Stoke-on-Trent: Engaging Children with Special Educational Needs* report was published and Telford Nucleo Orchestra after-school provision was established for young people in years 4 – 8.

In Spring 2016 the programme ended at Heron Cross and the City Music Service (Stoke) took on responsibility for delivering *In Harmony* in Stoke and engaged a new school, Thistleyhough Academy which is a secondary school.

In summer 2016, a 4 Year Celebration Concert took place, a Chamber Ensemble (selected Year 5 and 6 students) was formed and performed externally and 8 young people attend Sistema Young Leaders Summer Camp. In Autumn 2016, funding was secured to run a weekly music programme in local feeder secondary school in partnership with Telford & Wrekin Music.

2017 saw the project reassess their core partners in order to ensure that partners specific to each location were involved. In Summer 2017 a decision was taken to end the music programme at Telford Langley Secondary school (external funding had ceased) and to bring it back 'in-house' at Old Park Primary School from September. The Chamber Ensemble programme repeated for 11 year 5 & 6 children to increase engagement and help retention

The facilities that are available for *In Harmony* Telford to draw upon are significantly limited.

- There is no community centre in Malinslee, the only public building of reasonable size is the local church;
- The school itself has a community room;
- The nearest local community facilities are in Dawley (a short walk) where there is a town hall and working mens club, along with Telford Langley School;
- There is no concert hall in Telford. The main performance venue is Oakengates Theatre, which is a car ride away from Malinslee. Acoustically this is not a good venue for orchestral music – it is a fairly dead theatre space. This means we are limited on the orchestral concerts we can put on.

However, Malinslee adults tend not to attend events in Dawley – although they will attend events put on by *In Harmony* where their children are performing. This happened earlier this year, and has prompted discussions with the local parish council around developing a partnership.

Demographic

According to the Index of Multiple Deprivation, *In Harmony* Telford works in the Malinslee and Dawley wards which are amongst the 10% most deprived LSOAs in the country.

2013 Telford & Wrekin Council data showed:

- 9.6% BAME
- 6.5% claiming jobseekers allowance (youth claimant rate 14.3%)
- 42.2% of children under 20 living 'in poverty'
- 32.3% children achieving good level of development at EYFS

School data for Old Park Primary (2016/17):

- Number of children 624
- Split boys/girls 312/312
- Split year group N=61/38 YR=67 Y1=86 Y2=79 Y3=74 4=76 5=80 6=63
- SEN 191
- FSM 159
- Pupil premium 236

Partnerships

Original Partners were:

- Manchester Camerata
- CBSO
- Old Park Primary School (Stoke)
- Heron Cross Primary School (Stoke)
- Telford and Wrekin Music
- City Music Service (Stoke)

In the past 12 months, this has changed and is still changing:

Current Core Partners:

- Creative and Active Communities Team , Telford & Wrekin Council (*currently partnership lead*)
- Old Park Primary School, Telford
- Thistley Hough Academy, Stoke on Trent
- Stoke-on-Trent City Music Service
- The North-West Midlands Music Education Hub
- Telford & Wrekin Music service
- Arts Connect west Midlands, Arts Council Regional Bridge Organisation - (*currently holding Steering Group Chair*)
- Birmingham Conservatoire
- Manchester Camerata

Non-core partnerships or partnerships currently being explored include:

- Dawley Parish Council
- Shrewsbury Folk Festival
- Shropshire Music Trust
- Concord College (private secondary boarding school near Shrewsbury)
- Shrewsbury Symphony Orchestra (very good amateur orchestra)

Current Programme Offer

Curriculum Time	Early Years / Reception 45mins to an hour per week (10 weeks per term) musicianship	Year 1 1 hour per week (10 weeks per term) musicianship	Year 2 & 3 1 hour per week musicianship (10 weeks/term) 1 hour per week instrumental lesson (7 weeks/term) (violin and cello) 1 hour week orchestra (7 weeks/term) (full year group)	Years 4, 5, 6 1 hour per week musicianship (10 weeks/term) Up to 1 hour per week instrumental lesson (7 weeks/term) (flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, percussion (tuned and untuned), violin, cello) 1 hour week orchestra (7 weeks/term) (mixed year group, mixed ability)	Creative ensemble for selected children (mixed ability) Choir (optional) Lunchtime practice club
After-school provision	Nucleo Orchestra ⁹ at Old Park Primary for Years 4 – 9, mixed ability Full orchestral rehearsal (1 hour)	Advanced sectional (30 mins) / Younger group creative session (30 mins) Combined sectional (30 mins)	Years 7 upwards (to year 9), based at Telford Langley School¹⁰ Up to half an hour small group instrumental lessons (7 weeks/term) 45 mins mixed ensemble		

One of Telford's strengths has been engaging children with SEN. Our after-school orchestra roughly corresponds to the school SEN numbers (32% of pupils have SEN), 30% of the 64 after-school orchestra attendees have SEN.

⁹ This orchestra is also open to other children around the area learning instruments through Telford Music Service

¹⁰ Changing in September to be based at Old Park Primary School. Up to half an hour small group instrumental lessons (7 weeks/term) and 45 mins advanced ensemble (teacher recommendation only)

Other Pathways

There are no other pathways offered to young people apart from those offered within individual secondary schools.

The main feeder secondary school (Telford Langley School) to which over half of students transition now has no music specialist teacher. They do not offer music GCSE or BTech Music, just BTech Performing Arts with a music pathway delivered by a drama specialist. The other students moving on from Old Park Primary School attend 6 other secondary schools.

Progression Pathways

Every child in primary school is assessed at the end of each academic year based on the following criteria:

- Reading
- Technique
- Tone
- Posture
- Rhythm
- Character
- Level of Engagement
- Self-assessment by child

This has not been implemented at Secondary school level due to the many challenges being faced, but it is the intention to carry this through in the next academic year.

The programme is regularly engaging 12 young people who have transitioned to secondary school, who form a core part of our Nucleo Orchestra. Now that this after-school offer is established, the team are hopeful of retaining more this year after transition. It is interesting to note that nearly all of these young people attended trips abroad and/or the chamber ensemble project before they moved on to secondary school.

Regarding musical progression for those who now attend secondary school, this has been much slower than we would have liked, mostly down to the disrupted and disorganised nature of the sessions at Telford Langley School. Again, it is hoped that by having lessons and an advanced ensemble at Old Park Primary School in the coming academic year this can be addressed.

In Harmony Newcastle

Background and Context

In Harmony was launched in Newcastle in 2012 in Hawthorn Primary School in Elswick in the West End of Newcastle. Led by Sage Gateshead and funded by Arts Council England the project is set to expand in September 2017.

Hawthorn Primary is a relatively small primary school with 214 pupils currently on roll. Its main feeder secondary school is Excelsior Academy.

Demographic

- 39.7% of the population of Elswick live in income deprived households.
- 46.9% are non white and 19.3% of households have no English as a main language speaker
- Newcastle is the 28th most deprived district in the country (of 326 districts). It has moved up the deprivation scale from 30th in 2011 ¹¹
- 44.5% of pupils in Hawthorn Primary are eligible for Free School Meals.

Current Programme Offer

The programme is extensive and immersive but focused on Hawthorn Primary School:

- Reception Class – 30 children
 - Three weekly musicianship sessions
 - Introduction to and creation of orchestral instruments.
- Year One and Two – 60 children
 - One small group string instrumental lesson weekly during school day
 - Two combined musicianship and orchestral sessions weekly
- Years Three, Four, Five and Six – 118 children
 - One small group instrumental lesson weekly (strings, brass, wind, or percussion) during school day
 - Three combined musicianship and orchestral sessions weekly
 - Weekly class singing
- Additional Resource Centre (ARC Class) – 12 children
 - One small group combined musicianship and instrumental lesson weekly

After School Activity takes place on Mondays 3.30 – 4.30pm, Thursdays 3.30 – 4.30pm and Fridays 1.30 – 3.30pm. This activity is at Hawthorn Primary School is for Key Stage 2 students and is completely voluntary. The children stay after school to play a whole other range of music and do more musicianship, games and have extra tuition. It is an opportunity for some children to take on a second instrument. There are about 20 children who sign up for 1 or more sessions per week.

In addition, work takes place in Ashfield Nursery on Thursdays with 30 children in each of two hour long sessions; Riverside Playgroup on Fridays; Family Sessions at Cornerstone Family Group on Wednesdays; Riverside Community Health Project on Fridays.

The West Newcastle Symphony Orchestra meets twice weekly on Monday and

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https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/465791/English_Indices_of_Deprivation_2015_-_Statistical_Release.pdf

Thursday and is open to any child who is aged 11+ who plays an orchestral instrument. It is primarily aimed at children who have left Hawthorn Primary School and are now in their secondary schools. The group rehearses currently in St. Matthew's Church Hall Summerhill, but will move to West End Women and Girls centre in September to be more centrally located in the west end. There are currently 17 children signed up for the orchestra with the target to be 25 children by next year.

Partnerships

Sage Gateshead
Culture Bridge North East
Hawthorn Primary School
Ashfield Nursery
Riverside Playgroup
Riverside Community Health Project
Cornerstone Family Group
West End Women and Girls
Excelsior Academy
St. Matthew's Church Summerhill
Newcastle University

In the coming months, the expansion plan will include:
Bridgewater Primary School and Nursery
Rye Hill Community Nursery

Progression Routes

5 children all in Y8/9/10 who are in Centre for Advanced Training and have been for 3 years.
Keiron Richards – Y9 - Trumpet
Hannah Johnson – Y9 - Oboe
Abbey Hayden – Y9 - Oboe
David Chen – Y8 – Double Bass
Eric Leung – Y10 – Bassoon

All are attending Sistema England Young Leader's residential programme this year.

We have 2 children attending the Saturday morning 'Step Up' Programme at Sage Gateshead:

- Elise Kenny – Y6 – Clarinet
- Jana Gamran – Y4 – Viola
- Both children have a free place.

There are no other significant pathways that our children have taken. Some Excelsior children play in their school groups, and so does David Chen at Dame Allens. We offer WNSO to all leavers.

Hawthorn pupils that were having lessons last year and this academic year. Some have not continued from year 9 into year 10.

In Harmony Leeds

Background and Context

In Harmony Opera North began delivery in January 2013 at Windmill Primary School. It has now expanded to cover Windmill Primary School, Low Road Primary School, and New Bewerley Community School, impacting on over 1,000 children in south Leeds every week. The only *In Harmony* project delivered by an opera company, it includes a significant focus on singing as well as orchestral instrument playing. From September 2017 tuition in flute, clarinet, trumpet and trombone will be phased in to the programme.

In Harmony Opera North aims to transform aspirations and learning outcomes for children through an immersive programme of high quality music tuition and regular performance opportunities.

Demographic data

Windmill Primary School (Belle Isle, south Leeds)

- 424 pupils on roll
- 27% EAL (English is an additional language)
- 36% SEN (Special Educational Needs)
- 54% FSM (free school meals)

Low Road Primary School (Hunslet, south Leeds)

- 159 pupils on roll
- 31% EAL
- 20% SEN
- 38% FSM

New Bewerley Community School (Beeston, south Leeds)

- 413 pupils on roll
- 50% EAL
- 24% SEN
- 52% FSM

Current Programme Offer

***In Harmony* Opera North (Leeds)** offers young people regular music making activities both within curriculum time and as extra-curricular activity. All students follow a curriculum which has been designed by the *In Harmony* Opera North team. Within the weekly school timetable, all pupils in KS1 enjoy musicianship activity, all pupils in Years 3-6 participate in small group instrumental lessons and play in an orchestra, and every child sings in an age banded choir. Each primary school hosts an extracurricular weekly choir and instrumental practice club. From Year 3 students play string instruments (violin, viola, cello or double bass) and from Year 5 the opportunity to learn flute, clarinet, brass or percussion is offered. Students from year 4 upwards are able to take part in weekly extra-curricular singing and instrumental activities, and pupils in Year 6 and senior school students can join a junior orchestra based at Opera North: **Opera North Junior Strings**.

There are over 1,100 children, age 2-14 years old, receiving *In Harmony* Opera North provision every week. They take part in workshops and performances with musicians from the **Orchestra and Chorus of Opera North** throughout the academic year, study themes from Opera North's programme within the school curriculum, and attend at least one of the company's productions every year. All participants perform to family and friends on a termly

basis. Additional ***In Harmony Opera North*** community-based activity includes early years sessions, community workshops and performances by tutors and participants in a variety of local settings.

		Musicianship	Choir	Small group string instrument lessons	Small group wind and brass lessons	Orchestra/ wind and brass ensemble	After School activity (optional)
	Foundation Stage	30 minutes	-	-	-	-	-
Key Stage 1	Year 1	30 minutes	45 minutes	-	-	-	-
	Year 2	45 minutes	45 minutes	30 minutes small group instrumental and musicianship	-	-	-
Key Stage 2	Year 3	embedded in instrumental and choral sessions	45 minutes	35 minutes	-	45 minutes	-
	Year 4	embedded in instrumental and choral sessions	45 minutes	35 minutes	-	45 minutes	String Practice club 1.5 hour Chamber Choir 1 hour
	Year 5*	embedded in instrumental and choral sessions	45 minutes	35 minutes	<i>April to July</i> 35 minutes	45 minutes	String Practice club 1.5 hour Chamber Choir 1 hour
	Year 6	embedded in instrumental and choral sessions	45 minutes	<i>Either</i> 35 minutes	<i>or</i> 35 minutes	45 minutes	Opera North Junior Strings 1.5 hour Wind and Brass ensemble 1.5 hour Chamber Choir 1 hour
Key Stage 3	Year 7 +						Opera North Junior Strings 1.5 hour (includes lessons and ensemble) (From Sept 2018) Wind and Brass ensemble 1.5 hour (includes lessons and ensemble)

* At February half term in year 5 the children sit ABRSM Music Medals. From the summer term of year 5 students have introductory sessions on flute, clarinet, trumpet and trombone alongside their usual string instrumental tuition, after which they decide which instrument they will continue to study during curriculum time in year 6.

At New Bewerley Community School instrumental delivery has been staggered in the first 3 years of the programme. From January 2017, all children in year 2-4 began to learn violin, viola or 'cello. From September 2018 students from Year 2-5 play stringed instruments, while students in Year 6 will begin learning flute, clarinet, trumpet or trombone.

***In Harmony* Opera North Extra-Curricular activity**

Children from year 4 upwards have the opportunity to attend weekly after-school instrumental practice club and chamber choir at each school. In 2017-2018 children in year 6 at Windmill and Low Road Primary will be able to join an after-school practice club for wind and brass instruments as they will not access these within the school timetable. From September 2018, a weekly after-school wind and brass ensemble will take place in a community setting for all year 6 children from Windmill Primary School, Low Road Primary school and New Bewerley Community School.

From October 2017 children in year 6 at the *In Harmony* schools - as well as students in year 7+ who want to continue with *In Harmony* (currently up to year 9) - will receive support to attend a new weekly project: Opera North Junior Strings. Incorporating children from across the city of Leeds who are beginners on their string instruments, this setting is designed to ensure that *In Harmony* children can develop friendships with children from outside their community as well as within, and, in doing so, be inspired to continue playing their instrument when they move to secondary school.

In 2016-2017 around 50 children per week used the after-school provision. We predict this will continue to grow in 2017-2018 with the addition of new after-school settings at Low Road Primary School and New Bewerley Community School and the set-up of Opera North Junior Strings.

Progression Pathways

Other extra-curricular progression pathways include:

Yorkshire Young Musicians (YYM)

In July 2016, 15 children auditioned for places at the YYM (Department for Education's funded Music and Dance Scheme Centre for Advanced Training); nine were selected to take up a place on a new half day access strand, funded by private donors, which YYM has created for talented children who would struggle to quickly adapt to the more challenging learning environment of an intensive training programme; following extensive discussions with families, 7 children have taken up the offer of a place. Three current and graduate students of *In Harmony* are currently accessing weekly instrumental and musicianship tuition.

Opera North Children's Chorus

Thirteen children were offered places in the Opera North Children's Chorus (ONCC) starting September 2016; three have taken up their places and regularly attend ONCC rehearsals and performances.

In April /May 2017, an additional 5 children from Low Road Primary School joined the Children's Chorus to perform in Opera North's highly acclaimed *Turandot* concert staging. As part of the main Company, they performed in Leeds and toured to Nottingham, Newcastle, Liverpool and Hull.

Partnerships

Windmill Primary School and Children's Centre

Low Road Primary School

New Bowerley Community School

New Bowerley Children's Centre

South Leeds Youth Hub (Leeds City Council venue - After School and holiday activity venue)

University of Leeds [*PhD starting September 2017*]

MEH: LMEP <http://artformsleeds.co.uk/networks/leeds-music-education-partnership/>

Yorkshire Young Musicians <https://www.yorkshireyoungmusicians.org.uk/pages/home.php>

IVE (Bridge Organisation)

In Harmony Liverpool

Background and Context

Led by Royal Liverpool Philharmonic, *In Harmony* Liverpool uses orchestral music-making to improve the health, education and aspirations of children and young people in Everton.

One of the original three pilot projects funded by the Department for Children, Schools and Families in 2009, the programme was established with an immersive music curriculum in Faith Primary School, initially reaching 84 children. Since that time the programme has expanded to two additional schools (Everton Nursery School and Family Centre in March 2015 and The Beacon Church of England Primary School in September 2015) whilst also including community-based parent/carer and toddler provision and an after school pathway for young musicians in Everton up to 18 years old. In 2016/17 the programme engaged 868 children and young people, aged from 0 – 18. In addition to performing at Liverpool Philharmonic and in side by sides with the Royal Liverpool Philharmonic Orchestra, all primary aged children attend the annual Royal Liverpool Philharmonic Orchestra schools' concerts, young people and families attend concerts and events at Liverpool Philharmonic Hall and access coaching and master classes by Liverpool Philharmonic musicians and visiting UK and international artists.

In Harmony Liverpool has been evaluated since 2009 by external evaluators, commissioned by Liverpool Philharmonic. The evaluation has focused on the educational achievement, progression and wellbeing of **the children and young people** and the attendance and reach of the programme, the impact of *In Harmony* on **the schools, the families, the wider Everton Community** and **the professionals** involved.

The 2015/16 headline evaluation report (Burns, 2016) noted that, for the period 2009 up to and including 2015:

- *“Impact continues to be evidenced and reported ... across all three schools. Short term impact in Everton Nursery and Children’s Centre and Beacon Church of England Primary School reflect the medium term impact already evidenced in Faith Primary School in previous years”;*
- *“In Harmony Liverpool has exceeded musical attainment targets with 40% of Faith Primary School pupils playing at Grade 4 or above equivalent standard by the end of Year 6 primary school and 58% of Year 6 Beacon C of E Primary School children playing at Grade 2 or above equivalent standard after only one year of tuition”;*
- *“There is strong evidence of impact on the schools and the community through the enhancement of school culture, community and civic pride”.*

The long term sustainability of the programme and its outcomes has been underpinned by a developing funding mix including private philanthropy and trust and foundation funding, with 61% of funding coming from non-Arts Council England/Department for Education sources in 2016/17.

Demographic

The children and families live in an area that is situated within the most deprived area of Liverpool. Index of Multiple Deprivation figures (2015) show that 83.3% of people living in the area are in the 10% most deprived nationally. There has been little change in this profile since 2007 with 46.9% of children in the area living in poverty against an 18.1% national average. There is 19.7% incapacity benefit claimants against an national average of 6.3%; 41.7% of households include individuals with disability/ long term health problems; 33.7% of children aged 4-5 years and 39.9% aged 10-11 are obese. 47.3% of the population aged 16+

have no qualifications and almost a quarter of households are lone parent households, the 5th highest of all Liverpool wards. Employment and self-employment rates are low, while unemployment and economic inactivity due to long term sickness/ disability is high.

Partnerships



In Harmony Liverpool – partners and proximity

Schools:

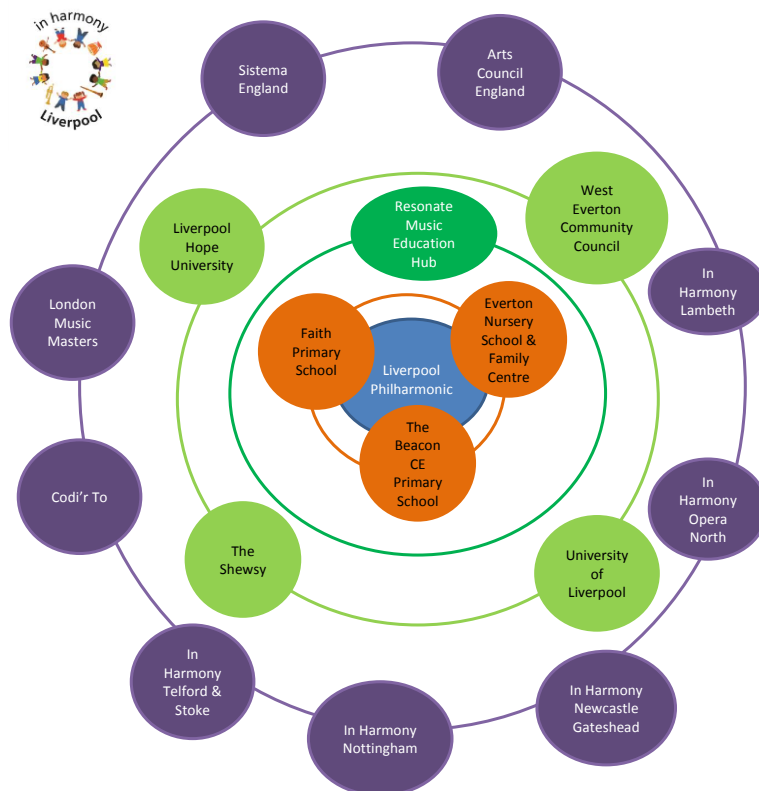
- Faith Primary School, Prince Edwin St, Liverpool, L5 3LW
- The Beacon CE Primary School, Heyworth Street, Liverpool, L5 3QG
- Everton Nursery School and Family Centre, Spencer Street, Liverpool, L6 2WF

Local partners:

- Resonate Music Education Hub
- West Everton Community Council,
- The Shewsy Youth Centre,
- Liverpool Hope University,
- University of Liverpool

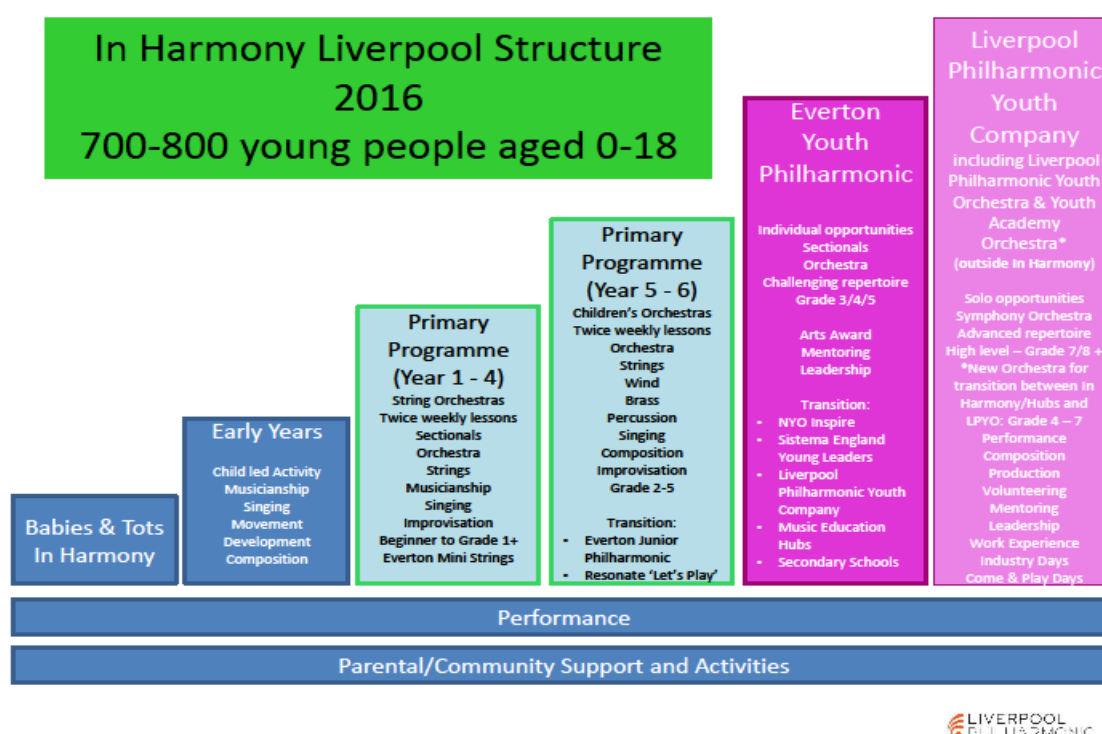
National Partners

- Arts Council England
- In Harmony Lambeth
- In Harmony Opera North
- In Harmony Newcastle Gateshead
- In Harmony Nottingham
- In Harmony Telford & Stoke
- Codi'r To
- London Music Masters
- Sistema England



Liverpool Philharmonic has developed extensive partnerships, working cross sector. In leading the programme, Liverpool Philharmonic has played a role that has cut across traditional organisational and professional boundaries, forging new relationships and creating fresh approaches. Its independence has been important and has resulted in the organisation assuming a leadership role in developing new approaches to community engagement and social change - a role beyond that traditionally expected of a symphony orchestra.

2016-17 Programme Structure



The expansion of the programme across three sites led to a rationalisation in 2016 as depicted above, creating a balance between out of school and immersive curriculum music provision. In the 2016-17 academic year, primary school aged school children at Faith Primary School and Beacon Church of England Primary School accessed up to 2.5 hours per week of music making in curriculum time, with 23% of total eligible children participating in up to 4 hours of after school provision. All provision is free of charge to children and families.

Progression Pathways

Since the programme began in 2009, after school provision has been in place for *In Harmony* Liverpool young musicians. These pathways have been developed, refined, and expanded, and clear progression routes are now in place from age 6 – 18 years including linking directly into both Liverpool Philharmonic Youth Company and Resonate (Liverpool) Music Education Hub.

All ensembles are underpinned by a “stage-not-age” progression model, with young musicians able to transition on the basis of both musical ability and the appropriate level of maturity. The musician and pastoral team work closely together to identify potential children for transition, through informal assessment and providing ongoing support for both the child and their family.

Everton Mini Strings

- Weekly, hour-long rehearsals held at both primary schools, for children aged between 6 & 8
- Ensemble Aims:
 - Building ensemble skills in younger musicians
 - Opportunities to explore more repertoire and creative techniques
 - Developing understanding of commitment of after school ensembles

- Providing additional regular performance opportunities

Everton Junior Philharmonic

- Twice weekly rehearsals (total 2.5 hours) for children from both primary and secondary schools, for any child aged 7 and upwards, comprising 34 young musicians in 2017
- Ensemble Aims:
 - Intermediate orchestra bridging the gap between Everton Mini Strings and Everton Youth Philharmonic
 - Space to create: improvisation and composition and exploring new technology
 - Contributing towards rehearsal and performance planning
 - Developing ensemble skills, and commitment to twice weekly rehearsals
 - Providing additional regular performance opportunities

Everton Youth Philharmonic

- Twice weekly rehearsals (total 4 hours) for children aged 9 - 18 (younger if appropriate as per stage-not-age transition model)
- Ensemble aims:
 - *In Harmony* Liverpool's senior ensemble, comprising 42 young musicians in 2017
 - Performing more advanced repertoire from a range of music genres, programmed to push the young musicians musically and technically
 - Supported by Ensemble Coaches from Royal Liverpool Philharmonic Orchestra
 - High quality, exciting local, national and international performance opportunities
 - Developing leadership skills through young musicians helping to shape rehearsals, provide repertoire ideas, and contribute to the development of the ensemble through peer mentoring and leadership
 - Access to UK and international visiting artists, plus side-by-side rehearsal opportunities with Liverpool Philharmonic Youth Orchestra and Royal Liverpool Philharmonic Orchestra

“The Canada trip was one of the best experiences of my life. In Harmony has given me the opportunity to meet new people, expand my social circle, develop life skills, grow more confidence and it helped me to focus and know what I want to do with my life and feel able to do it my way without pressure from anyone else.” (18 year old In Harmony Liverpool student)

Young musicians from Everton Youth Philharmonic are also part of Sistema England Young Leaders, a national orchestra comprised of young musicians from 7 Sistema-inspired programmes across the UK. Since 2015, 14 young musicians from Everton have attended 3 annual week-long residencies, involving sectionals, full tutti, and chamber group rehearsals, alongside social and personal development activities.

Liverpool Philharmonic Youth Company

In Harmony Liverpool students wishing to develop their orchestral music making to a high level are supported to access Liverpool Philharmonic Youth Company, providing opportunities for young musicians to develop skills and knowledge through performance, composition, concert visits and other opportunities including its annual music industry careers day and support for young people's health and wellbeing.

20 *In Harmony* Liverpool young musicians are expected to participate in the Liverpool Philharmonic Youth Academy Orchestra courses in school holidays for Grade 4-7 musicians in 2017/18, following 15 *In Harmony* students taking part in the pilot Youth Academy Orchestra course in 2016/17. The Youth Academy Orchestra offers a pathway to Liverpool Philharmonic Youth Orchestra.

2 young musicians from *In Harmony* Liverpool will audition in September 2017 to become the first pilot Associate Members of Liverpool Philharmonic Youth Orchestra in 17-18 academic year, which we anticipate to grow to up to 10 young people each year in future years. This scheme has been designed and launched by Liverpool Philharmonic specifically to accelerate progression of *In Harmony* students demonstrating musical potential at around Grade 5/6 level, and showing a deep interest in performing at high level in an orchestra (Liverpool Philharmonic Youth Orchestra is for Grade 7/8/Diploma level students). If successful, the young people will receive individual coaching from Royal Liverpool Philharmonic Orchestra musicians to accelerate technical development, rehearse and perform in suitable pieces of repertoire as members of Liverpool Philharmonic Youth Orchestra throughout the 2017/18 season, and receive financial support for resources and concert dress.

Liverpool Philharmonic supports young musicians from Everton to access work experience opportunities, either within Liverpool Philharmonic itself across all departments, or through other corporate partners/networks, with 2 students attending work experience placements brokered by Liverpool Philharmonic in 2017. Everton Youth Philharmonic musicians are also encouraged to undertake Trinity College London Arts Awards with Liverpool Philharmonic, with 5 young people successfully attaining Silver Arts Award in Spring 2016. One young adult from Everton was employed by Liverpool Philharmonic in 2016/17 as an *In Harmony* Intern for 12 months, following which he has now transitioned to become a member of the Technical Staff.

Resonate Youth Philharmonic, 2017 – 18

Since September 2016, Everton Youth Philharmonic rehearses in the local secondary school, Notre Dame Catholic College, also home of Resonate Music Education Hub (Liverpool's Music Hub). Liverpool Philharmonic is a strategic partner in the Hub.

In July 2017, Resonate Music Education Hub and Liverpool Philharmonic announced the merger of Everton Youth Philharmonic and Resonate Orchestra to become North Liverpool's Resonate Youth Philharmonic based at Resonate Music Studios in Notre Dame College, Everton, alongside the launch of a new, second Resonate Youth Philharmonic orchestra at South Liverpool Resonate Music Studios after school provision. This will commence from September 2017 for 160 young musicians, with coaching from Royal Liverpool Philharmonic Orchestra musicians and international visiting artists plus an annual performance at Liverpool Philharmonic Hall. Resonate Youth Philharmonic will also enable Liverpool Philharmonic to use *In Harmony* Liverpool to benefit a wider group of young people, developing their musical identity and social/musical networks in North Liverpool. The ensemble will be accessible to children in years 6 – 12, performing at a standard between ABRSM Grade 2 and Grade 5 equivalent, from across North Liverpool and the wider city, attending a once-weekly 2¼ hour rehearsal, with additional weekly instrumental lessons.

Progression Challenges

In Harmony Liverpool's main progression challenges since 2009 have included identifying the ideal time to engage children into the after school programme; enabling and supporting children to actively opt in to after school provision; achieving a critical mass of young people

in after school ensembles; and enabling young people to continue making music given the wide range of alternative extra-curricular activities available to them particularly once attending secondary school.

During 2011 – 12 academic year, after 3 cohorts of children had moved up from Year 6 – Year 7 at *In Harmony* Liverpool, Liverpool Philharmonic identified the need to accelerate the process for joining the secondary age ensembles. Initially the ensemble was West Everton Super Strings, reflecting the smaller geographical base of the programme and the limitation of instruments available to young people (strings) at that time.

It had become apparent that engaging children with *In Harmony* after school activity, once they'd already left for secondary school, was a difficult process. The huge variety in schools attended (often 10 different schools across the city) combined with the wide breadth of other extra-curricular activities offered and challenges with accessing the children/families, resulted in a drop in numbers attending West Everton Super Strings.

Therefore, Liverpool Philharmonic established a clear progression pathway, moving both West Everton Junior Strings and West Everton Super Strings (now Everton Junior and Youth Philharmonics reflecting the wider families of instruments now included) to a “stage-not-age” model, opening the door for children to join the ensembles whilst still at primary school, rather than upon leaving Year 6. Children can then establish the routine of the twice-weekly after school ensembles whilst still at primary school, allowing this routine to become ‘the norm’ in Year 7 – often a time when a young person’s school/personal life is particularly unsettled. Children and parents have also fed back that the consistency of the *In Harmony* Liverpool musicians and pastoral staff can be reassuring when a child moves up from Year 6 into a new school with new teachers.

This change ensured that annual continuation rates with *In Harmony* Liverpool on transition from primary school Year 6 to Year 7 (secondary school) have ranged between 54% and 81% for individual years between 2010 and 2015. The range in this percentage reflects children’s decisions in each year to continue participating with *In Harmony* and the higher percentages reflect the earlier years of the programme when overall pupil numbers were significantly lower. In September 2017, 50% of Year 6 primary school leavers are continuing with *In Harmony* Liverpool into Year 7.

Between 6% and 13% each year of total Year 6 primary school leavers since 2009 have maintained full participation with *In Harmony* Liverpool up to age 16 (to date), with this number rising to 25% of young people who continued with *In Harmony* into Year 7 still making music at 16 either through the programme, with other providers, or independently.

Liverpool Philharmonic does not currently hold data on young people who are actively making music independently but did not choose to continue with *In Harmony* on transition to Year 7. Collecting this data is a planned focus of the evaluation programme in 2018.

Evaluation of the impact of the changes to progression pathways available to *In Harmony* Liverpool young people established in 2016/17 (Liverpool Philharmonic Youth Academy Orchestra) and 2017/18 (Resonate Youth Philharmonic), as described in this profile, will also be commissioned by Liverpool Philharmonic.

In Harmony Lambeth

Background and Context:

In Harmony Lambeth (IHL) began in April 2009 as a community music social-action programme for children who lived in and around the Lansdowne Estate in SW8, Stockwell. From 2014 the programme expanded to the whole of the north of the Borough of Lambeth and now reaches over 600 children, young people and their families through immersive in-school and after-school provision. This is complemented by a range of frequent performance opportunities and professional orchestral collaborations.

The catchment of the programme in 16/17 included the following wards in the north of the Borough of Lambeth:

- Bishop's
- Prince's
- Oval Ward
- Stockwell
- Vassall
- Larkhall

Demographic

- Nearly a third of a million people live in Lambeth and it is the fifth most densely populated borough in the country, with 113 residents per hectare.
- The latest deprivation data is from 2016, which ranks Lambeth as the 8th most deprived borough in London and 22nd most deprived in England. Those living in the most deprived areas are spread throughout the borough but are particularly concentrated in Coldharbour ward.
- Around a third of children in Lambeth are estimated to live in poverty.
- There is a persistent pool of economically inactive people with little economic and social mobility and this group tends to experience high levels of social exclusion and poor education, employment and health outcomes.
- The proportion of people moving in and out of the borough is high; approximately 12% of the population leave each year and are replaced by around 12% new arrivals.
- Lambeth's crime rate is average for London; however, violence is above average, as is the most serious violent crime. Between 2011 and 2013 more than a third of all shootings in London were in Lambeth.
- The most deprived areas in Lambeth are Stockwell and Brixton
- 70% of households in Lambeth live in flats
- Around 40% of Lambeth's population is white from a UK background
- Around 150 different languages are spoken by families in the borough

All the above statistics are taken from the *State of the Borough* report 2016:
<https://www.lambeth.gov.uk/sites/default/files/State%20of%20Borough%202016%20-%20v3.pdf>

Current Programme Offer

These are the eight key ingredients of the 2016/17 programme:

- **School programme:** for all children who attend Herbert Morrison, St Stephen's

and Reay Primary Schools.

- **Nucleo North, after-school instrumental learning programme:** for any child who attends a local primary school.
- **Nucleo North, after-school ensemble programme,** for any child or young person who attends a local school or lives in the north of the Borough of Lambeth.
- **Peer Mentoring scheme:** with support from the Sistema England Young Leader's programme.
- **Professional mentoring scheme:** supported by Southbank Sinfonia and Lambeth Music Hub
- **Performances/Concerts:** regular performance opportunities at Southbank Centre and other venues.
- **Holiday Courses:** Summer holiday courses, plus we signpost children and young people to holiday courses at Lambeth Music Service and London Music Masters.
- **Concerts:** regular attendance at rehearsals, performances and a variety of local festivals including Southbank Centre.

In school provision

Herbert Morrison

- Nursery, Reception and Year One: weekly sessions led by an early years specialist.
- Year Two: whole school singing and pre-orchestra using percussion and recorders, with an introduction to strings in term five.
- Year Three and Four: small group / individual lesson, in school orchestra, musicianship and whole school singing
- Year Five and Six: small group / individual lesson, in school orchestra and whole class singing. Some children will be offered wind tuition if that is more appropriate for them.

St Stephen's CE Primary School

- After-school provision for children in Y3 - Y6. In September 2017 we will be providing in-school provision in addition to the after-school programme.

Reay Primary School

- Nursery to Year 3: weekly sessions led by an early years specialist from Reay Primary School
- Year Four: whole school singing and pre-orchestra using percussion and recorders, with an introduction to strings/wind in term six
- Year Five: small group / individual lesson, in school orchestra and whole school singing, plus the option to join Nucleo North
- Year Six: Children and their families make the choice whether they are part of the full programme. Children who are part of the full programme will have small group lessons and will be part of the school orchestra and all the activities at Nucleo North. All children have a music technology session each week, which incorporate and utilise the instrumental skills of the children who have continued. Over 60% of children continue with the full programme.

Nucleo North, After-School programme

Approximately 160 children attend the after-school programme each week from the partner schools or local schools within a mile radius of the Wheatsheaf Hall. The programme works with children from Y3 through to Y13.

Most children and young people will attend at least twice a week, although approximately 50

children attend more than three times a week to support with mentoring or singing in the choir.

There are three key strands to the Nucleo North after-school programme:

- Instrumental Learning Programme – instrumental tuition for any child/young person who is unable to receive lessons at their school
- Ensemble Programme – vocal or orchestral ensemble tuition for any child or young person who lives or attends school in the north of the Borough of Lambeth. There are 3 orchestras which rehearse twice a week. The orchestras are organised by instrumental experience rather than age. Over 68 secondary young people have continued with IHL from primary school to secondary school
- Sistema London Orchestra – which rehearses on Saturdays. This is a partnership between *In Harmony* Lambeth and the Nucleo Project.

Partnerships

- Southbank Sinfonia support our wind players through mentoring sessions. In addition, the Holst Orchestra has the opportunity to do a side-by-side performance in the Summer Term each year.
- 16 of our young people are part of the Sistema England 'Young Leaders' programme.
- London Cello Society support IHL by providing a weekly tutor to support Holst ensemble sessions.
- Lambeth Music Hub support through sharing staff, performance opportunities, CPD for staff and office space. The director of IHL sits on the hub steering group.

Progression Pathways

These are the progression routes for children and young people who are part of the IHL Programme:

1. Continued ensemble provision with IHL when moving to secondary school, with increased mentoring responsibilities

It is expected that the majority of children attending the after-school programme will continue in Y7. We have a transition evening to discuss the options with parents/carers and their children. The orchestras usually have a mix of both primary and secondary children. We encourage children to have instrumental lessons at their secondary school. By attending an IHL after-school orchestra we are able to check that all children are receiving instrumental lessons at their secondary school. Our pastoral team ring the parents of any new Y7 children who don't return to rehearsals in September.

2. Instrumental and Ensemble tuition at secondary school

Each September we send a list to each secondary school listing the IHL children which will be joining their school in Y7. We encourage children to have their instrumental lessons at school and to get involved with ensembles. In addition, we encourage children to also attend IHL after-school ensemble sessions. Approximately, 1/3 of children have their instrumental lesson with IHL, due to lessons not being available or financial barriers.

3. Instrumental and ensemble tuition at a junior conservatoire or equivalent, eg the Centre For Young Musicians

Where appropriate, children attend Saturday music centres such as the Centre for Young Musicians.

4. Music tuition at Lambeth Music Hub Saturday Centre (LMC)

Approximately 4 children attend the Music Hub Saturday Centre.

5. Music tuition with one or more of the Lambeth Music Education Hub partner organisations

Approximately 10 children regularly attend courses organised and delivered by hub partner organisations. For example, 6 children attend the Kinetika Bloco holiday course.

6. Sistema London Orchestra

Our most experienced players attend the Sistema London Orchestra which rehearses on Saturdays. This is a joint project delivered in partnership by *In Harmony* Lambeth and London Music Masters.

Future Plans

- A Lambeth Youth Orchestra will be formed in September 2017, with IHL young people featuring heavily
- Henry Fawcett Primary School will pilot our new wind in-school programme
- A trainee programme will be devised and implemented by January 2018 for students who are 18.

Appendix Two

Additional Case Studies

Case study A1

Rory was in Year 9 and played the violin. He started playing in Year 2. He wanted to play the trumpet but everyone was doing that so he went to the violin because it looked smaller and a bit cooler than the other instruments. In Year 4 he started learning proper pieces, simplified versions of proper pieces, symphonies and things, little pop songs. There were lots of concerts over the years.

'When we got to Year 7, I decided to keep on going. Since we had all known each other since year 2 we all felt like we were all like brothers and sisters and stuff' Now coming up to year 10 it's that question again. Do I want to go, because there are now things like having to worry about my GCSE courses. It's kind of a hard choice to leave who you've been with so long or to study so you can be something better. I started coming to the after-school club in Year 3. It's not like other professional orchestras where everything is serious. It's serious but it has like the funny family part of it. We're all trying to learn a certain part of the piece. Those who don't know will go off and learn it, some of us will help learn it and then we'll all come together and it sounds better than it started out to be. Guess that's what got me going. We get to go on trips, watch other professional orchestras playing their music which gives us inspiration to play music. so like, we're watching, I want to be like that when I'm playing my music. So, when we get to play in orchestra, the teachers are like, if you want to play like them you can. You just have to put in the time and dedication and stuff. It kind of sticks in your mind that you want to be like that.

There's a Saturday orchestra I go to as well. It's connected with In Harmony, Sistema London. Recently I've had to give that up, it's like too much to do more than one orchestra as well as trying to study. I stayed with this one, mostly because I've been with this one more. So then I know what the standards are and the teaching and stuff. It's kind of more serious over there and the conductors more serious and to act and be like a professional orchestra which when you're raised in a kind of fun orchestra it kind of makes you feel like you're defeating the purpose of an orchestra. The best things about here other than that it's fun, is like it is more laid back, it is kind of more chilled. Sometimes you get five minutes to practice a piece we don't know, before we go into rehearsals. Sometimes we have these end of term parties and that makes it cool. It's fun, a wide range of music cos we started playing things from grade 1 books and then after that they used to ask us what we wanted to play and then we used to do like play pop songs, Michael Jackson songs. We also had people from other orchestras come and teach us Salsa and Samba and stuff. We had a teacher from Venezuela.'

Case study A2

Jonathan was in year 8 and played the violin.

'I started around year 2 playing the violin. So, in year 2 we started playing basic things. I wanted to progress more so they were hosting an after school club which I went to, I started in the lower orchestra and I wanted to do more so I moved up into the higher orchestra and then I was playing in the 2nd violins and then I moved up to first violin then I was given the opportunity to join another orchestra, Sistema England which took me to Canada, then to Norwich and then I got invited to another orchestra which was just in London but I quit after a while but I'm still doing this. I started to teach myself to play the piano. I like all kinds of music. I went to Sistema London but I've left there now. It was just because I was in three orchestras then and it was a little bit stressful. The music is not really affecting school work that much. Right now, the music is just a hobby but I'm not sure about the future. My brother plays the drums. He is older than me. He started after me. I keep going because it's fun. It's the music, the friends and the teachers. I was never into sport to be honest. Sometimes I'd rather be listening to music than doing anything else.

Sometimes I take music from games and listen to it sometimes I listen to random music from YouTube. A few of my friends at school play instruments but we don't actually play together. I don't practice my violin at school. We do class music. I've chosen GCSE music. There is not real club for music at school but I could just go back into the music room and play a bit at lunch time. There are bands but I'm not really interested in joining them. I'm focused here because it's fun with the friends. There isn't a string orchestra at school. There isn't a real orchestra in my school, it's like separate bands, some people play the bass, some people play the piano, some people play wind instruments. Not really interested. I'm in x orchestra here. It was exciting when we played with the professional orchestra cos we got to play with a bigger orchestra not just us. Sometimes I get nervous for concerts but it's exciting. I've got used to people telling me that I'm good. The music teachers at school know that I play the violin and I've played in concerts. It's a mixed school. It's fun and it's got really nice people here and the teachers are really encouraging and it's a really friendly place. Musically they teach you very well and most people here are grade 3 or above. I've done grade 5 and passed. I practice twice or three times a week for half an hour. The violin is an In Harmony instrument. I was thinking of getting my own violin so I wouldn't have to borrow an In Harmony violin but it's expensive so I'm not sure yet. I've done busking to earn some money once or twice so I might do that again.'

Case study A3

Lizzie is in Year 10 and has been playing her violin for 7 years.

I've been playing the violin for 7 years with In Harmony. I started in Year 3. I've always been playing first violin. I've been concert master for quite a long time as well. I've just done my grade 5 exam. I got merit. We did In Harmony during school and after school as well. It's not just a place where you play your instrument, you can socialise with people. My friends went there so we've got a nice after school club for all of us. I did play sport at school as well. I have a passion for music. My family and teachers told me I was good at music and my friends, everybody. My sister plays in one of the orchestras as well. She plays the cello. She's younger than me. My Mum plays the piano. I started in the primary school when In Harmony came, the whole class was encouraged to play music. When I practice at home sometimes me and my sister practice together, orchestra pieces together. Sometimes it gets quite annoying 'cos we play loudly and then sometimes we just mess around. We don't have any pieces that Mum could play with us. I think we wanted to get some. I'm doing music at GCSE and it's going really well. I've thought about e m music for a career. I would prefer to do it as a hobby, for example playing at weddings because I can use my skill to earn money. I would like to go to university and study media. I just want to continue music for my whole life. I go to a Saturday orchestra as well. That's going really well as well. We have to audition for it and it's quite a high standard. In Harmony, there's little kids here who have just started playing instruments and stuff. The Saturday orchestra is just kids who are already quite good at playing their instruments. It's challenging but not too challenging. In Harmony we've all grown up together and it's like a family. I also like the pieces we play and I've known the teachers for a long time as well. It's just a nice atmosphere. I really like performing, Usually I get quite nervous before we perform but It's normal to get nervous. We perform a lot in the Southbank centre with other professional orchestras and I always really enjoy that, playing alongside other orchestras. In case we feel a bit nervous or shy there's always like the professionals to guide us. The professionals always say we've done a really good job. That makes us feel confident. I really like the feedback people give me. I wouldn't like to be a soloist. People at school think I'm always really busy and dedicated to music, but for me it's just normal, like going three times a week. The friends I hang out with at school don't play any musical instruments but some have said they wish that they could have. They never really had the time. Obviously, I have really close friends who go to In Harmony. I still keep in contact with my friends from primary school through In Harmony. I think the support that we get from everybody is quite special and the praise and everything, is really good. I really like all the songs that we play here, I think they're all really good. We play a wide range of things from pop songs to Mozart and I really like the variety. I keep coming because of my friends, because we all like decided at the end of primary school that we wanted to continue doing In Harmony so that we could keep in contact. Also, the music itself that we play is good. We're like a family and it's nice to come and join in and see everyone and meet new people.