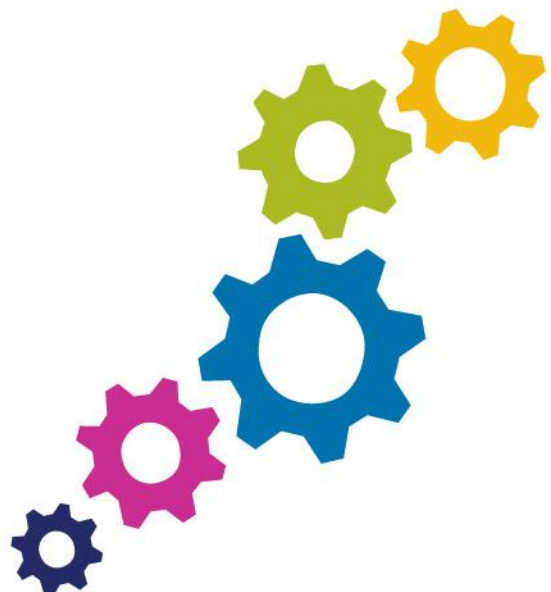**Interim Report**

# Evaluation of In Harmony:

## Year 1

**National Foundation for Educational Research (NFER)**

● independent ● insights ● breadth ● connections ● outcomes

# Evaluation of In Harmony: Year 1 Interim Report

**Pippa Lord**
**Caroline Sharp**
**Anneka Dawson**
**Palak Mehta**
**Richard White**
**Jennifer Jeffes**

# Contents

# Acknowledgements

# Executive summary

## In Harmony and the national evaluation

NFER has been commissioned by Arts Council England (ACE) to undertake an evaluation of the effectiveness and impact of the In Harmony social and music education programme. In Harmony aims to support children and families, and enhance communities, using the power of making music. In Harmony is funded by the Department for Education (DfE) and ACE, and is currently being piloted in six areas and 12 schools. The NFER research team is exploring the impact and benefits of the programme via a series of pupil questionnaires, an analysis of school provision and participation data and case-study visits[1].

The aims of the evaluation are to explore the range and extent of impacts that In Harmony is having on children, families, schools and wider communities, and to explore the future sustainability of the programme. The evaluation is underpinned by a set of research questions, outcome indicators, and a Theory of Change which summarises the aims, strategies and outcomes to be delivered through the In Harmony programme in order to effect positive change in the lives of young people.

This Year 1 Interim Report presents early findings from the evaluation. It is based on data from a baseline and comparison group survey, perceptual evidence from case studies in five sites, and In Harmony provision and participation data (collected for the spring term of 2013). It provides a baseline for the national evaluation, enabling outcomes to be assessed later in the study using pre- and post-, and comparison measures. Future reports will focus on the outcomes achieved by pupils who have taken part in the programme and will consider the implications of different delivery models, including for future sustainability.

## Key findings

- In Harmony is being delivered through two overarching operating models – one where the lead partner is a National Portfolio Organisation (NPO), and the other where the local authority music services take the lead role. All sites have professional orchestral musicians involved in delivering tuition.

- Each site has adopted a different approach to delivering In Harmony – in terms of the make-up of the teams delivering tuition, the number of schools and pupils taking part, and the range of instruments being played.

- Most schools are involving all their year groups in In Harmony (i.e. they have adopted a whole-school approach). However, the total amount of provision varies across schools (from an average of 20 to 50 hours in spring 2013), as does the amount per year group.

- Motivations for schools' involvement in In Harmony are focused on improving children's engagement in and skills for learning, rather than the wider community or social action aims of the In Harmony programme.

---

[1]Funding for the evaluation has been awarded for 2013-15. ACE will indicate, at a later date, their intention to fund the final years of the evaluation, 2015-16.

- In terms of the outcome indicators that this evaluation is investigating, the case studies suggest that In Harmony is making progress towards the following: enhancing children's musical enjoyment and musical skills; enhancing children's social and emotional wellbeing and improving their attitudes to learning; enhancing parents' pride and confidence that their children can succeed; and enhancing teachers' expectations of their pupils.

- To a lesser extent, In Harmony is also contributing to the following outcomes: improving parental engagement with school; and developing parents' sense of community.

- There are a few encouraging anecdotal examples of improvements to children's achievement and attendance. (Outcomes around pupils' attainment and attendance will be assessed later in the national evaluation, using data from the pre- and post- and comparison schools surveys including matching to the National Pupil Database.[2])

- A number of features appear to be pivotal to the successful implementation and delivery of In Harmony. These include: the intensity of the learning programme, the discipline of orchestral music-making, ensemble part-playing where individuals are responsible for their own and their team's input, the involvement of professional orchestral musicians, and the whole-school approach.

- These combined features make In Harmony different to primary classroom music education (where children are likely to be following the same melody, taught by a class teacher rather than playing separate parts, taught by a musician), or individual peripatetic or private instrument teaching (where learning is usually on a small group or individual basis). In Harmony is more than the sum of its parts, providing a highly-engaging experience for children, with not only the potential for musical outcomes, but for social and motivational outcomes too.

- The opportunities for children to play with professional orchestras and give public performances are key features of In Harmony's appeal to children, parents and schools.

- Schools and providers have overcome challenges around maintaining partnerships and managing expectations through ensuring open channels of communication and their enthusiasm for the programme. Schools have also overcome initial challenges in timetabling the provision, through a whole-school approach to embedding the programme within classroom provision, in consultation with school governors and parents.

- In Harmony has established itself in a short time and has become embedded within classroom provision. There is evidence of professional musicians sharing knowledge with and developing skills in class teachers and children have access to musical instruments at school and at home. However, it is clearly a resource-intensive programme, representing a large investment for a relatively small number of schools and children.

---

[2] Note that the Year 1 survey, administered in February/March 2013, provides a baseline from which to measure outcomes for young people over time and in comparison with other schools not taking part in In Harmony. Pupils' initial starting points will need to be taken into account in the future analyses, as i) pupils' social and musical attitudes at baseline were already fairly positive, and ii) pupils in both the established and newer In Harmony schools had more positive attitudes towards music than those in the comparison schools.

**Key issues for the future viability of the programme**

In terms of the future viability and sustainability of the programme, a number of issues need to be considered. These include:

i. developing avenues to continue to support and secure progression for the cohort of young people in Year 6, who will be making the transition to secondary school each year

ii. ensuring the affordability of instruments for the ever increasing number of children taking part in the programme (i.e. new cohorts of children entering the programme each year)

iii. developing schools' capacity by helping teachers to deliver some of the musicianship elements of the programme

iv. finding an operating model that allows for input from professional musicians and orchestras to continue in existing areas while also allowing other areas to consider replicating the model if it proves to be having a positive impact.

The national evaluation will continue to track and assess the development of the programme and its strategies for future sustainability. It will continue to explore the extent and range of outcomes the programme achieves, and pinpoint the mechanisms by which In Harmony is contributing to outcomes for children, parents, schools and the wider community.

# 1 Introduction

## 1.1 About In Harmony

In 2012, Arts Council England (ACE) appointed six organisations to run In Harmony projects in some of the most deprived areas of England. In Harmony is based on the Venezuelan programme El Sistema – which produced the world famous Simon Bolivar Orchestra and is credited with steering young people away from involvement in drugs and crime, and uniting whole communities around the young people's orchestral playing. The El Sistema programme asserts that playing in an orchestra develops a sense of loyalty and commitment, responsibility, self-esteem, confidence, teamwork and leadership. The orchestral structure enables large numbers of young musicians to play together in a single ensemble, allowing for the development of leadership and supportive roles, and providing opportunities for smaller groups to play together.

In Harmony has been running since October 2008, when the then Department for Children, Schools and Families (DCSF) invited proposals to deliver pilot projects for the In Harmony Community Development Programme. Three pilot projects were established in Lambeth, Liverpool and Norwich, providing an intensive music experience for around 1,000 children.

The three initial pilots were each subject to an independent evaluation, which identified the role of performance and ensemble work as particular key features of In Harmony in engendering musical as well as personal and social outcomes for children (Hallam *et al.*, 2011). In addition, the authors highlighted the child-centred nature of the provision, stating that, whilst musical excellence is seen as important in the programme, caring for the wellbeing of the children takes precedence. An evaluation of Sistema Scotland's Big Noise Orchestra (Scottish Government, 2011) also highlighted the caring aspects of its programme, with core features of intensity, immersion and inclusion (i.e. looking after every aspect of a child's needs as well as musical activities – for example through encouraging healthy eating).

The 2011 National Plan for Music (Henley, 2011) noted the initial success of the pilots and recommended that the programme should form a key part of the national plan for music education:

> *The programme will be expanded to enable children from across the country to benefit from the programme's success, to support existing projects to become self-sustaining, and to ensure alignment with the work of hubs. To reduce exclusive dependence on central government support and as a base for further expansion, projects may also be able to draw on charitable/business support or on Lottery funds.*

**(Henley, 2011, p. 20)**

Government responsibility for the programme moved from the Department for Education (DfE) to Arts Council England in 2012 and an Advisory Group was formed, including representatives from the DfE, the Department of Culture, Media and Sport, and the national monitoring board with responsibility for overseeing the implementation of the National Plan for Music Education.

The aim of the In Harmony programme is to develop active, sustainable and cohesive communities using the power and disciplines of community-based orchestral music-making and learning. In Harmony projects use the power of music-making to enthuse and motivate 'at-risk' children, families and communities so that:

- children improve their skills, attainment and 'life-chances'

- families improve their well-being

- communities improve their cohesion and mutual respect.

In June 2012, Arts Council England announced the six successful applicants for In Harmony programme funding, with a total value of £3 million funding in the period 2012-15. In addition to two existing pilot programmes operating in Liverpool and Lambeth[3], four additional schemes were allocated funding in 2012. The new schemes are located in Newcastle, Nottingham, Leeds, and Telford and Wrekin. In total, 11 primary schools and one nursery school are engaged in In Harmony[4]. All projects are expected to demonstrate how the lives of children and families can be transformed by the In Harmony approach, whilst representing local responses to specific circumstances and contexts. Providers across the six areas have a strong commitment to sharing learning across the sites, as noted in the recent review of cultural initiatives in England: 'the projects are mutually supportive and generous in sharing learning, experience and expertise' (DfE and DCMS, 2013, p. 33). The In Harmony pilots are expected to generate inspiration and excitement in what can be achieved, as well as working for replicability and sustainability of the programme in the longer term.

## 1.2 About the national evaluation

### 1.2.1 Purpose, aims and objectives

The main purpose of this evaluation, funded by ACE, is to track and measure the impacts of the current six In Harmony programmes nationally to establish the effectiveness of current In Harmony programmes and to inform the future development of the initiative. The following three aims are central to this:

- to explore the range and extent of impacts that In Harmony is having on the social, emotional and educational development of children in participating schools

- to explore the nature and extent of impacts on families, schools and wider communities

- to measure the extent of progress made by the different programmes in attracting investment and support to underpin future sustainability and further development of In Harmony.

---

[3] Sistema in Norwich is now run as an independent programme by Norfolk and Norwich Community Arts (NORCA). Sistema in Norwich maintains links with the In Harmony projects but works differently and has ties with the global Sistema Network and Sistema-inspired programmes all over the world.
[4] These schools are located as follows: Newcastle (two schools), Leeds (one), Telford and Wrekin (two), Nottingham (four), Liverpool (one), the London borough of Lambeth (two). The NFER team is collecting termly provision and participation data from all 12 schools from spring 2013 to summer 2015.

In order to address these aims, the evaluation is focusing on eight research questions:

1. To what extent does In Harmony engage with children from all cultural backgrounds?

2. Are children's musical enjoyment and musical skills improved through involvement in In Harmony?

3. To what extent is children's wellbeing enhanced through involvement in orchestral music-making – especially in terms of developments in their social, emotional, health and lifestyle-related wellbeing?

4. Do pupils achieve better at school and attend more regularly than their peers in comparison schools not involved in In Harmony?

5. Does involvement in In Harmony help parents[5]/carers to have high expectations for their children and to feel able to help them realise their aspirations?

6. To what extent is parental engagement with school improved as a result of involvement in In Harmony?

7. Does In Harmony help parents to develop a stronger sense of community?

8. How successful are In Harmony sites in securing their future viability?

### 1.2.2 Evaluation methods

The evaluation methods are as follows:

- An online pupil survey administered at baseline, mid- and end-point; including a comparison group survey administered at baseline and end-point. The purpose of the pupil questionnaire is to assess the overall impact of the programme on children's musical enjoyment and skills, their emotional, social and health-related wellbeing, and their attitudes and dispositions towards learning

- case-study visits in six sites at two time points (one school in each In Harmony area, with the exception of Liverpool in the first year[6]), involving interviews with headteachers, teachers, In Harmony providers, music/orchestral practitioners, other stakeholders, children and parents/carers – to explore experiences and perceptions of the programme, its implementation, key features, issues and challenges and how these have been overcome, and in due course to illuminate the findings from other parts of the study

- collection of termly In Harmony provision and participation data from the 12 individual schools involved in the programme, which will enable the study to explore whether differences in amount of provision affects pupil outcomes

- collection of relevant documentation relating to business and funding plans from In Harmony providers, to help assess future viability

- analyses of outcome data, key stage attainment data, school attendance and exclusion data. This data will be accessed from the National Pupil Dataset to assess the impact of

---

[5] Throughout this report we use the term 'parents' to refer to parents and carers.
[6] The evaluation Advisory Group decided to exclude Liverpool from the first round of case studies because it had its own local evaluation in place. However, all pilot areas took part in the pupil survey and school provision and participation data collection.

the programme on attainment (especially in numeracy and literacy) and school attendance.

The evaluation is underpinned by a Theory of Change for In Harmony and a set of agreed outcome indicators (both of which appear in Appendix A). The Theory of Change highlights the aims, strategies and outcomes to be delivered through the In Harmony programme in order to effect positive change in the lives of young people.

### 1.2.3 Study limitations

The study aims require both an outcome and a process evaluation. By adopting a theory of change model, the evaluation incorporates both aspects of the study. The study's comparison group design[7] will help the evaluation team to draw inferences about the possible differences in outcomes associated with participation in In Harmony compared with those not involved. The results of the surveys, supported by the case studies and analysis of national data, will help to explore the contribution of In Harmony to outcomes (although it will not be possible to prove with absolute certainty a causal link between In Harmony and the observed outcomes). There are also a number of longer-term outcomes identified in the theory of change, such as reduced involvement in drugs and crime, or reduced incidence of being Not in Employment, Education or Training (NEET) which it will not be possible to investigate within the duration of this evaluation.

## 1.3 About this report

This Year 1 Interim Report presents the emerging findings from the evaluation to date. It focuses on early indications of progress against the outcome measures and corresponding research questions (though the research questions are explored to a greater or lesser extent, due to the data collection and analysis conducted at this stage). The report largely represents participants', schools' and providers' hopes and expectations for the programme and its outcomes, and considers to what extent and how these are being realised. The theory of change model for In Harmony sets out the underlying assumptions for the programme, and so this report also highlights schools' motivations for becoming involved in In Harmony and schools' and providers' understandings of the programme. The model sets out the target groups for whom In Harmony will be making a difference: the Year 1 evaluation data focuses on children and parents (later reports will consider the difference being made to wider community members). The theory of change also sets out the strategies and approaches to be employed by In Harmony, and so this Year 1 report explores the nature of the provision, and the enabling features and challenges associated with the implementation of the programme.

The Year 1 Interim Report is based on data from a baseline and comparison group survey (conducted in spring 2013) (see Appendix B for sample details), perceptual and anecdotal data from case studies in five sites (conducted in summer 2013) (see Appendix C for details

---

[7] Whilst an ideal design for an outcome evaluation would be a randomised controlled design (RCT) because this would enable differences in outcomes to be attributed to the programme, it was not possible to adopt an RCT for this study due to operational and resource limitations. The evaluation team has therefore adopted a comparison group design.

of the interviewees involved), and In Harmony provision and participation data (relating to the spring term of 2013)[8]. It provides a baseline for the national evaluation, enabling outcomes to be assessed later in the study using pre- and post-, and comparison measures. Future reports will focus more fully on children's outcomes and will compare outcomes for children in the In Harmony schools with those in the comparison group. We will also explore the influence of different In Harmony delivery models on outcomes and sustainability, although our ability to draw inferences about the relative strengths of different models will be limited by the small number of sites involved.

---

[8] Provision and participation data is being collected during each subsequent term for the previous term.

# 2 Motivations for becoming involved and understandings of the programme

The theory of change model for In Harmony sets out the assumptions and understandings of the programme agreed by Arts Council England for the purposes of this evaluation. It highlights the academic and social disadvantage faced by many children from deprived backgrounds. Underlying causes include unemployment, children's level of readiness to learn at the start of school, parents who may lack understanding and confidence in helping their children achieve high aspirations, and lack of community cohesion. The In Harmony programme aims to work at the whole school and local community levels to address some of these issues. The theory of change states that the initiative, to be highly effective, would be inspirational in the school and community, and raise the expectations and improve the life chances of the children who engage in it.

One of the key objectives of In Harmony is to address disadvantage in terms of children's life chances, by raising children's and parents' aspirations and enhancing children's motivations for learning. Headteachers in the five case-study schools (serving disadvantaged communities) all reported that their motivations for taking part in In Harmony indeed focused on **improving children's engagement in and skills for learning**, as well as **raising standards** of achievement[9].

> *The headteachers from the schools involved* [here] *came on board with the view that In Harmony was very much going to help improve attainment, attitudes to learning, attendance and behaviour.*
>
> **(In Harmony manager)**

> *We knew that music was another way that we could raise standards and improve engagement and raise aspirations for these young people.*
>
> **(Head of local authority music services)**

Headteachers and staff in the case-study schools also welcomed the wider spiritual, moral and social development that In Harmony might offer to their pupils, particularly in relation to wellbeing.

> *Spiritual, moral and social development is now a larger part of the Ofsted regime. I think the In Harmony programme naturally lends itself to supporting this – especially the aspirational side of what the school is trying to do.*
>
> **(Headteacher)**

> *The three main aims were that it would improve children's confidence, aspirations and resilience.*
>
> **(Teacher)**

---

[9] Interestingly, the baseline survey results indicated that pupils in In Harmony schools that began the programme during 2012/13 scored significantly lower than pupils in comparison schools on 'application of self to learning'; this suggests that there is a cohort of pupils in recently-joined In Harmony schools whose engagement in and dispositions towards learning could be improved.

Headteachers' motivations for taking part in In Harmony focused far less on wider community aims or social action, although this was clearly important to one headteacher:

*The fact that it* [In Harmony] *was about music was great, because we had just started developing our own musical provision, but the social and emotional and community element was what we were aiming for. Community change was a key aspect for us, and In Harmony being about music, fitted with the school's agenda perfectly.*

**(Headteacher)**

Although most of the musicians we spoke to viewed it as a music project, some were beginning to see the programme in terms of wider benefits to children. As one musician said:

*I've realised more recently, not at the start of the programme when I thought it was more of a musicianship project, that it is actually a social action programme. I'm starting to see the compassion, the sharing of skills, singing in the playground and corridors.*

**(Music practitioner)**

For all of the case-study schools, the appeal and **discipline of orchestral music-making**, were key reasons why headteachers wanted their schools to become involved.

*When the In Harmony team got in touch with us, I thought 'yes', because I know the impact of music on the groups taking part, and the idea of working towards a performance. Children love performance and coming together as a group.*

**(Headteacher)**

*What I wanted for the children here was that their aspirations were raised. One of the things they've never been good at is trying new things. Our school development plan has a specific focus on children's independence … I knew that music would make a difference because the children have to do it themselves.*

**(Headteacher)**

# 3 In Harmony provision in schools to date

The theory of change model sets out the target groups for whom In Harmony will have a positive impact, and the whole-school approach to playing instruments and ensemble music-making. The programme is intended to make a positive difference to children in the project schools from nursery to Year 6 and beyond, children from other schools who attend In Harmony activities, parents, staff and other community members. The overall approach involves children in the whole school playing instruments together several times a week for extended periods and performing to parents and the community.

The detail of the approach, however, is different in each school. Here we discuss local variation in terms of the amount of provision in the 12 schools taking part.

In Harmony provision and participation data for the spring term and Easter holidays 2013 from all 12 schools involved in the programme shows that there is variation in the amount of provision children have received, both within and between schools.

Most schools are involving **all their year groups** in In Harmony. However, there are exceptions: in three schools, key stage 1 pupils are not involved; in one school, none of the current Year 6 pupils are involved. In addition, two schools are involving selected Year 6 pupils only (in addition to the other year groups).

The **total amount of provision** varies across schools. During the spring term of 2013, one provided 50 hours for all its year groups; others provided 30 hours or less.

The **amount of provision** within schools also varies. There appear to be three main modes of provision across year groups (see Figure 1):

- in six schools, younger children received less provision, older children received more

- in four schools, both younger children and those in the top year of primary school (Year 6) received less provision than their peers in the intervening year groups

- in one school, all pupils received the same amount of provision (50 hours over the spring term 2013).

## Figure 1:    In Harmony patterns of provision in 12 schools (spring term 2013)
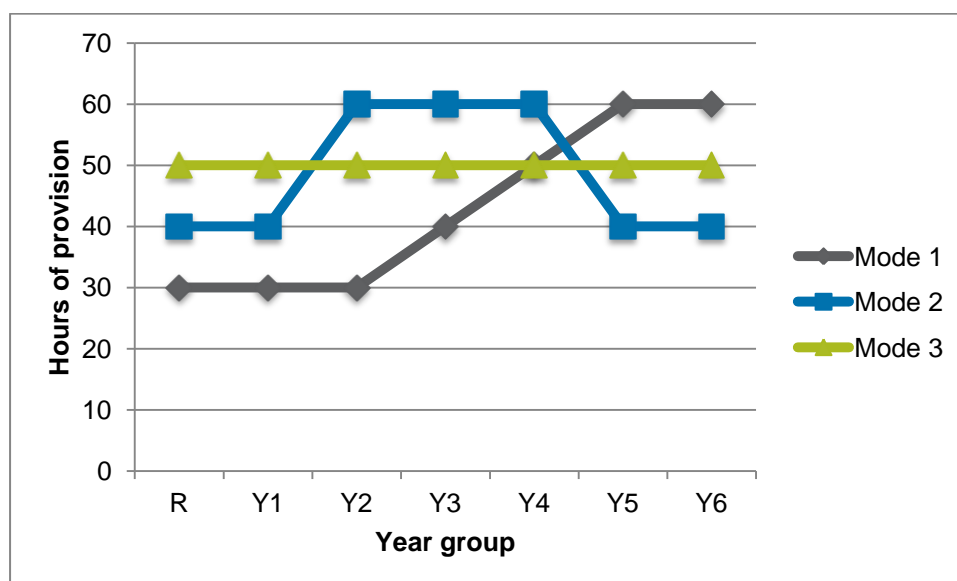


Most In Harmony provision took place in **school curriculum time**, rather than through extra-curricular opportunities. Schools have re-organised their timetables and curriculum to offer In Harmony provision. This has taken considerable effort to achieve. One school, for example, changed the time of the school day to finish at 3.30pm on Mondays to Thursdays instead of 3pm to accommodate In Harmony tuition and orchestral sessions on those days. The headteacher and governors consulted with parents on this, and now have an earlier finish of 1.30pm on a Friday to recognise the longer days earlier in the week.

As mentioned earlier in two of the In Harmony schools, only selected Year 6 pupils were taking part (11 pupils in one school, six in the other)[10]. In the spring term 2013 these pupils received provision in both curriculum and **extra-curricular time**. In the first example, most of the 11 pupils received up to 40 hours of extra-curricular provision, but had less than 10 hours of curriculum time. In the other school, all six received 10–20 hours of curriculum provision, and two of them also engaged in up to 10 hours of extra-curricular In Harmony activity.

Provision tends to follow a pattern of group tuition earlier in the school week, with orchestral music-making taking place in one afternoon session later in the week. In general, key stage 1 pupils are learning stringed instruments, and key stage 2 pupils are learning brass, but in one area all pupils are learning strings. In one area singing and chorale work also makes up a substantial part of the provision.

Appendix D provides further details about the amount of In Harmony provision in each of the 12 schools taking part (according to spring term 2013 data)[11].

---

[10] These schools are in two different In Harmony pilot locations.
[11] Although not included in Figure 1, nursery children were included in several schools (see Appendix D).

# 4 Operating models: strategies and resources

The theory of change set out the strategies, resources and wider stakeholder groups that are involved with In Harmony (i.e. the resources contributing to the programme). These include free orchestral coaching and tuition from professional musicians, working with class teachers; musical instruments provided to children; peer-to-peer learning; and involvement of whole cohorts of children.

In Harmony is being delivered through two overarching operating models – one where the lead partner is a National Portfolio Organisation, the other where the local authority music services take the lead role. (One site is currently moving from a model where the local authority had the lead role to a model where a cultural organisation is taking the lead.) All sites involve professional orchestral musicians in delivering tuition.

However, there is local variation in how the two main operating models are being deployed. In locations where the lead partner is a National Portfolio Organisation (NPO), musicians are either directly associated with the lead delivery partner (for example, through the NPO's own orchestra) or they are employed for the In Harmony project on behalf of the delivery partner. In locations where the local authority music services are the lead partner, musicians are being employed from various backgrounds including local university orchestras, peripatetic music services, and professional orchestras. Some lead partners are also linking the work of In Harmony to other local music initiatives such as the Music Education Hubs, Musical Bridges, and other local music ensembles for young people. Other delivery partners are making links beyond music. For example, one site includes the local GP practice, the City Council's adult learning, culture and leisure services, and a local community project as members of the strategic board.

In terms of resources, all sites have funding for three years to provide professional music expertise, and to provide musical instruments for the children. The musical tuition and orchestral coaching involves not only the children, but also the school teachers learning instruments and working alongside the professional musicians.

Section 6 provides further details of the enabling features and challenges associated with the implementation and delivery of the programme. The NFER team will analyse the difference that the operating models and local variation make to outcomes later in the evaluation, i.e. once follow-up case studies have been completed (in spring 2015) and outcome data has been collected through follow-up surveys and analysis of national attainment and school attendance data (to be reported in September 2014 and September 2015).

# 5 Emerging findings and outcome indicators to date

The theory of change for In Harmony sets out the outcomes that would be expected to be seen as a result of participation in the programme. These include children in In Harmony making greater progress compared with those from similar backgrounds in areas such as school attendance, wellbeing, attainment in literacy and numeracy and musical skills, and in their future prospects in terms of education, employment and training and future wellbeing in terms of avoidance of drugs and crime. Anticipated outcomes also include benefits for parents in terms of improved relationships with their children, better understanding of how to help their children to achieve their life goals, greater involvement in schools, and an improved sense of community. In addition, it is expected that In Harmony projects will attract a range of investment and support and have a sustainable model (not exclusively dependent on central government support).

This section explores the progress being made so far towards these anticipated outcomes, through a set of agreed outcome measures for the project.

This section presents the emerging findings to date according to the eight research questions and the set of agreed outcomes measures for the In Harmony programme. It is based on findings from the summer term 2013 case studies and the baseline pupil survey.

## 5.1 Engaging with children from all cultural backgrounds

**Research question 1: To what extent does In Harmony engage with children from all cultural backgrounds?**

**Outcome indicator 4: teachers have positive perceptions of the process and impact of In Harmony and have enhanced expectations of children.**

One of the objectives of In Harmony is to engage with all children and families in the local community, which would include engaging with children from all cultural backgrounds present in that community. The case studies revealed that headteachers, parents and In Harmony delivery teams felt that music, and in particular musical performance, has the power to engage those from all cultural backgrounds. Headteachers reported that the initiative was **successful in engaging children and families from the range of cultural backgrounds represented in the school**. However, this was not a key motivator for schools to get involved in the programme.

Other areas of social inclusion foremost in schools' and providers' motivations, were engaging those from disadvantaged backgrounds, especially children eligible for free school meals. Some were also keen to encourage dialogue across schools (i.e. breaking down school and postcode boundaries, see section 5.7 for further discussion).

That said, some interviewees felt that there were particular challenges in engaging families from an Islamic background because religious observance does not involve orchestral music, and music making that may encourage or promote objectionable behaviour is considered offensive (MCB, 2007). The headteacher in one school with a particularly culturally diverse pupil population noted that parents from Islamic backgrounds do not always support their children in playing music at home. However, the headteacher was pleased to report that all communities in the school were participating in In Harmony:

> *We have got a high number of children who are Muslim and there is always a bit of potential* [work] *because some of the forms of Islam aren't as supportive of children playing music as the more liberal schools of thought. So I suppose in my head I thought they might not like it but there has been nothing at all. It has been really widely accepted by the community, the concerts are really well attended. It doesn't cease to amaze me the way that it* [In Harmony] *impacts particular children and groups of children.*
>
> **(Headteacher)**

One mother from an Islamic background explained that while she was content for her child to take part in In Harmony at school, cultural and family commitments outside of school (for example, studying at the mosque) meant there was little room for her child to take part in additional music activities at home:

> *There have been no impacts on the family. Music has no place in our lives. There is no place in our religion for music.*
>
> **(Parent)**

## 5.2 Enhancing children's musical enjoyment and musical skills

**Research question 2: Are children's musical enjoyment and musical skills improved through involvement in In Harmony?**

**Outcome indicator 3: pupils' enjoyment of music and their progress in musical skills is enhanced.**

**Outcome indicator 4: teachers have positive perceptions of the process and impact of In Harmony and have enhanced expectations of children.**

**Baseline pupil survey: analyses of pupil responses from In Harmony schools and comparison schools according to the following factors: musical enjoyment and achievement; desire to play and/or continue playing a musical instrument in a group; desire to sing and/or continue singing in a group.**

### 5.2.1 Case-study findings: children's musical enjoyment and musical skills

**In Harmony appears to be enhancing children's musical enjoyment and developing their musical skills**. Headteachers, school staff, In Harmony providers, children and parents identified three main areas in which children were benefiting from In Harmony musically. These were: musical enjoyment and engagement; musicianship; and instrumental skills.

There were wide-ranging reports in all the case studies of children **enjoying and engaging in music** both in and outside of their In Harmony sessions. Early outcomes included children's enjoyment of playing their instruments with peers and with adults including their teachers, and playing their instruments at home. Pupils and parents reported that children were particularly enjoying sharing their instrumental skills at home – playing <u>to</u> their parents and wider family members, and playing <u>with</u> siblings and friends.

> [My son] *is so excited about it, if we go home and visit my parents, the trumpet goes with us. If we visit friends the trumpet comes. My friend's son is doing the trumpet as well and the other day they were doing a duet and of course it opens up a whole new world of music, something that they can do at school that is not academic as well, so it something that is touching on another part of the personality that probably otherwise I can't imagine that in this stage in his life he would come to me and say, "Mum, can I play the trumpet?". It is something that would have stayed buried if it wasn't for the project.*
>
> **(Parent)**

Pupils particularly enjoyed sharing their new learning, as one headteacher put it: 'pupils are enjoying teaching their parents about their instruments'. Parents told us:

> *My son stopped at his grandparents' at the weekend and insisted on taking his violin to play for them and tell them all about it. Normally they switch off from school stuff at the weekend but he wanted to continue that. The enthusiasm is amazing.*
>
> *I've had to take the French horn to Yorkshire when we visit my in-laws because my son is desperate to play it for them, to show them what he's learned.*
>
> **(Parents)**

Some children had joined other music groups (e.g. 'area band') as a result of their enjoyment of instrumental playing in In Harmony. In addition to enjoying instrumental music, many children were also reportedly **enjoying singing more**. One music practitioner reported that she had noticed the children singing in the corridor as they moved about the school.

Children also **enjoyed engaging in a widened repertoire of music** both in terms of the kinds of music they are listening to (children reported enjoying a range of different genres, ranging from Tudor music to Holst's Planet Suite) and in the music they are making (singing, choral work, ensemble playing). One teacher explained that a key benefit for pupils of orchestral music-making was realising that popular

music can be played in an ensemble (for example, the theme music from the James Bond film Skyfall). This had challenged the stereotype that orchestras only play classical music.

Children have also developed their overall **musicianship skills**. Reports of early outcomes from school staff and In Harmony practitioners included: children developing skills in interpreting music, using musical vocabulary, discriminating sounds, composing and understanding elements of music such as dynamics, texture and pitch. Class teachers felt children had become more confident and adept, for example they were able to learn new songs more quickly than before, and they were more knowledgeable about a range of musical styles.

Children involved in In Harmony were **developing instrumental and vocal skills**. Examples of early progress included children's skills in holding instruments correctly (holding the violin bow, for example), developing their tone and expression, and singing tunefully. In one of the case-study areas, children were being assessed on five elements of instrumental learning: tone, posture, technique, character and expression – elements of musical progression that will be tracked over time by practitioners in that location.

> *It has done those things we wanted. I have noticed the ability of the children. Recently they were having a singing lesson with X* [music teacher]. *He had them in the garden singing so tunefully and well that people passing by stopped to listen.*
>
> **(Teacher)**

Interestingly, school staff and In Harmony practitioners felt that tuition through In Harmony helped children to develop instrumental skills and musicianship faster and more thoroughly than through other instrumental and music tuition that they had experienced (such as classroom music education or peripatetic instrumental teaching).

> *The* [National Curriculum] *early learning goals aren't particularly detailed about the music expectations. Our children can do so much more. It's taken them beyond the expectations for their age. I had two children last year who were already learning an instrument in Year 1.*
>
> **(Teacher)**

> *The speed of progression of these pupils is incredible.* [X from the local authority music services] *has just been in to do a Year 4 violin lesson observation and was just shocked.*
>
> **(In Harmony manager)**

> *In about week 23 of lessons, their musical progression was equivalent to children who had had musical education lessons for two years…* [Pupils are] *extremely advanced, to the point that we've had to put special measures in for the children who are leaving to go to Year 7 to make sure they get the right standard of tuition.*
>
> **(In Harmony manager)**

In Harmony differs from other forms of music education in a number of ways: it involves all pupils in a year group learning the same instrument, professional orchestral musicians delivering the tuition, all learning is group-learning hence engendering a sense of responsibility for teamwork amongst individuals, and the work leads towards public performance. The programme also has an ethos of positive reinforcement and rewards (for example, by awarding 'medals' to children demonstrating particularly good progress). These factors appear to be key in contributing to musical outcomes within In Harmony. Practitioners realise the need to balance group and individual needs. In Harmony is a group-based learning programme, sensitive tailoring to individuals' needs (personal, social, musical) is important. A crucial element is the skill of the music practitioner in recognising where individuals are making particular musical progress, and tailoring their inputs accordingly (see Vignette 1 below).

> **Vignette 1: individual musical progress**
>
> A Year 6 boy had just started to learn the cello at the beginning of the academic year. After learning the cello for two terms his headteacher felt he had made huge progress, and that he had 'a real talent'. His teachers were also struck by his new-found enjoyment of music making, noting that he was very proud of his cello and enjoyed performing. This boy was described as coming from a 'chaotic' family background. Given his circumstances and obvious talent, both practitioners and teachers felt that it would be important for him to be able to continue with learning the cello on transfer to secondary school. The In Harmony manager said: 'There's no way we're going to let that slip … we're planning for transition'. The headteacher was exploring how to maintain the boy's lessons by linking with other initiatives (such as Musical Bridges) and how to put in place a tailored strategy to ensure that he can continue to play when he transfers to secondary school.

### 5.2.2 Baseline survey: key findings on musical outcomes

The pupil survey explored children's attitudes and achievements in music to provide a baseline for the evaluation. Key findings on this theme are presented here. (Further detail on the survey findings is presented in Appendix B.)

An online baseline survey was administered to key stage 2 pupils in February/March 2013. The survey assessed key stage 2 pupils attending the 11 primary schools taking part in the In Harmony programme[12] and pupils attending statistically matched comparison schools. Appendix B provides further detail about the survey sampling.

**A musical baseline**

NFER investigated responses from both intervention and comparison group pupils to the survey questions relating to musical outcomes. Overall, relatively high numbers of pupils said they were already involved in music, enjoyed music and were interested in playing music in the future. Thus, as a baseline, pupils were already at a

---

[12] The survey was designed for key stage 2 pupils so pupils attending the nursery school involved in In Harmony did not take part in this survey.

fairly high starting point particularly in their enjoyment of music (for example, 86 per cent responded that they 'like listening to music', 81 per cent 'like doing my music', and 66 per cent wanted to 'play a musical instrument in the future'). This high baseline somewhat limits the capacity for these scores to increase in the future; i.e. pupils are already involved in, and have favourable attitudes towards, music. However, previous research (Galton *et al.*, 1999; Lord and Jones, 2006) has shown that children's attitudes are most positive in the early years of schooling and tend to become more negative as they grow older. If this is the case, we could anticipate that in future surveys the attitudes of pupils in the In Harmony schools will decline less sharply than those in the comparison group.

## Differences between In Harmony schools and comparison schools on musical outcomes

The analysis investigated whether there were any pre-existing differences on the musical outcome variables between the intervention group and comparison group. Rather than looking at each individual item on the survey, the team used factor analysis to identify factors representing scores on a group of items from the survey on a related theme (for more detail about this statistical technique and how the factors were constructed please see Appendix B). We identified three factors from the questions about music:

- musical enjoyment and achievement

- desire to play and/or continue playing a musical instrument in a group

- desire to sing and/or continue singing in a group.

The analysis compared the mean scores for both the intervention and comparison group groups on each of the factors and tested to see if there were statistically significant differences between the groups. Figure 2 shows the results of these comparisons for all three factors.
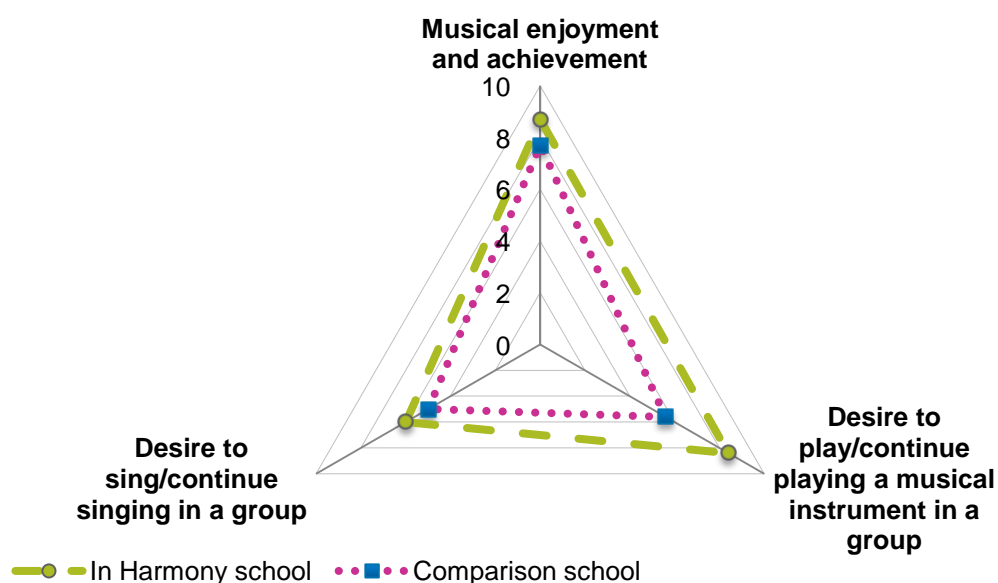
Figure 2 shows that pupils in both In Harmony and comparison schools were most positive about musical enjoyment and achievement, followed by desire to play/continue playing a musical instrument in a group and then the desire to sing/continue singing in a group. There were statistically significant differences between the intervention (green line) and the comparison schools (pink line) on *all* three of the musical factors.

This indicates that the two groups of schools were not at the same starting point for musical outcomes. These results are not entirely unexpected as some of the intervention schools have been running In Harmony now for some time (i.e. the more established areas of Liverpool and Lambeth, where the programme has been running for several years). In addition, some of the new In Harmony pilots were already running taster sessions before the baseline survey, which may have influenced the children's responses. It may also be the case that some of the schools selected to take part in In Harmony had a tradition of music education.

## Pre-existing differences between the more established In Harmony areas and the newer In Harmony schools on musical outcomes

In order to investigate the influence of the longer-running In Harmony programmes, we compared the results from children in the more established In Harmony areas (i.e. Liverpool and Lambeth) with results from the other In Harmony schools. Figure 3 shows pupils' musical attitudes, comparing those in the more established areas with pupils in the recently-established In Harmony schools.

## Figure 3: Comparisons between established and newly-established In Harmony schools on attitudes to involvement in music
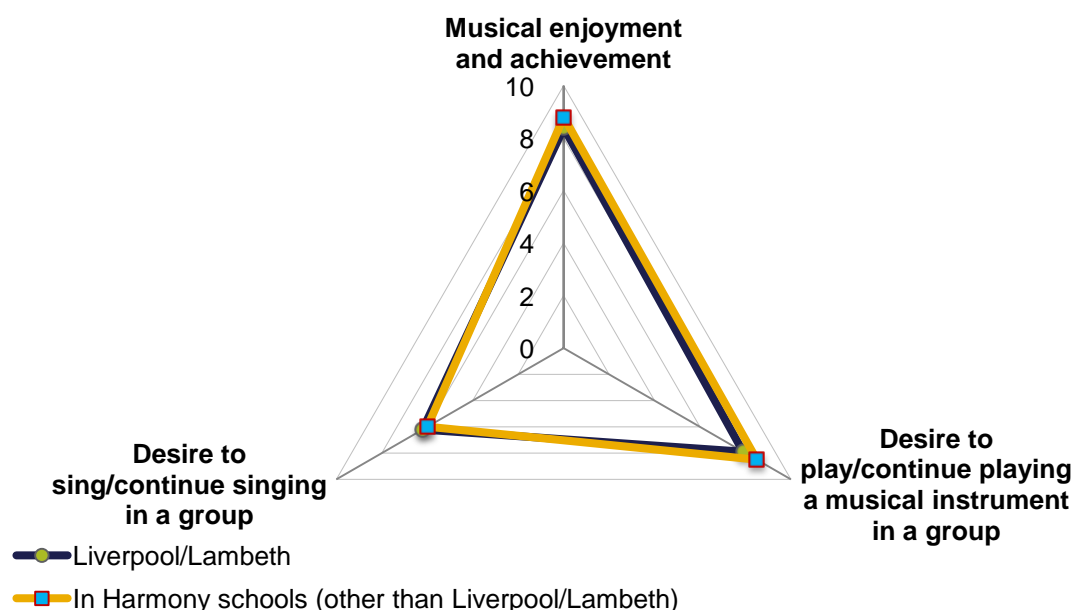


Contrary to expectations, pupils in the more established In Harmony areas (the purple line) had significantly *less positive* attitudes on two of the musical factors (i.e. musical enjoyment and achievement, and desire to play/continue to play a musical instrument in a group) than those in the newer In Harmony schools (the yellow line). There was no difference in results relating to the third factor: singing in a group. One possible explanation for the higher scores obtained from the newly-established In Harmony schools is that they could be due to a 'start-up' effect – children's attitudes could have been influenced by the initial publicity and excitement of a new initiative, whereas the novelty of taking part in musical activities may have lessened for children in the longer-established areas[13].

### Pre-existing differences in musical outcomes within the In Harmony group and in relation to the comparison group

Further analysis revealed that children in the two more established In Harmony areas scored significantly higher than comparison schools on all three of the music factors: musical enjoyment and achievement, desire to play/continue to play a musical instrument and desire to sing/continue singing in a group. In addition, the newer In Harmony schools also scored significantly higher than comparison schools on all three music factors. This could be interpreted as suggesting that In Harmony is having some of its desired impacts on children's attitudes to music.

---

[13] The newer In Harmony areas, had involved children in various activities prior to February 2013 when the baseline survey was administered. These included: a launch event in January 2013 in one area which attracted some positive media attention; a community workshop day in September 2012 featured on local and regional BBC radio and television broadcasts; a launch event in December 2012 in another area, with curriculum delivery starting in February 2013; and intervention activity starting in October 2012 in another area, including visits and activities in a local arts venue.

Overall, these results show that there were already statistically significant differences between all the In Harmony schools and comparison groups at the time of the initial survey. These initial differences will be taken into account in future analyses.

Box A below provides a summary of the baseline survey findings on musical outcomes and their implications for further analyses.

---

**Box A: Baseline survey findings on musical outcomes**

- Overall, relatively high numbers of pupils said they enjoyed music and were interested in playing music in the future. A high baseline somewhat limits the capacity for attitude scores to improve in the future. Future reports will explore whether attitudes of pupils in the In Harmony schools improve further than those in the comparison schools (or whether the attitudes of pupils in comparison schools become relatively more negative over time)

- Established In Harmony schools and newer In Harmony schools both scored higher than the comparison schools on all the musical factors. Pupils' attitudes were significantly more positive in the newly-established In Harmony areas. This could be due to a 'start up effect'.

---

## 5.3 Enhancing children's wellbeing

**Research question 3: To what extent is children's wellbeing enhanced through involvement in orchestral music-making – especially in terms of developments in their social, emotional, health and lifestyle-related wellbeing?**

**Outcome indicator 1: pupils' attitudes to learning, self-confidence/self-esteem, wellbeing and aspirations improve.**

**Outcome indicator 5: parents perceive that In Harmony is impacting on their children's attitudes to learning, self-confidence/self-esteem and wellbeing.**

**Outcome indicator 4: teachers have positive perceptions of the process and impact of In Harmony and have enhanced expectations of children.**

**Baseline pupil survey: pupils in In Harmony schools are more positive than those in comparison schools in relation to the following factors: self assurance, security and happiness; application of self to learning; enjoyment and school and learning; outlook on life; view on future prospects.**

### 5.3.1 Case-study findings: children's wellbeing

**In Harmony appears to be enhancing pupils' social and emotional wellbeing and encouraging positive attitudes and dispositions towards learning.**

In terms of pupils' wellbeing, case-study school staff, children parents and delivery teams all highlighted enhancements that they attributed to children's involvement in

In Harmony. These included **developments in children's self-esteem**, self-confidence, self-belief, and sense of pride and achievement. Interviewees commented that In Harmony provided new opportunities for children to achieve, irrespective of academic ability. .

> *It is interesting; it is not always the children who are usually the high flyers in the classroom that are really successful in playing their instruments.*
>
> <div align="right">(Teacher)</div>

> *My son is always told he's good at school, but he's always very quiet. He won't put his hand up. I went to an assembly one Friday and they asked if there was anyone who played the French horn to stand up and tell the whole assembly about it – and he did! I never thought he would – he's building in confidence all the time. … Because he's confident with his instrument, he's confident to talk about it. He wouldn't have got that if it wasn't for this In Harmony project.*
>
> <div align="right">(Parent)</div>

> *There is a little boy at one of the other* [In Harmony] *schools who has ADHD and I went in there the other day and there he was in the middle of the hall standing there, he was the conductor and he was sorting out the music for everybody.*
>
> <div align="right">(Headteacher)</div>

> *I really enjoy playing music – sometimes I don't exactly feel like I'm good at some school lessons but with the music, playing the viola, I feel really confident.*
>
> <div align="right">(Pupil)</div>

Headteachers in particular described developments in children's resilience and 'bounce back ability', particularly perseverance in learning (see vignette 3).

Headteachers and school staff also described the **social growth** they had seen in their pupils since taking part in In Harmony, including in their ability to work cooperatively together and willingness to mix with children outside their own year groups.

> *The biggest difference is cooperation. In school, you often all get together, but you're not all doing something at the same time. When I watch them in ensemble, every single pupil is having to do something and it is having an effect on the other person. They've picked this up without us having to say anything… [When learning new techniques] one who can do it will lean over and show the other… they are naturally helping one another... that is strikingly obvious, in a way I've never seen it before.*
>
> <div align="right">(Headteacher)</div>

Parents and In Harmony providers noted that the programme was widening the children's life experiences through, for example, providing trips to cultural venues and concerts. Pupils too commented on the difference that being involved in In Harmony had made to them personally, particularly in terms of their **emotional health** – for example, feeling good, feeling relaxed, and feeling happier at school.

Two of the case-study schools had recently been inspected by Ofsted, and both the inspection reports identified In Harmony's contribution to the pupils' social, emotional and spiritual wellbeing. The 'group work' ethic of In Harmony (described by interviewees as involving discipline, focus and teamwork) was reported to be contributing to these early wellbeing and social outcomes for children (see vignette 2 below).

---

**Vignette 2: social and emotional wellbeing**

In one of the case-study locations there is a pupil-led steering group for the In Harmony programme. Children were invited to take part in the group by putting their names forward. They were then interviewed by members of the In Harmony delivery team and those selected to be part of the group then shadowed members of the delivery team in their workplace. Pupils in the steering group then took on roles for the project in their school, including press officer, stage manager, orchestra manager, music librarian and media team.

A member of the In Harmony delivery team is part of the group, and has supported the children in their roles at the launch event, as well as in making posters and fliers for concerts and in carrying out consultations with other pupils. As one pupil told us:

> I'm in the In Harmony [steering group]. *We discuss stuff about In Harmony and ideas for how we can make it better. We've been asking people in the playground questions about In Harmony and what they like about it. I like* [the group] *because we all have got a chance to do stuff to help people so they like In Harmony even more.*
>
> **(Pupil)**

The In Harmony practitioner identified particular personal wellbeing outcomes for one of the Year 4 girls involved in the group. She felt that this girl had come out of her shell, was less shy and described her as having a 'real spark about her' now. Feedback from teachers also highlighted their perceptions of increased self-confidence for this pupil. Overall, the pupil-led steering group appears to be enhancing pupil involvement in In Harmony, as the In Harmony practitioner said:

> The [steering group] *has been really good as a way of including kids in all sorts of ways and giving them a voice in the In Harmony programme in the school. It makes it really inclusive.*
>
> **(In Harmony delivery team member)**

---

As well as social and emotional growth, pupils were also reported to be **developing positive attitudes and dispositions towards learning**, in both in In Harmony provision and in other lessons at school. Several teachers, In Harmony providers and parents identified children's enhanced enthusiasm for learning, being eager to participate, trying a lot harder, listening well, and being more prepared to get on with their work. Many of the pupils we interviewed noted enhancements to their learning. They said they were 'able to learn more', were better at concentrating, and they

could focus for longer in lessons. The practice and perseverance encouraged in In Harmony seemed to be contributing to these outcomes (see vignette 3 below).

> *The other outcome is perseverance. Children that, in the past, if their piece of work doesn't look right wouldn't do it again, actually want to get it right and will keep on trying. I can't believe that I haven't had a single child saying "I don't like it"* [In Harmony]… *they are sticking at it in a way I never thought I would.*

<div style="text-align: right">(Headteacher)</div>

---

**Vignette 3: perseverance – connections between In Harmony and children's attitudes to learning**

A boy and his mother both told us how much they felt In Harmony was helping with his learning at school. One day the boy was getting frustrated with a maths problem his teacher had given him. He brought it home to show his mother. She asked him to think about what it felt like when he first started to learn the French horn, and that he felt he couldn't do it, but that now, a term later, he is playing it. The boy realised that it was through hard work, concentration and perseverance that he was able to play the French horn. He told his mother that he would apply the same approach to his maths work. He tried again and found he was able to solve the problem.

---

As well as drawing on case-study data, the pupil survey explored children's social and emotional attitudes to provide a baseline for the evaluation. Key findings from the survey on these themes are presented in section 5.3.2 below. Further detail is available in Appendix B.

## 5.3.2 Baseline survey: key findings on social outcomes[14]

### A baseline for social outcomes

NFER investigated responses from both intervention and comparison group pupils to the survey questions relating to social and emotional outcomes and attitudes to learning. Overall, pupils had positive attitudes towards school and learning, about themselves and towards the future (see Appendix B, Figures B1 to B3 for further details). However, pupils scored higher than expected on the negatively phrased questions within the survey ('I worry about things' and 'people in my class are naughty'). Overall, 60 per cent or more of pupils said they 'always' or 'sometimes' had these negative experiences. In addition, 35 per cent or more pupils reported that they 'always' or 'sometimes' experienced the following: 'I feel left out' and 'I feel tired at school'.

As highlighted in section 5.2.2, where initial survey results are at a high starting point, this somewhat limits the capacity for scores to increase in the future. However, as mentioned in section 5.2.2, evidence for a positive impact of In Harmony could still be provided if the attitudes of pupils in the In Harmony schools improve further (or reduce less) than those of pupils in the comparison schools over time.

---

[14] i.e. social and emotional development, and attitudes to learning

## Differences between In Harmony schools and comparison schools on social outcomes

The NFER research team analysed whether there were any pre-existing differences in social outcomes between the intervention group and comparison group. We constructed factors five factors, each of which represent a group of items from the survey (please see Appendix B for further details). These factors were:

- self assurance, security and happiness

- application of self to learning

- enjoyment of school and learning

- outlook on life

- view of future prospects.

The analysis compared the means for both the intervention and comparison groups on each of the factors and tested to see if there were statistically significant differences between the groups. Figure 4 shows the results of these comparisons on all five factors.

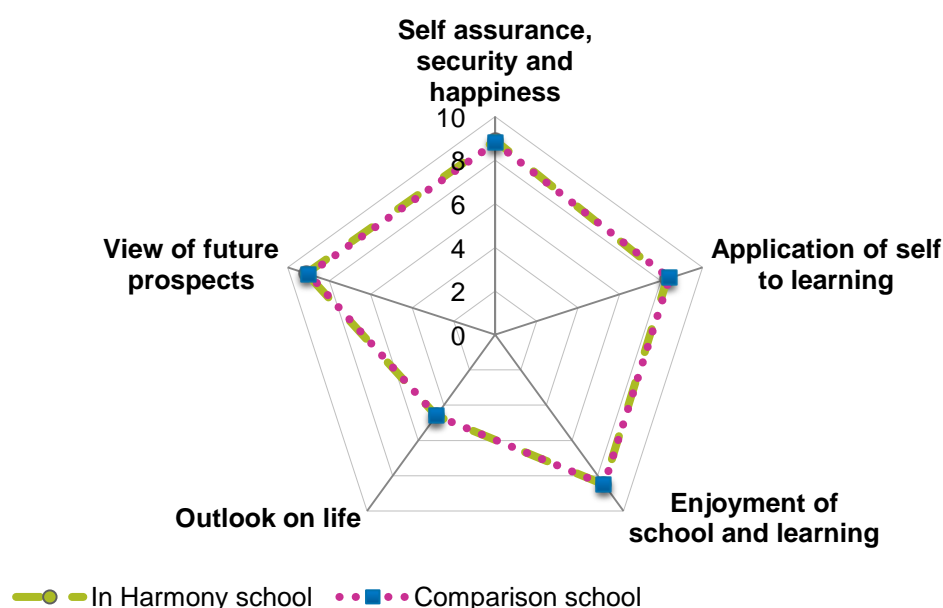**Figure 4: Comparisons between intervention and comparison group on social outcomes**



Figure 4 shows that the means for four of the factors for both groups of schools were high, with pupils responding most positively about view of future prospects; then self assurance, security and happiness; followed by enjoyment of school and learning; and application of self to learning. Children scored lowest on their outlook on life[15].

---

[15] This factor included the item 'I feel left out by children at school', to which a high proportion of pupils agreed; hence the factor 'outlook on life' is not as positive at baseline as the other social factors here.

There were no statistically significant differences between the intervention (green line) and the comparison schools (pink line) on any of the social factors. This indicates that the two groups of schools are at a very similar starting point in their social and emotional outcomes.

**Pre- existing differences between the more established In Harmony areas and the newer In Harmony schools on social outcomes**

The analysis explored whether there were any differences within the In Harmony schools, by grouping schools in the more established areas (i.e. Liverpool and Lambeth) and grouping schools in the four newer In Harmony areas. Figure 5 shows pupils' social attitudes, comparing those in the more established areas with those in the recently-established In Harmony schools.

**Figure 5:** **Comparisons between established and newly-established In Harmony schools on social outcomes**
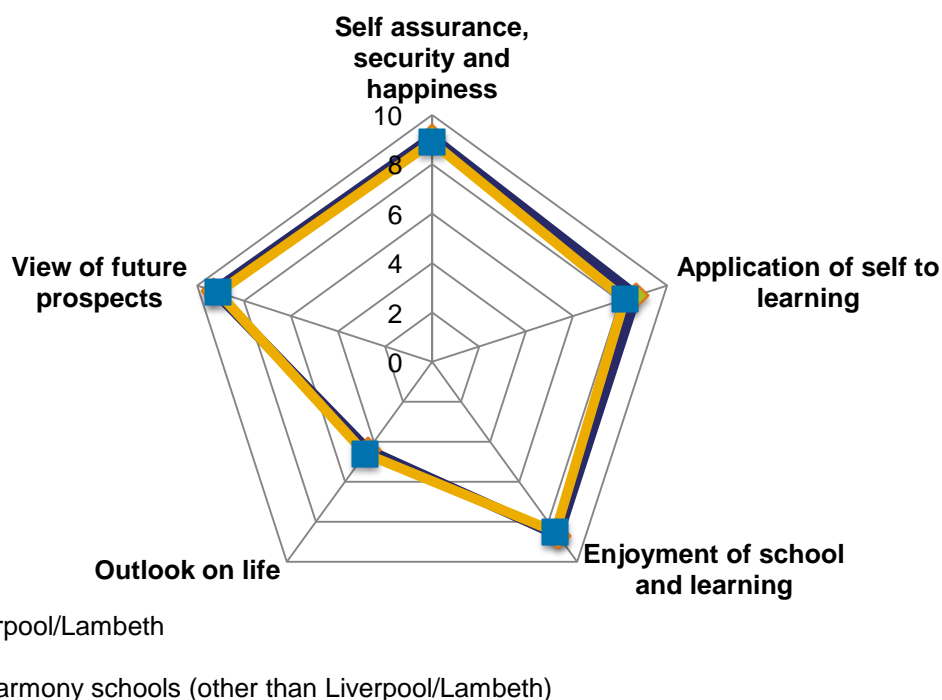


The results show that Liverpool and Lambeth (the purple line) scored significantly higher on two of the social factors than the newer In Harmony schools (the yellow line): application of self to learning and view of future prospects. There were no significant differences for the other three factors. These findings suggest that the In Harmony programme may be having an effect on social outcomes particularly around children's dispositions towards learning (see section 5.3.1 for examples of this from the case studies) and their aspirations. The latter result is interesting – a possible interpretation could be that it takes time for children's views on their future to become clearer, and that In Harmony contributes to this over time.

**Pre-existing differences in social outcomes within the In Harmony group and in relation to the comparison group**

Further analysis showed that the more established In Harmony areas scored significantly higher than comparison schools on three of the social factors: application of self to learning, self assurance, security and happiness and view of future prospects. This also suggests that In Harmony may be having some of its desired impacts, and particularly around children's wellbeing as young, confident learners with clearer future aspirations.

The analysis also explored the differences on social factors between the newer In Harmony schools and the comparison schools. There were *no statistically significant differences* between the newer In Harmony schools and comparison schools on four of the social factors. The exception was 'application of self to learning', where there was a statistically significant difference with newer In Harmony schools scoring lower than comparison schools. This finding reflects the comments from headteachers in the case-study schools in these areas, who identified having children better motivated and wanting to learn (i.e. application to learning), as a key area they wanted to improve by taking part in In Harmony.

Overall, these results show that there were already statistically significant differences between the more established In Harmony schools and both the other In Harmony schools and the comparison schools: pupils in the more established schools had more positive attitudes associated with application of self to learning and view of future prospects. The newer In Harmony schools scored similarly to the comparison schools on all the social factors (apart from application of self to learning) making this a good comparator for exploring changes between these two groups over time. The initial differences discovered will be taken into account in future analyses.

Box B provides a summary of the baseline survey findings on social outcomes and their implications for further analyses.

---

**Box B: Baseline survey findings on social outcomes**

- Overall, pupils had positive attitudes towards school and learning, about themselves and towards the future.

- Pupils in established In Harmony schools had more positive attitudes than those in newer In Harmony schools or comparison schools, particularly on application of self to learning and view of future prospects.

- The newer In Harmony schools scored similarly to the comparison schools on most of the social factors, providing a straightforward baseline from which to measure changes over time. However, the newer In Harmony schools scored significantly lower than comparison schools on application of self to learning. This reflects information provided by headteachers involved in the case studies.

---

## 5.4 Enhancing pupils' achievement and attendance at school

**Research question 4: Do pupils achieve better at school and attend more regularly than their peers in comparison schools not involved in In Harmony?**

**Outcome indicator 2: pupils' attainment and progress (especially in numeracy and literacy), and school attendance improves relative to pupils with similar backgrounds who are not involved in the initiative.**

**Outcome indicator 4: teachers have positive perceptions of the process and impact of In Harmony and have enhanced expectations of children.**

We plan to gather evidence on achievement and attendance later in the national evaluation, using data from the pre- and post- and comparison schools surveys and matching to the National Pupil Database (NPD)[16]. However, interviewees noted some early examples of improvements to pupils' achievement and attendance in school. These included:

- perceptions from some headteachers that school attainment figures were improving (although it is very early in the initiative and difficult to attribute this to In Harmony alone)

- in one school, staff noted improvements in children's phonic ability, particularly amongst pupils with English as an additional language. Staff felt that In Harmony had contributed to this by improving children's listening and aural discrimination

- perceptions from headteachers and staff that attendance at In Harmony sessions (both curricular and extra-curricular) was very high and children said they didn't want to miss their In Harmony sessions

- headteachers suggested that school attendance was improving too (but again, this is difficult to attribute to In Harmony).

Our quantitative analysis will throw more light on these anecdotal perceptions later in the evaluation process. In addition, schools' local-level evidence will be helpful to exploring this research question. For example, one school is focusing on pupils they have identified as 'not secondary ready' and they hope to see In Harmony improving the attainment overall attainment of Year 6 pupils in English and maths according to end of Key Stage 2 assessments.

## 5.5 Enhancing parents' expectations and aspirations

**Research question 5: Does involvement in In Harmony help parents to have high expectations for their children and to feel able to help them realise their**

---

[16] NPD contains details of pupils' attainment in National Curriculum assessments, school attendance and exclusions along with pupil characteristics. The evaluation team intends to apply to the DfE to access NPD data for this evaluation.

**aspirations?**

**Outcome indicator 5: parents have increased confidence that their children can succeed and parents feel more able to help their children achieve their goals.**

There is some limited evidence that In Harmony is **helping parents to have a widened view of their children's achievements and successes,** and is developing a sense of parental pride. Interviews with parents identified the following impacts on them (and headteachers corroborated these views):

- increased parental pride – especially in seeing their children perform

- widened views on their child's achievement – they had seen their children achieving musically and realised it's not just the academically able who are achieving in musical performance

- a few parents said that they now have aspirations for musical careers for their children

- a few parents reported that they had become more confident in their own cultural participation – they had gained confidence in visiting performance venues and had enjoyed a wide range of music with their children (for example, one parent referred to enjoying her child's performance of Prokofiev: 'We never thought this sort of music was for us')

*When I saw them perform* [at X venue], *my heart was pounding.*

**(Grandparent)**

*When they played 'All you need is love' with Julian Lloyd Webber it was really emotional. And the Venezuelan orchestra played together with them. It makes you think – that could be your child. It makes them [children] believe in themselves too – that could be them.*

**(Parent)**

However, there was very little evidence from the initial case-study interviews to indicate that parents felt more able to help their children achieve their goals as a result of In Harmony.

## 5.6 Improving parental engagement with school

**Research question 6: To what extent is parental engagement with school improved as a result of involvement in In Harmony?**

**Outcome indicator 7: parents' engagement with the school [and their sense of community, see 5.7] is enhanced.**

Case-study schools reported different experiences of the extent of parental engagement prior to In Harmony. One headteacher identified parental engagement as a particular issue and was hopeful that In Harmony would encourage parents to become more involved with the school.

*We have tried numerous things over the years to engage parents that have not been as successful – for example, health-related activities, smoking etc. We've run training courses on all sorts of things – academic stuff, behaviour training. There might be a flurry of enthusiasm, but it doesn't last. With these other projects, they can tend to get a little bit cliquey which tends to put the other parents off. But this* [In Harmony] *is everybody and everybody's child so everybody can feel involved. This makes a big difference.*

<div align="right">(Headteacher)</div>

There was some evidence that In Harmony was increasing parental engagement with school (for example, schools reported that launch events, concerts and breakfast meetings were well attended by parents). Headteachers, teachers, providers and parents themselves told us about parents' enthusiasm for the programme. Some staff provided examples where In Harmony had engaged parents who would not normally approach the school. In one location, headteachers and In Harmony providers highlighted parents' commitment to the programme, in that parents were buying instruments for their children to be able to practise and learn at home (in this location, children's instruments are kept at school for security reasons). In some cases, parents' enthusiasm appeared to be having a knock-on effect to parents' wider engagement with school. For example, some headteachers noted greater attendance at parents' evenings. And in one school, parents said that In Harmony was the reason they wanted their children to come to this school. The headteacher commented:

*Lots of parents are really involved – parents are very proud and it leads to better relationships with the school.*

<div align="right">(Headteacher)</div>

However, headteachers and In Harmony providers felt that further strategies were needed to secure increased parental involvement. Plans included a 'bring your parent and instrument day' in the summer holidays, and encouraging parent representation on local In Harmony strategic boards.

## 5.7 Developing parents' sense of community

**Research question 7: Does In Harmony help parents to develop a stronger sense of community?**

**Outcome indicator 7: parents' [engagement with the school, see section 5.6] and their sense of community is enhanced.**

One of the objectives of In Harmony is to develop wider social and community outcomes. In terms of wider community engagement, in the four In Harmony areas which started in 2012/13, the In Harmony managers explained that the programme was working within schools initially, and focusing on introducing children to orchestral music-making and engaging parents in the programme. They intended to build wider community engagement into the programme in subsequent years. However, there

are some indications that In Harmony is beginning to build communities with parents through:

- school-focused communities, highlighted by a sense of commonality, shared interest, sense of belonging and working together – across all those involved, including parents

- playground and school gates communities, for example, teachers and parents said that parents are talking to each other more; and where parents have gone to concerts together they feel a sense of belonging:

> *Parents are talking about it all the time, about what they're learning… for the concert* [at X venue] *we all travelled by bus, and there was a great atmosphere.*

> **(Parent)**

- some cross-school boundary communities, for example, an after-school club held in a community venue involving children from two local schools, is starting to break down the historical postcode boundaries between the communities around these schools.

In addition, in all the case-study schools, interviewees reported a strong sense of community involving staff and pupils. For example, teachers were learning instruments alongside pupils, and some school teacher ensembles and staff choirs were being set up.

> *We have got a staff club. On a Wednesday lunch time there is about 12 of us and we are learning to play the trumpet and trombone as well… we have real fun. If you have had a bad morning, we all come away from it feeling de-stressed and just to have a laugh.*

> **(Headteacher)**

Wider community engagement was much less in evidence in the case-study schools. Headteachers and In Harmony providers' plans for wider community engagement in subsequent years included planning to set up a parent-pupil orchestra, making use of community venues for rehearsal and performance, inviting members of the local community (not just parents) to concerts in school and intergenerational music projects.

## 5.8 Securing future viability

**Research question 8: How successful are In Harmony sites in securing their future viability?**

**Outcome indicator 8: In Harmony projects becoming financially sustainable.**

The local In Harmony projects are each charged with planning for their future financial viability (after the three-years of Arts Council Funding) and having a sustainable operating model. In the five case-study locations that the NFER research

team has explored to date, funding plans for 2015 and beyond were in their early stages of development, and did not yet demonstrate secure future viability.

Plans for income generating strategies included investigating the Pupil Premium and the funding opportunities this might hold, making strategic links with other initiatives such as Musical Bridges, linking to other local community funding streams such as through local football clubs or the Council's culture and tourism board, applying for funding from venture capital and philanthropy. One school has recently appointed a business manager with a specific remit to develop an income strategy for In Harmony.

Wider stakeholders we spoke to noted the need to join up initiatives locally. A Culture and Tourism manager we spoke to wanted to explore the opportunities for linking In Harmony to wider community engagement work, with future viability in mind. As noted earlier, one pilot area had forged a strong partnership with a prestigious arts organisation, which had recently decided to take over management from the local authority. In Harmony was described as a strategic priority for the organisation, including a commitment to fundraising for the initiative in future.

One issue in relation to sustainability concerns the responsibility for continuing to support young people's musical progress when they leave Year 6. Some case-study areas already have plans in place. In one area, for example, the local secondary school is re-organising its music curriculum to take account of the nature of music provision which its Year 7 intake may have experienced in primary school through In Harmony (instead of a modular music curriculum, music is going to be delivered weekly). One In Harmony manager was currently visiting all the secondary schools in the area to discuss how children who had experienced In Harmony could be encouraged and supported in their instrumental learning. Other case-study areas plan to set up orchestras for children in Year 7 and beyond. However, such plans require further strategic and funding development to ensure their viability.

Headteachers and In Harmony managers agreed that under the current operating model, In Harmony requires specific and substantial resources including a large amount of curriculum time and specialist input for instrumental teaching. School staff said they would be unable to provide specialist musical input themselves or fund instruments, without external funding.

# 6 Enabling features and challenges in In Harmony provision

This section discusses the enabling features and challenges associated with the implementation and delivery of the In Harmony programme, according to case-study data collected to date.

## 6.1 Enabling features

Figure 6 sets out the features that appear to be pivotal to the successful implementation and delivery of the programme, together with the emerging outcomes identified by case-study participants. (The outcomes related to improving career aspirations and parental engagement are presented with a grey background, to indicate that evidence was more tentative for these.)

What appears to be making In Harmony distinctive from other forms of music education (peripatetic instrumental teaching or primary classroom music for example) is its particular focus on ensemble work, where individuals are responsible for their own and each other's performance. It also involves children in playing orchestral parts (as opposed to all children playing the same melody line) which promotes listening skills and musicianship. In Harmony is more than the sum of its parts, creating an intense, disciplined, and highly enjoyable, whole-school movement, where individual input is valued and teamwork is crucial to is success.

In Harmony providers are sharing learning and practice through regular meetings and workshop events. This shared learning will be important to identifying the effective features that characterise the In Harmony approach in each area, and to supporting strategies for the future development of the programme.

## Figure 6: Enabling features of In Harmony and initial outcomes identified by case-study participants
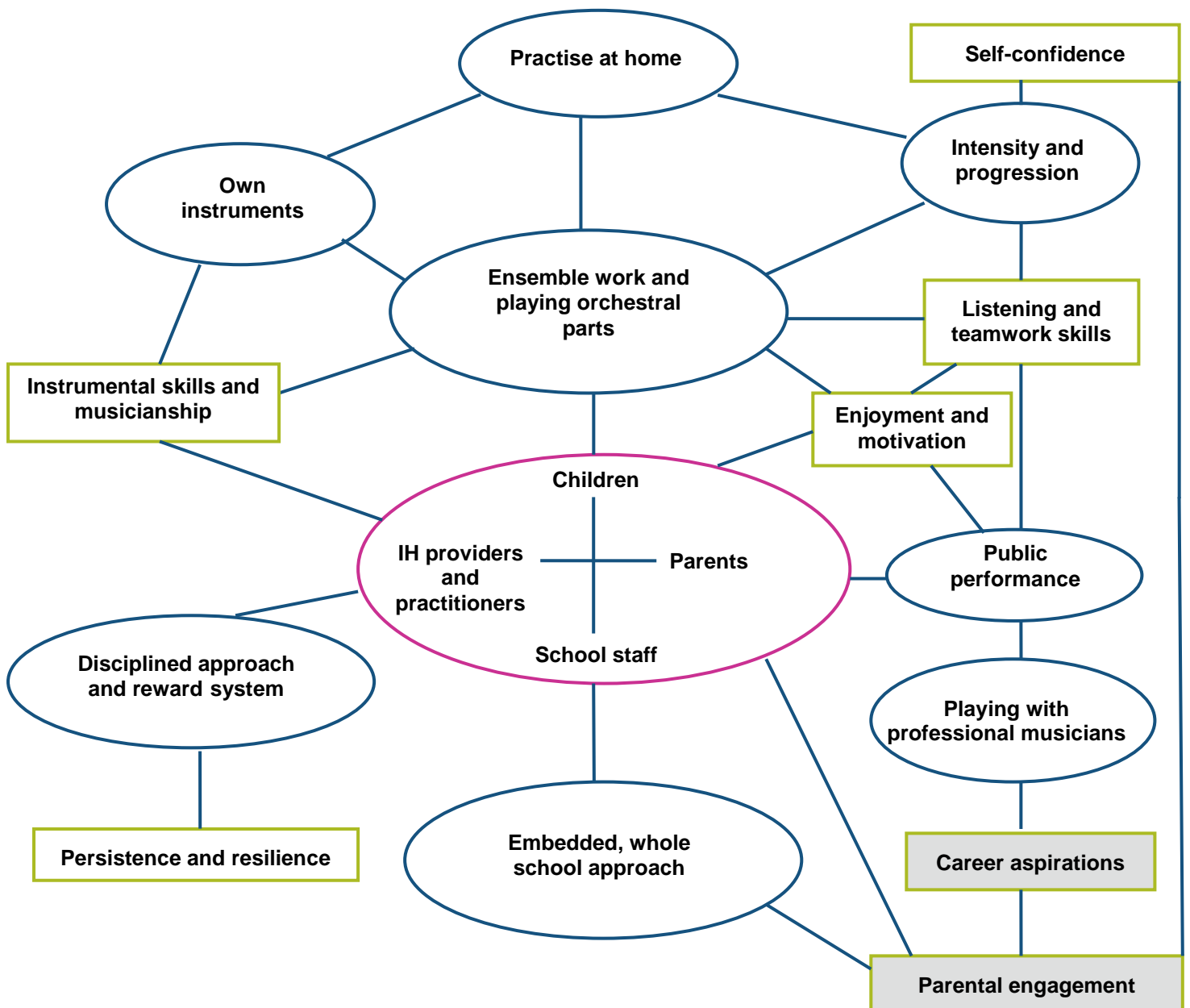
## 6.2  Challenges in current In Harmony provision

Interviewees have experienced the following challenges in implementing In Harmony to date:

- timetabling – schools have wanted to embed In Harmony provision within the curriculum, but in so doing have experienced considerable initial challenge in accommodating In Harmony within the school's weekly timetable. Nevertheless, all schools felt they had overcome these challenges. For example, one school had changed the overall timing of its school day; others had timetabled orchestral music-making to take place in the afternoons only; and schools had consulted with staff, school governors and parents on such changes to ensure a whole-school approach

- maintaining partnerships – managing expectations between schools and In Harmony providers has been challenging on occasion particularly where the lead or delivery partner is an arts organisation and is not used to working with schools. Open channels and communication and enthusiasm for making In Harmony successful by schools and providers has helped overcome these challenges

- communication with parents – given the additional organisational commitments required from parents for their children to be involved in In Harmony (for example, transporting large instruments, changes to the school day, etc), timely communication with parents about rehearsals, performances and trips associated with the In Harmony programme is important and has been a source of concern for parents keen to support their children's involvement in the programme

- storing instruments – given the number and range of instruments provided to children, storing them has been a challenge for schools; whole year groups of children bring their instruments into school on certain days; and at least one day a week all children in the school bring their instruments to school. Several schools have erected a secure 'shed' to store the children's instruments.

# 7 Discussion and conclusion

This evaluation set out to investigate the range and extent of impacts that In Harmony is having on children, families, schools and wider communities, and to explore the future sustainability of the programme. By way of discussion and conclusion, we highlight here the overall nature of the programme and its distinctive features; areas for further investigation (given this report will act as a baseline for the national evaluation); and key issues for the future sustainability and development of the programme.

First, it is important to note that although In Harmony is a single programme, it has many local variations (in terms of, for example, the music/arts organisations involved and local operating models, numbers of schools and pupils taking part). Some intentions of the programme feature strongly across all sites (for example, enhancing pupils' enjoyment); some less so (for example, raising parental aspirations and engaging the wider community). Key issues for further investigation include what difference local variation makes to outcomes, and what difference schools' key drivers for taking part make to achieving the programme's aims. In turn, these issues could have implications for the theory of change model underpinning the In Harmony evaluation, which may need to be adapted to acknowledge a shift in underlying assumptions away from wider communities to children, schools and parents.

Second, the report highlights some of the key distinctive features of In Harmony, including the discipline of orchestral music-making, the input from professional orchestral musicians, and the whole-school approach. These combined features make In Harmony different to primary classroom music education, peripatetic instrumental tuition or private teaching; and appear to provide for a highly engaging experience for children, with the potential for social and motivational outcomes as well as musical outcomes.

Third, there would seem to be some important issues to consider in relation to the future sustainability of the programme. These include consideration of the ever increasing numbers of pupils who will come into contact with the programme, and hence, who may wish to continue with provision in future. This has two implications: i) how to ensure that young people are able to continue to learn their instruments or take part in musical ensemble playing after transition to secondary education; and ii) how to provide for the younger players who enter the programme each year (i.e. in nursery, reception or Year 1) as the programme progresses. Transition plans are key to the longer-term impact of the programme. Schools and In Harmony providers recognise that further strategic work is needed to ensure continuity and progression beyond Year 6 for young people who have been involved in In Harmony. The popularity of the programme means that there is an increasing demand on resources, including tuition and musical instruments. Although it is still early days for the majority of In Harmony providers, they are aware of the need to consider its future funding and operational model.

A future model could include taking the pivotal operational input elements of In Harmony (i.e. musicianship, orchestral instrumental expertise, and a lead partner organisation) underpinned by the distinctive nature of music-making in In Harmony (i.e. intensity, discipline, and ensemble playing where both individual and team work appear equally vital), and ensuring that these are each supported by a development plan. For example, children's musicianship could be developed by teachers who have taken part in In Harmony, supported by further training to develop their own musicianship and confidence in teaching musicianship. Instrumental expertise could be supported by professional musicians, and/or music undergraduates; and the organisational aspects of the work could be linked to or led by the Music Education Hubs or Arts Council Bridge Organisations. In terms of continuity and progression, a range of pathways could be developed and supported, for example, supporting schools' key stage 3 curriculum development; and making overt pathways into youth orchestras and other local area music ensembles. These considerations become even more important if it is intended to expand the programme outside the pilot areas. The evaluation team will be able to report more fully on sustainability in future, when the projects have become more established and different models begin to emerge.

The existing theory of change model may need to be revised to reflect current priorities. It will also be important for the evaluation to explore not only the extent to which In Harmony projects are attracting a wide range of investment and support for the future viability of the programme, but also the key mechanisms that contribute to outcomes, so that a sustainable model containing the pivotal ingredients can be developed.

In conclusion, the In Harmony programme has made a strong start and is becoming embedded in participating schools. Pilot areas have established positive relationships between providers, schools, children and parents and there is some evidence of early impacts on children's social skills, attitudes and musical progress. The particular combination of programme features distinguishes In Harmony from other forms of music education such as classroom music and instrumental tuition. The wider community engagement aspect is less strongly emphasised at present, as is enhancing parental aspirations for their children and ability to support their children to achieve their goals. Supporting children's instrumental participation and progress after transition to secondary school is a major challenge. Strategies for sustainability are under active consideration but it is clear that this will present a major challenge in future.

# References

Department for Education and Department for Culture, Media and Sport  (2013).
*Cultural Education: a Summary of Programmes and Opportunities*. London: DfE
[online]. Available:
https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/226569/Cultural-Education.pdf  [14 October, 2013].

Galton, M., Hargreaves, L., Comber, C., Pell, T, and Wall, D. (1999). *Inside the
Primary Classroom: 20 Years On*. London: Routledge.

Hallam, S., Rogers, L. and Creech, A. (2011). Interim Evaluation of 'In Harmony'.
University of London, Institute of Education. Unpublished report.

Henley, D. (2011). *Music Education in England. A Review by Darren Henley for the
Department for Education and the Department for Culture, Media and Sport* [online].
Available
https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/175432/DFE-00011-2011.pdf [14 October, 2013].

Lord, P. and Jones, M. (2006). *Pupils' Experiences and Perspectives of the National
Curriculum and Assessment: Final Report for the Research Review*. Slough: NFER
[online]. Available: http://www.nfer.ac.uk/nfer/publications/NCA01/NCA01.pdf [14
October, 2013].

Muslim Council of Britain (MCB) (2007). *Towards Greater Understanding: Meeting
the Needs of Muslim Pupils in State Schools. Information and Guidance for Schools*.
London: MCB [online]. Available:
http://www.mcb.org.uk/downloads/Schoolinfoguidancev2.pdf [16 October, 2013].

Scottish Government (2011). *Evaluation of Big Noise, Sistema Scotland*. Edinburgh:
Scottish Government Social Research [online]. Available:
http://www.scotland.gov.uk/Resource/Doc/345409/0114922.pdf [14 October, 2013].

# Appendix A    Outcome indicators and a theory of change

## A1  Outcome Indicators

The following indicators have been devised to measure the outcomes agreed by the evaluation Advisory Group and presented in the Theory of Change in order to underpin the 2012-15 National Evaluation of In Harmony:

1.   pupils' attitudes to learning, self-confidence/self-esteem, wellbeing and aspirations improve

2.  pupils' attainment and progress (especially in numeracy and literacy), and school attendance improves relative to pupils with similar backgrounds

3.  pupils' enjoyment of music and their progress in musical skills is enhanced

4.  teachers have positive perceptions of the process and impact of In Harmony and have enhanced expectations of children

5.  parents perceive that In Harmony is impacting on their children's attitudes to learning, self-confidence/self-esteem and wellbeing

6.  parents have increased confidence that their children can succeed and parents become more able to help their children achieve their goals

7.  parents' engagement with the school and their sense of community is enhanced

8.  In Harmony projects become financially sustainable.

# A2  A theory of change model for In Harmony

## Mission

To transform the lives of children in exceptionally deprived communities through orchestral music-making.

## Assumptions

**Step 1.** The issues are:

- Many children from deprived backgrounds fail to achieve their full potential. They start at a disadvantage and continue to fall further behind their peers at school.
- They are more likely in future to call on the services of the health, benefits and criminal justice sectors.

**Step 2.** Underlying causes are:

- Inter-generational unemployment
- Lack of an enriched home learning environment
- Children may not start school ready to learn and may have low resilience
- Parents may lack understanding of how to help their children achieve high aspirations.
- Possible low expectations from teachers and schools.
- Possible lack of community cohesion in disadvantaged areas.

**Step 3.** The level we want to work at is:

- Whole school and local community levels.

**Step 4.** A highly effective initiative would:

- Be inspirational in the school and community, and inspire others to invest in it. It would raise the expectations and improve the life chances of children through high quality musical education.

## Outcomes

**Step 10.** We would expect to see the following outcomes:

1. All CYP involved in IH make greater progress compared with those from similar backgrounds in the following respects:

- Good school attendance and low exclusions
- Improved well being, relationships with parents and health
- Improved attainment (especially in literacy and numeracy)
- Avoidance of involvement in drugs and crime
- EET participation at the end of compulsory education
- Developing musical skills.

2. Parents benefit from their children's involvement by:
- Improved relationships with their children
- Better understanding of how to help their children to achieve their life goals
- Greater involvement in schools
- Improved sense of community.

3. In Harmony projects attract a wide range of investment and support and have a sustainable model. The core principles of In Harmony are replicable in different contexts.

## Strategies

**Step 7.** The strategies/tools used are:

- Free orchestral coaching and tuition from arts professionals (working with class teachers and/or community leaders)
- Involvement of a whole cohort of children
- Peer to peer learning and mentoring.

**Step 8.** The resources that we have to influence the target groups are three years of funding to provide:

- Professional music expertise
- Musical instruments provided to children.

**Step 9.** Others working in the field include: instrumental music service providers, school music coordinators; music hubs; and other schools.

## Target Groups

**Step 5.** Those being impacted will be:

- Children in the project schools from nursery to Year 6 and beyond.
- Children from other schools who attend IH out of school activities
- Parents of participating children who attend musical performances
- Staff in participating schools
- Other community members

**Step 6.** This will be achieved by: a whole-school approach involving children playing instruments together several times a week for extended periods and performing to parents and the community.

# Appendix B    About the baseline survey

An online baseline survey was administered to key stage 2 pupils in February/March 2013. The survey assessed key stage 2 pupils attending the 11 primary schools taking part in the In Harmony programme[17] and pupils attending statistically matched comparison schools. This appendix sets out information about the survey sample (B1); sample representation (B2); statistical charts showing responses for all the sample (B3); a technical description of the methods employed for the factor analyses (B4).

## B1  The survey sample

The In Harmony sample was drawn from the list of schools provided by Arts Council England. This comprised 11 schools which were running or due to run the In Harmony programme in the 2012-13 school year. The NFER then drew a sample of 1,357 schools from statistical neighbours of the Local Authorities which run In Harmony programmes. A stratified, random sample was drawn such that comparison schools' characteristics would match with that of the In Harmony schools. These characteristics were: percentage of pupils with SEN, percentage of pupils with FSM eligibility and percentage of pupils who are White British.

**Table B1:    Overall school response**

| Sample type | Number of schools | Number of pupils |
|---|---|---|
| In Harmony population | 12 | |
| In Harmony sample | 11 | 905 |
| Comparison schools population | 1,357 | |
| Comparison schools sample | 24 | 2,478 |

## B2  Sample representation

Once school responses were collated, characteristics of the In Harmony schools sample were contrasted against the comparison schools sample. Table A2.2 presents school characteristics for all responding schools. As seen in the table, proportions of In Harmony responding schools in each category of SEN band, FSM band and White British band match closely with those of the comparison schools and there were no statistically significant differences between the In Harmony schools and the comparison schools in terms of these key characteristics. Respondents were from a group of schools that have higher percentages of SEN and FSM than the national averages and have lower percentages of White British pupils than the national averages.

---

[17] Pupils attending the nursery school involved in In Harmony did not take part in this survey. The survey was designed for key stage 2 pupils.

**Table B2:    Sample representation**

| | | In Harmony schools | | Comparison schools | |
|---|---|---|---|---|---|
| | | n | % | n | % |
| **Percentage of pupils with any level of SEN 2010/11** | 16- 24% of pupils | 3 | 27.3% | 5 | 20.8% |
| | 25%+ of pupils | 8 | 72.7% | 19 | 79.2% |
| | Total | 11 | 100% | 24 | 100% |
| **Percentage pupils eligible for FSM 2010/11 (5 pt scale)** | 2nd highest 20% | 1 | 9.1% | 2 | 8.3% |
| | Highest 20% | 10 | 90.9% | 22 | 91.7% |
| | Total | 11 | 100% | 24 | 100% |
| **Percentage of pupils who are White British** | Under 20% of pupils | 3 | 27.3% | 8 | 33.3% |
| | 20- 39% of pupils | 1 | 9.1% | 1 | 4.2% |
| | 40- 59% of pupils | 2 | 18.2% | 2 | 8.3% |
| | 60- 79% of pupils | 5 | 45.5% | 13 | 54.2% |
| | Total | 11 | 100% | 24 | 100% |

# B3 Statistics for responses for all the sample (In Harmony and comparison schools)

**Table B3a:** **Percentage of pupils responding 'always' or 'sometimes' to questions on attitudes towards school**
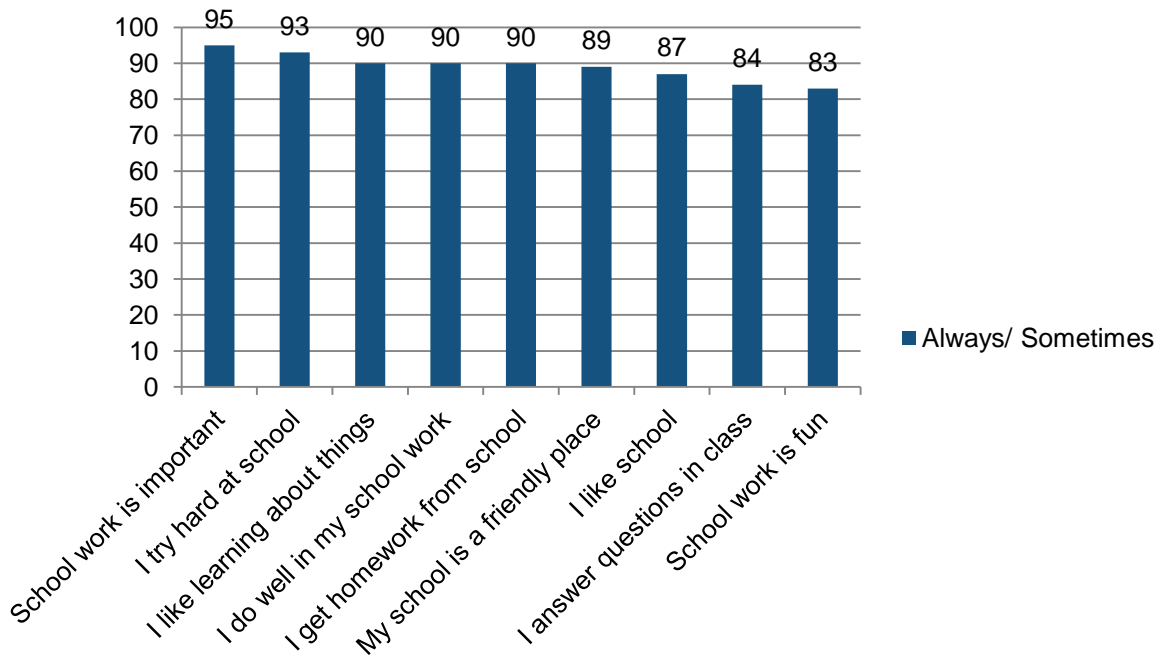


**Table B3b:** **Percentage of pupils responding 'always' or 'sometimes' to questions on self-concept**
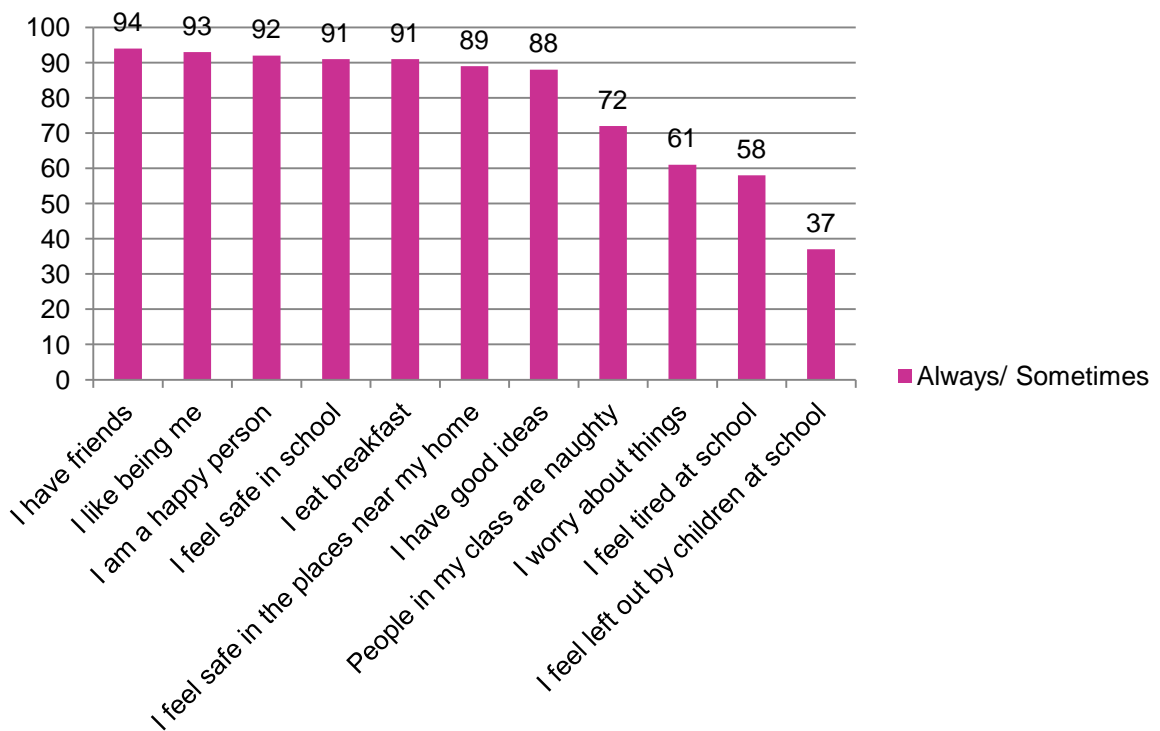
**Table B3c:    Percentage of pupils responding 'yes' to questions on attitudes towards the future**
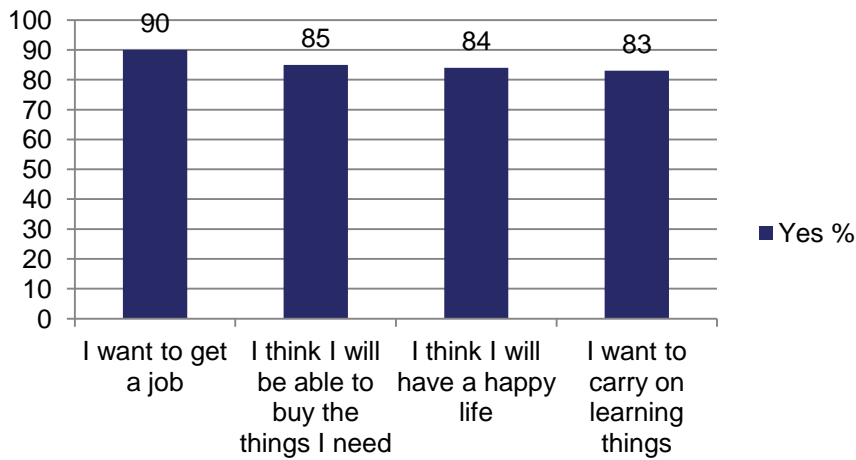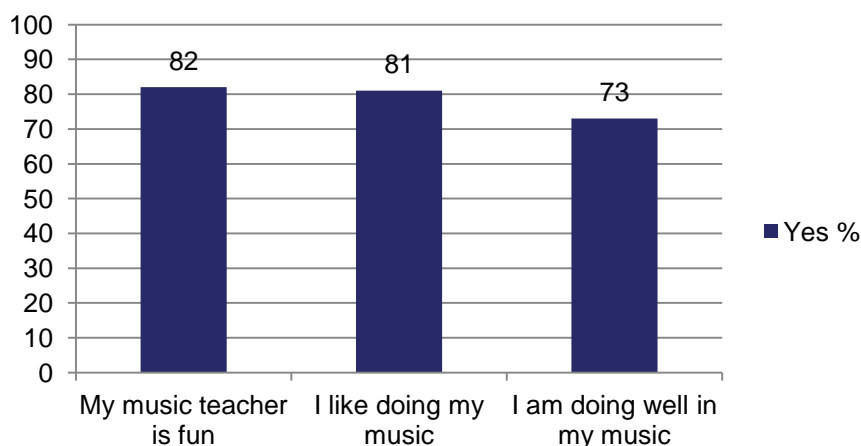


**Table B3d:    Percentage of pupils responding 'yes' to questions on current involvement with music**
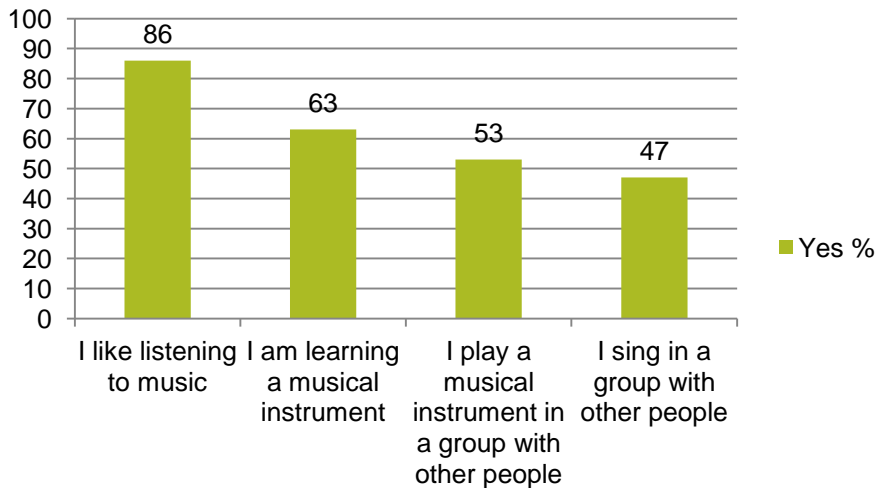


**Table B3e    Percentage of pupils responding 'yes' to questions on future attitudes towards music**
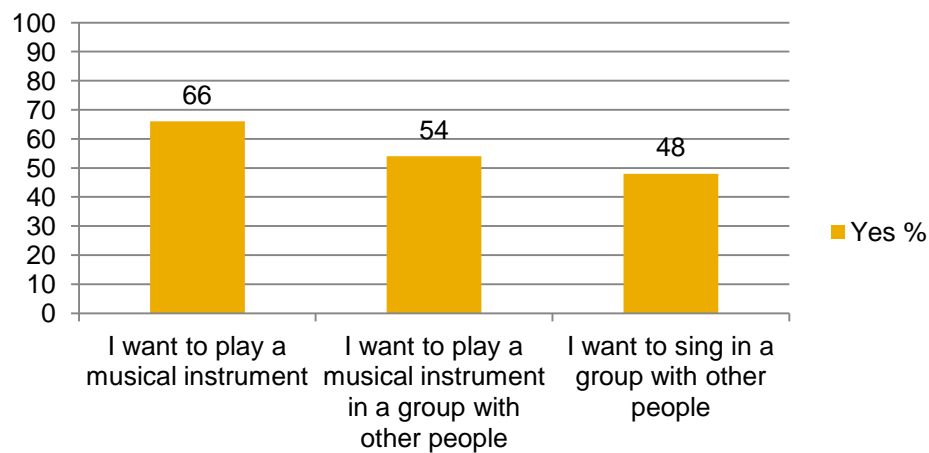
**Table B3f    Percentage of pupils responding 'yes' to questions on current attitudes towards music**



# B4  Technical description of analysis methods for the factor analyses

Factor analysis is a statistical technique for identifying patterns in responses. The object of factor analysis is to reduce the number of variables required to explain the data from the original large number to a smaller set of underlying 'factors' which can be related to the original variables. In the present study, once the items that constituted each factor were identified, a reliability check was performed on each factor to ensure it was measuring a particular trait well. The reliability of each scale was explored using Cronbach's Alpha (a measure of reliability). There were five factors representing social outcomes:

1.   self assurance, security and happiness

2.   application of self to learning

3.   enjoyment of school and learning

4.   outlook on life

5.   view of future prospects.

There were three factors representing musical outcomes:

1.   musical enjoyment and achievement

2.   desire to play/continue playing a musical instrument in a group

3.   desire to sing/continue singing in a group.

Tables B4a–h below show the items that make up each of the factors:

### Table B4a  Factor 1 – Self assurance, security and happiness

| Item | Factor loading |
| --- | --- |
| Q2A I am a happy person | 0.54 |
| Q2E I feel safe in school | 0.51 |
| Q2B I like being me | 0.49 |
| Q5A I think I will have a happy life | 0.41 |
| Q2G I have friends | 0.41 |
| Q1A2 My school is a friendly place | 0.38 |
| Cronbach's Alpha | 0.69 |

*Source: NFER In Harmony baseline survey Feb/March 2013*

### Table B4b  Factor 2 – Application of self to learning

| Item | Factor loading |
| --- | --- |
| Q1A7 I do well in my school work | 0.59 |
| Q1A3 I try hard at school | 0.51 |
| Q1A8 I answer questions in class | 0.47 |
| Q2C I have good ideas | 0.43 |
| Q1B1 I do my homework | 0.32 |
| Q1A4 I like learning about things | 0.30 |
| Cronbach's Alpha | 0.74 |

*Source: NFER In Harmony baseline survey Feb/March 2013*

### Table B4c  Factor 3 – Enjoyment of school and learning

| Item | Factor loading |
| --- | --- |
| Q1A1 I like school | 0.61 |
| Q1A5 School work is fun | 0.55 |
| Q1A4 I like learning about things | 0.53 |
| Q5C I want to carry on learning things | 0.36 |
| Q1A2 My school is a friendly place | 0.32 |
| Q1A6 School work is important | 0.31 |
| Q2E I feel safe in school | 0.30 |
| Cronbach's Alpha | 0.74 |

*Source: NFER In Harmony baseline survey Feb/March 2013*

### Table B4d    Factor 4 – Outlook on life

| Item | Factor loading |
| --- | --- |
| Q2H I feel left out by children at school | 0.60 |
| Q2D I worry about things | 0.49 |
| Q2J I feel tired at school | 0.40 |
| Q2K People in my class are naughty | 0.36 |
| Cronbach's Alpha | 0.52 |

*Source: NFER In Harmony baseline survey Feb/March 2013*

### Table B4e    Factor 5 – View of future prospects

| Item | Factor loading |
| --- | --- |
| Q5D I think I will be able to buy the things I need | 0.47 |
| Q5B I want to get a job | 0.40 |
| Q5A I think I will have a happy life | 0.39 |
| Q5C I want to carry on learning things | 0.35 |
| Cronbach's Alpha | 0.49 |

*Source: NFER In Harmony baseline survey Feb/March 2013*

### Table B4f    Factor 1 – Musical enjoyment and achievement

| Item | Factor loading |
| --- | --- |
| Q3D1 I like doing my music | 0.87 |
| Q3B1 I like listening to music | 0.45 |
| Q3D3 I am doing well in my music | 0.40 |
| Q3D2 My music teacher is fun | 0.31 |
| Cronbach's Alpha | 0.62 |

*Source: NFER In Harmony baseline survey Feb/March 2013*

### Table B4g    Factor 2 – Desire to play/continue playing a musical instrument in a group

| Item | Factor loading |
| --- | --- |
| Q4B I want to play a musical instrument in a group with other people | 0.59 |
| Q3B2 I am learning a musical instrument | 0.50 |
| Q4A I want to play a musical instrument | 0.49 |
| Q3B3 I play a musical instrument in a group with other people | 0.50 |
| Cronbach's Alpha | 0.76 |

*Source: NFER In Harmony baseline survey Feb/March 2013*

**Table B4h    Factor 3 – Desire to sing/continue singing in a group**

| Item | Factor loading |
|------|---------------|
| Q4C I want to sing in a group with other people | 0.71 |
| Q3B4 I sing in a group with other people | 0.60 |
| Cronbach's Alpha | 0.65 |

*Source: NFER In Harmony baseline survey Feb/March 2013*

# Appendix C     About the case studies

Case studies were conducted in five of the six In Harmony sites. The Advisory Group decided not to include Liverpool in the first set of case studies as Liverpool currently has its own local evaluation underway. We intend to include Liverpool among the case studies in 2014/15.

The case studies focused on one school from each location and its pupils and parents. The research team spoke to a wide range of people at each site, including headteachers, teachers, In Harmony managers, music practitioners, pupils, parents and other stakeholders (such as partner organisations). Table C1 sets out the numbers of interviewees involved in each location and their roles. In total, 97 people took part in NFER's case studies in the summer term 2013.

**Table C1     Case-study interviewees, Summer term data collection 2013**

|  | Site A | Site B | Site C | Site D | Site E | Total |
|---|---|---|---|---|---|---|
| In Harmony managers/lead providers | 1 | 1 | 1 | 1 | 2 | **6** |
| In Harmony practitioners/music tutors | 3 | 0 | 1 | 2 | 0 | **6** |
| Headteachers | 1 | 1 | 1 | 1 | 1 | **5** |
| Other school staff | 1 | 4 | 3 | 3 | 4 | **15** |
| Parents | 4 | 3 | 6 | 6 | 3 | **22** |
| Pupils (key stage 1) | 1 | 3 | 3 | 0 | 4 | **11** |
| Pupils (key stage 2) | 5 | 6 | 8 | 6 | 2 | **27** |
| Other stakeholders | 0 | 3 | 1 | 0 | 1 | **5** |
| Total | 16 | 21 | 24 | 19 | 17 | **97** |

# Appendix D    In Harmony provision for the spring term 2013

This section presents details of the amount (total hours) of In Harmony provision that took place in each of the 12 In Harmony schools for the spring term 2013. The data is provided for whole year groups.
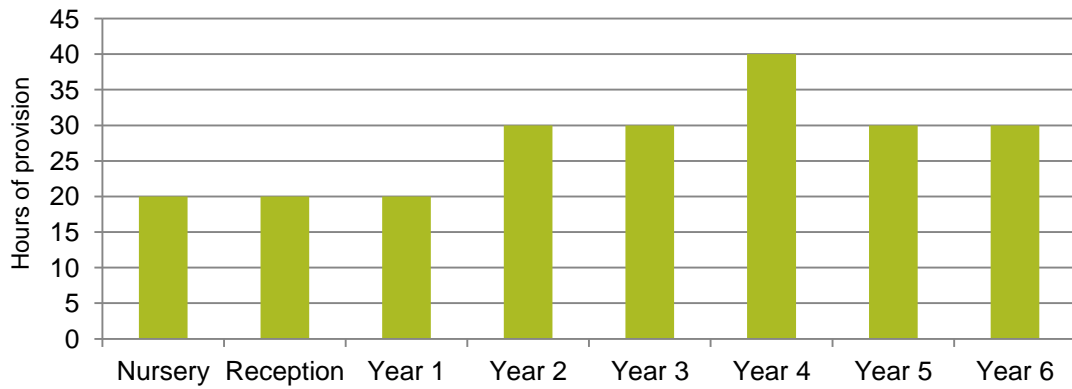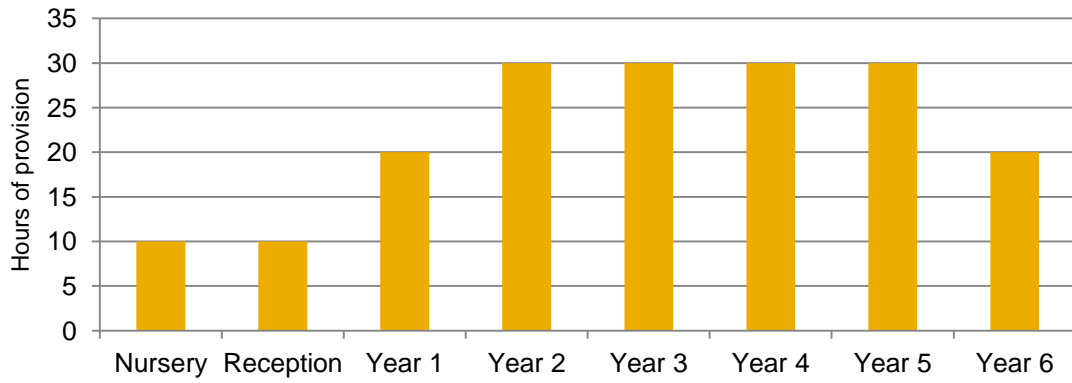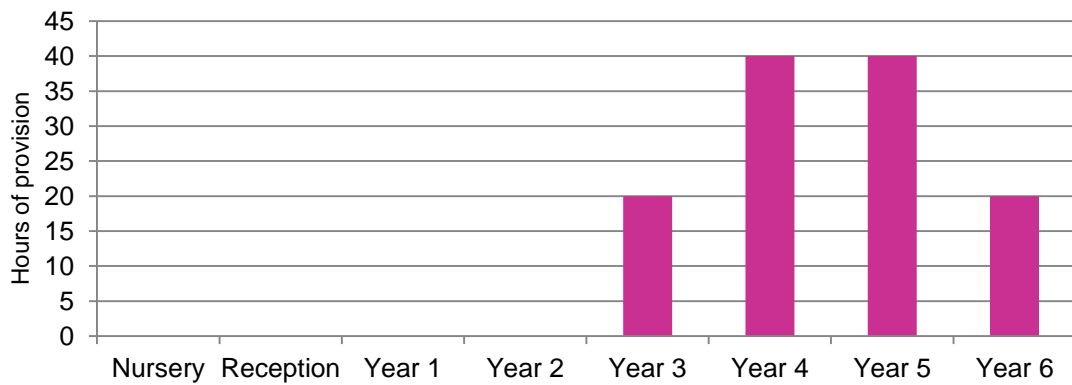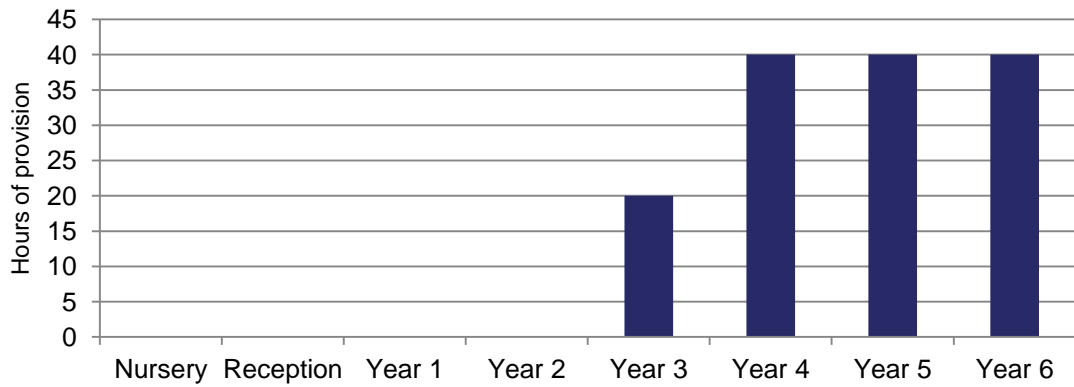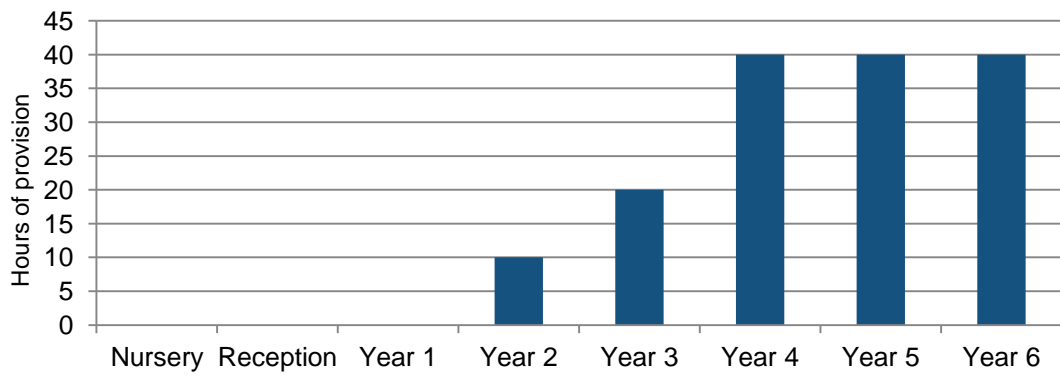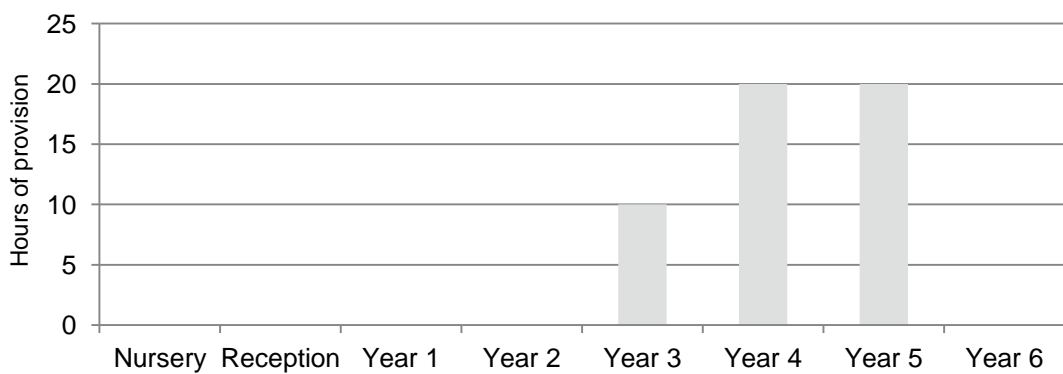
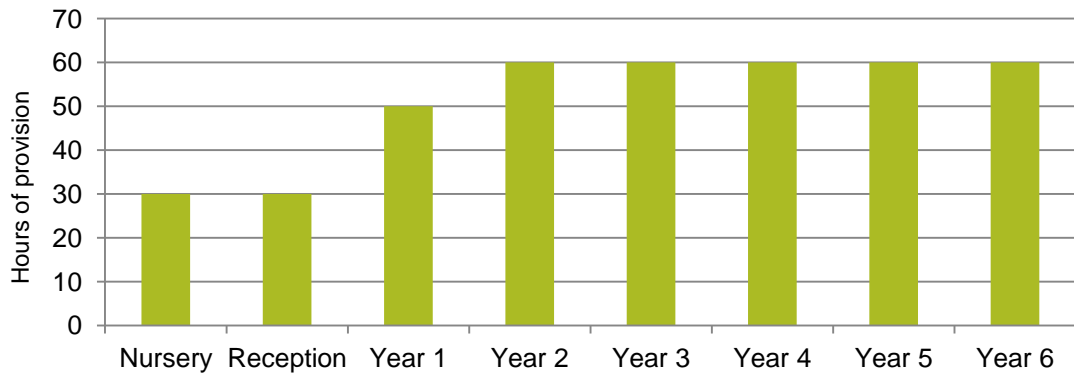## School A
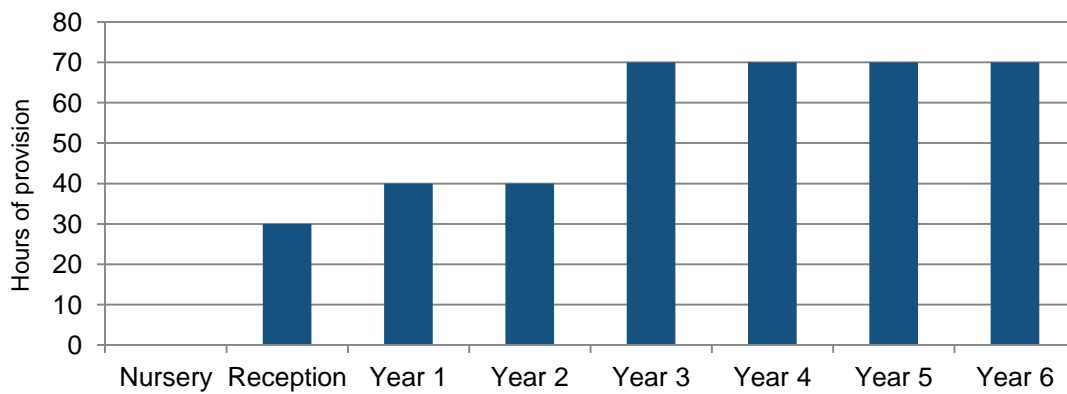


## School B
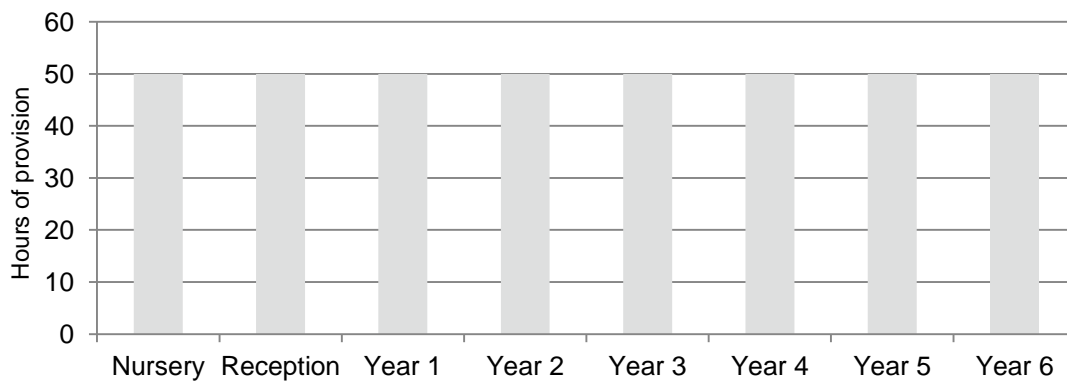
# School C



# School D



# School E

# School F



# School G



# School H

## School I



## School J



## School K

# School L

Hours of provision

| | Nursery | Reception | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |

(Bar chart: Nursery = 20 hours of provision; all other year groups = 0)
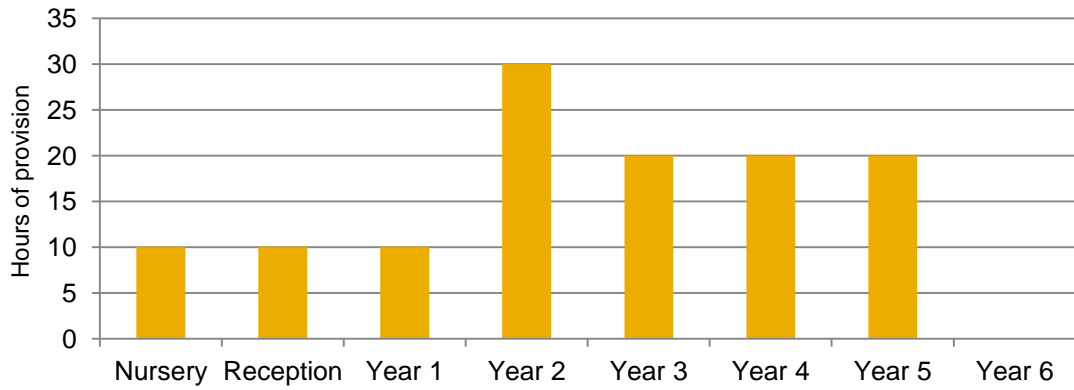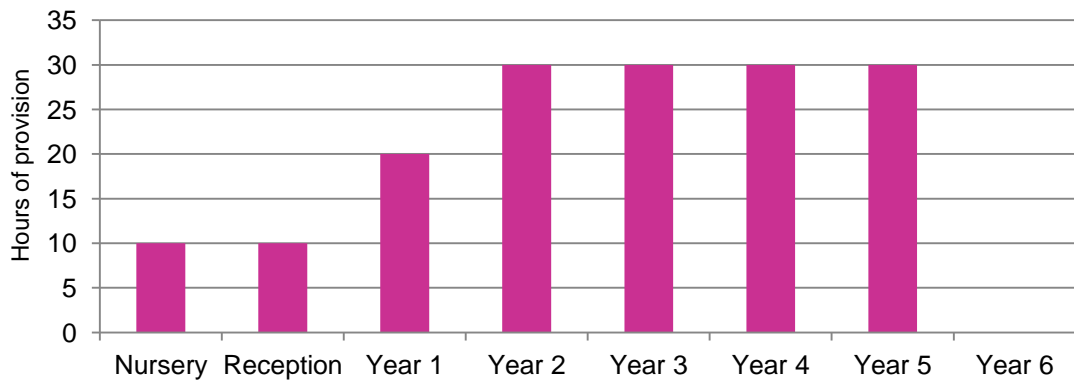
# NFER provides evidence for excellence through its independence and insights, the breadth of its work, its connections, and a focus on outcomes.

- independent
- insights
- breadth
- connections
- outcomes