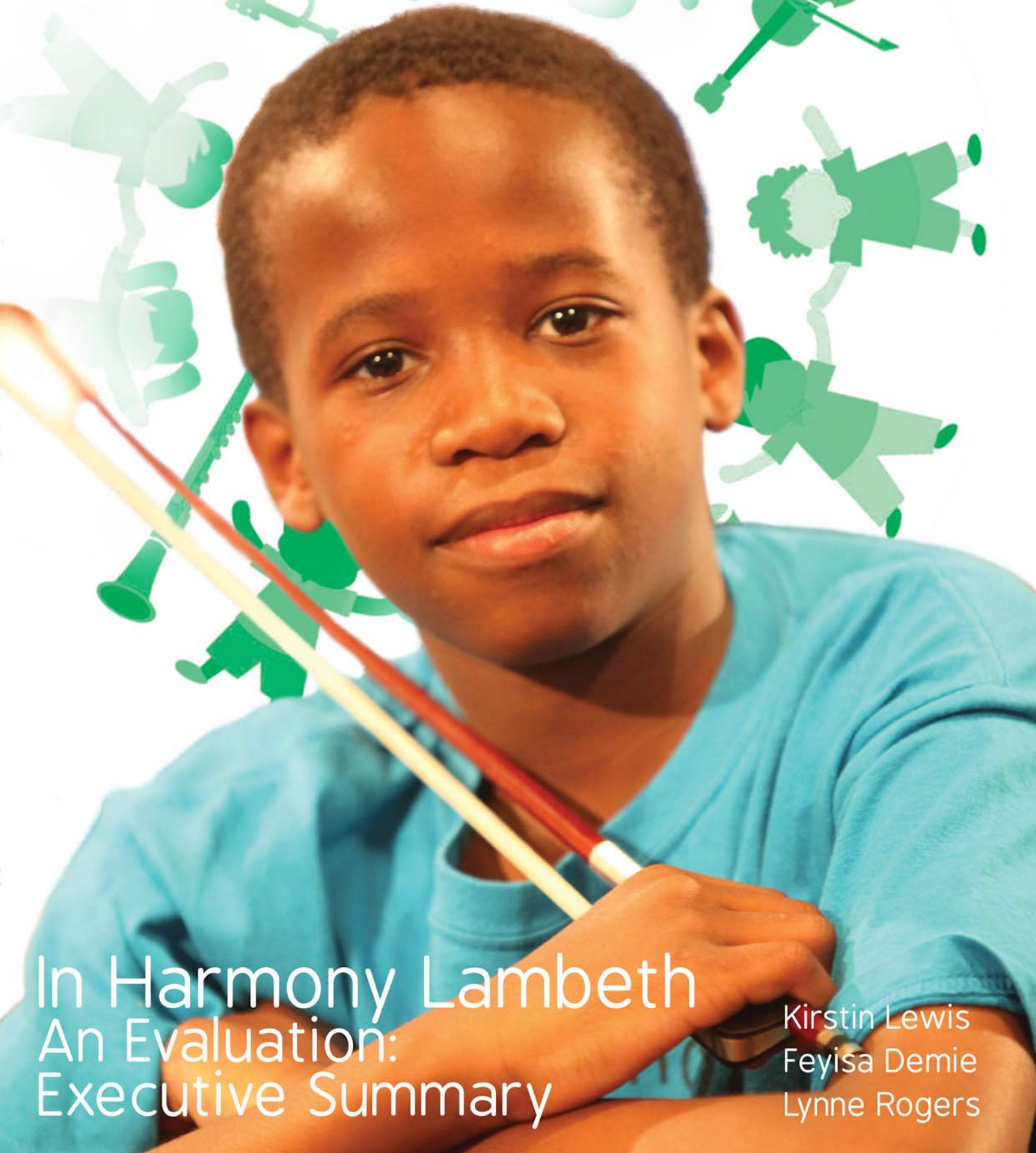




Lambeth



In Harmony Lambeth

An Evaluation: Executive Summary

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An Evaluation of the In Harmony Project in Lambeth:

Executive summary

Introduction

In Harmony is a government-funded pilot project. It aims to investigate the potential for music to improve the social circumstances and life chances for children living in a low-income/socially disadvantaged area in England. Inspired by El Sistema in Venezuela, the DCSF (now DfE) invited bids and awarded funding to three projects; Lambeth (Lambeth Music Service) Norwich (Norwich Community Arts) and Liverpool (Royal Liverpool Philharmonic Orchestra). The three projects have different approaches to fulfilling the aims and are closely monitored by the DfE and the In Harmony England Steering Group; who have commissioned a team of evaluators to report on the outcomes after the first stage.

The Lambeth project covers the Stockwell and Oval Wards in Lambeth. The wards are some of the most deprived wards in Britain, with some of the highest proportions of deprived households. The Lansdowne Green Estate is located here and has a population of approximately 3000 residents and is surrounded by several other council-owned estates bringing the population of the catchment up to 12000. There is a large Portuguese-speaking population, many of whom do not speak English. The population is diverse and many of the children from the community attend Herbert Morrison School and St Stephens C of E School, with some pupils attending Allen Edwards and Wyvil Schools. The community and the area was selected because it is a large self-contained estate with a high level of deprivation. The In Harmony project is engaging young people on the estate with an intense programme of activity to encourage participation in music. 450 children aged 1-12 are involved in the programme, based in two core schools (Herbert Morrison primary and St Stephens primary) and the Lansdowne Green Estate. Wyvil primary joins with afterschool club activities, and pupils from neighbouring primary and secondary schools who live on the estate attend in the afternoons.

The project started in April 2009 with two cohorts of pupils in nursery and year 1 in the two core schools. New cohorts joined in September 2009 and 2010, and now all pupils from nursery to year 3 in the core primary schools have music 2-4 times a week in school time, and many attend 1-3 afternoons as well.

In Harmony Lambeth is managed by the Lambeth Music Service, part of Lambeth Council's Children and Young People's Service. Two main strategic partners, Southbank Centre's Learning and Participation Department and Amicus Horizon, the local Housing Association, contribute support and expertise to the project. In addition, In Harmony Lambeth works with the London Philharmonic Orchestra, the Sphinx Organisation and ProCorda.

The aim of the evaluation is to assess the impact of In Harmony Lambeth on the achievement of the participating pupils and to support the Local Authority to identify a number of common themes for success in raising achievement through music. The overall aim of the In Harmony project in Lambeth is for the local community and arts organisations to collaborate to support children to achieve the Every Child Matters outcomes.

Specific objectives of the evaluation focus on the impact of the In Harmony project in:

- Raising achievement
- Raising aspiration
- Improving community cohesion
- Improving well being
- Improving musical skills and knowledge

The key challenge is to find out what projects such as 'In Harmony' are doing and why these strategies are proving to be effective in raising achievement, improving community cohesion, well being and musical knowledge.

Methodological approach for evaluation of In Harmony project

The main approach to the research is monitoring the impact of the project by a careful study of the baseline situation and tracking the pupils in the two case study schools during the project implementation to see the difference. This approach gives rise to a kind of 'before' and 'after' study. Four complementary methodological approaches were therefore adopted, each contributing a particular set of data to the study. Data was collected before, during and after the In Harmony project implementation to monitor its impact. Details of the methodological framework are summarised below:

- **Case Studies and tracking pupils progress (before and after):** 40 pupils were selected using systematic random sampling to monitor the impact of the project before, during and after the project started. The pupils selected as a whole cover a range of ethnic groups, community languages spoken, free school meals and EAL compositions. Researchers collected baseline information of 40 pupils and then visited each of the schools participating in the project for one day every term over a 2 year period, to hold discussions with pupils to evaluate and gather evidence on how well the pupils are achieving and to what extent the In Harmony project helped to improve their well being, musical skills and knowledge, increase their aspirations and achievement.
- **Focus group and interviews of teachers, parent and community groups (Before and after the project started):** Focus group discussions with staff, parents, pupils and community groups were carried out. The main aim of the focus groups is to ascertain the views of teachers, parents and community groups to assess the impact of the programme on key partners and to identify the key elements which underpin the how and why of success, failure of learning opportunities which can inform future programmes. Headteachers were asked to select a mixed group of teachers, invite parents and community groups for focus group discussion and interview.
- **Pupil and teacher survey using questionnaires (before and after the project started):** Pupil and teachers questionnaire surveys were carried out before and after the project started in the two case study schools. The main aim was to find out the views of pupils and teachers on the impact of In Harmony. The survey questionnaire measured pupils' well being, aspirations, attitudes to school and learning, friendship, school experiences and support from home before and after the project started. All pupils in the project and the case study schools received the questionnaire. A separate questionnaire was also completed by teachers in the two schools.

- **Empirical data Analysis:** Foundation Stage Profile achievement data and In Harmony music assessment data were collected and analysed by contextual factors such as ethnic background, gender, free school meals and attendance rates to establish the impact of In Harmony on achievement and musical knowledge before and after the project. Ward level demographic data and the characteristics of the children in the project schools were also collected and analysed to establish the base line profile of the project area.

Main Findings:

The Impact of In Harmony on Achievement

The Foundation Stage Profile (FSP) is used for monitoring the impact of In Harmony on achievement. Children are scored between 0 and 9 points for each assessment scale.

Using the above criteria, we have calculated the percentage of children who achieve a score of 78 points or more across all the assessment scales including 6 or more in Personal and Social Education (PSE) and Communication, Language and Literacy (CLL). When a child who achieves this overall score and also achieves a score of 6 or more in each of the PSE and CLL scales, that child is deemed to be reaching a good level of development. This measure is used to assess the progress made by schools and Local Authorities in improving outcomes.

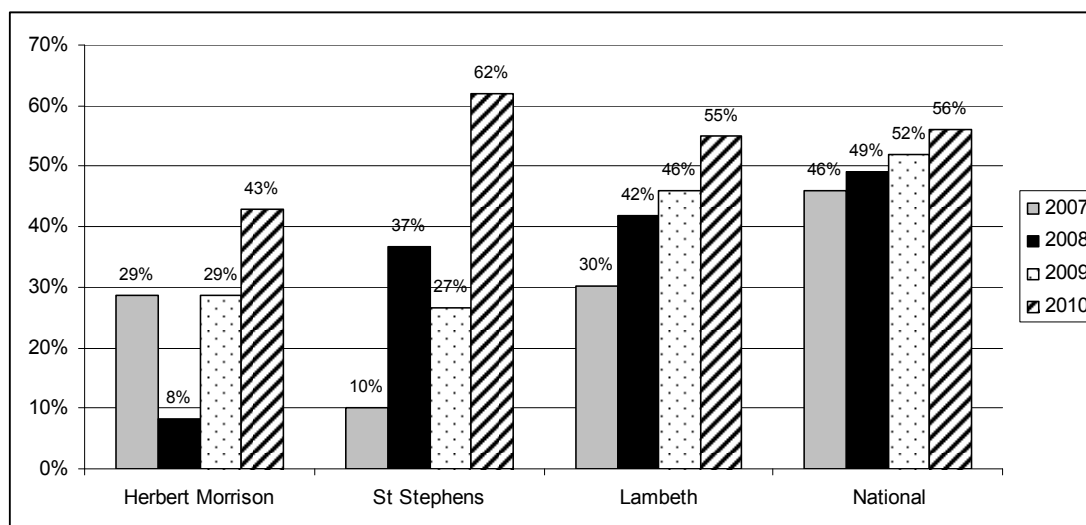
Table 1. Foundation Stage Results 2007 – 2010 (78 points including 6+ in PSE and CLL)

	2007	2008	2009	2010	Improvement 2007-2010	Improvement 2009-10
Herbert Morrison	29%	8%	29%	43%	+14	+14
St Stephens	10%	37%	27%	62%	+52	+35
Lambeth	30%	42%	46%	55%	+25	+9
National	46%	49%	52%	56%	+10	+4

The main findings show that Lambeth pupils have caught up with the national performance for the key indicator of pupils gaining at least 78 points including 6+ in both CLL and PSE. In 2007, only 30% of Lambeth pupils met this key indicator compared with 46% of pupils nationally. By 2010 there was much closer agreement with 55% of Lambeth pupils and 56% of pupils overall, percentage point increases of 25 points and 10 points respectively.

Of the two In Harmony schools, St Stephens made the better improvement, up from 10% in 2007 to 62% in 2010, a fivefold increase. The attainment of Herbert Morrison improved over the last four years at a faster rate than nationally. However, whilst Lambeth and national attainment both showed a year on year improvement, the data fluctuated more for the In Harmony schools as the cohorts are so small.

Figure 1 – 78 points including 6+ in PSE and CLL



The overall performance of the FSP score in schools has improved since the school was supported with In Harmony initiatives. This year's percentage scoring 78 points and 6+ in PSD and CLL national targets has increased from 29% to 43% at Hebert Morrison and 27% to 62% at St Stephens. Such improvement is a good news for the schools and the community. Headteachers were asked a question 'What are the reasons for such a big improvement in FSP?' Varied reasons were given by Headteachers and teachers interviewed. The following views capture the main conclusions of reasons for improvement.

'The FSP and Key Stage 1 results have gone up. Many contributing factors in our school this year including good cohort, teaching is good and In Harmony. In Harmony is a contributing factor to these results. 'Music helps academic development and this was evident in our school' (Headteacher, Herbert Morrison school)

'In Harmony has raised the children's levels of concentration, their attention, their co-operation skills, their pride and self-esteem. This already is making an impact on other areas of the curriculum including reading.' (Headteacher, Herbert Morrison school)

'In Harmony has helped cross curricular teaching. If I am sat in a music lesson I can point out the patterns, the beats and timekeeping- this has helped their maths. The In Harmony teachers are aware of these cross curricular links also which helps.' (Teacher, Herbert Morrison School)

'In Harmony has made them flourish.' (Teacher, Herbert Morrison School)

'The main reasons for improvement this year in St. Stephens is that the general behaviour in the school has changed but we also have had more systems in place. The school has moved on- there is more target setting, better teaching, stable staff, teachers are more accountable now. The leadership is focused. So many things have been introduced, the marking is more focused, we are tracking the children every six weeks. All these factors helped in this big improvement in FSP this year in the school. In Harmony has

been a contributing factor and not the main factor for our improvement.'
(Headteacher and teacher in St Stephens School.)

'For some children it has made an incredible difference to their sense of achievement, and for all children their self-esteem. This has brought the community together and made them feel really proud of something.'
(Headteacher, St Stephens School.)

The Impact of In Harmony in Improving musical skills and knowledge: Evidence from assessment data

The pupils were assessed on three criteria; using singing voice, pitch matching and keeping a steady pulse, at three points, Summer 2009, Autumn 2009 and Spring 2010. In each criterion pupils were assessed as 'yet to develop', 'developing well' and 'exceeding expectations'.

Table 2 clearly shows that progress has been made in all three criteria areas. In the first assessment, no pupils exceeded expectations in *using singing voice*. However, at the time of the next assessment, practically all the pupils were at this level (98% of cohort). Therefore there could be no improvement at the time of the third assessment as all pupils (apart from the one absent pupil) were already exceeding expectations.

Table 2 – Pupils at each stage of assessment

	Using singing voice			Pitch matching			Keep a steady pulse			Pupils
	yet to develop	developing well	exceeds expectations	yet to develop	developing well	exceeds expectation	yet to develop	developing well	exceeds expectations	
Summer Assessment 2009 (Baseline)										
Herbert M	50%	50%	0%	81%	19%	0%	27%	46%	27%	26
St Stephens	75%	25%	0%	93%	7%	0%	32%	64%	4%	28
All Pupils	63%	37%	0%	87%	13%	0%	30%	56%	15%	54
Autumn Assessment 2010										
Herbert M	0%	0%	96%	0%	80%	12%	0	0%	96%	25
St Stephens	0%	0%	100%	0%	76%	24%	0	12%	88%	25
All Pupils	0%	0%	98%	0%	78%	18%	0	6%	92%	50
Spring 2010 Assessment										
Herbert M	0%	0%	96%	0%	52%	44%	0	0%	96%	25
St Stephens	0%	0%	100%	0%	21%	79%	0	17%	83%	24
All Pupils	0%	0%	98%	0%	37%	61%	0	8%	90%	49

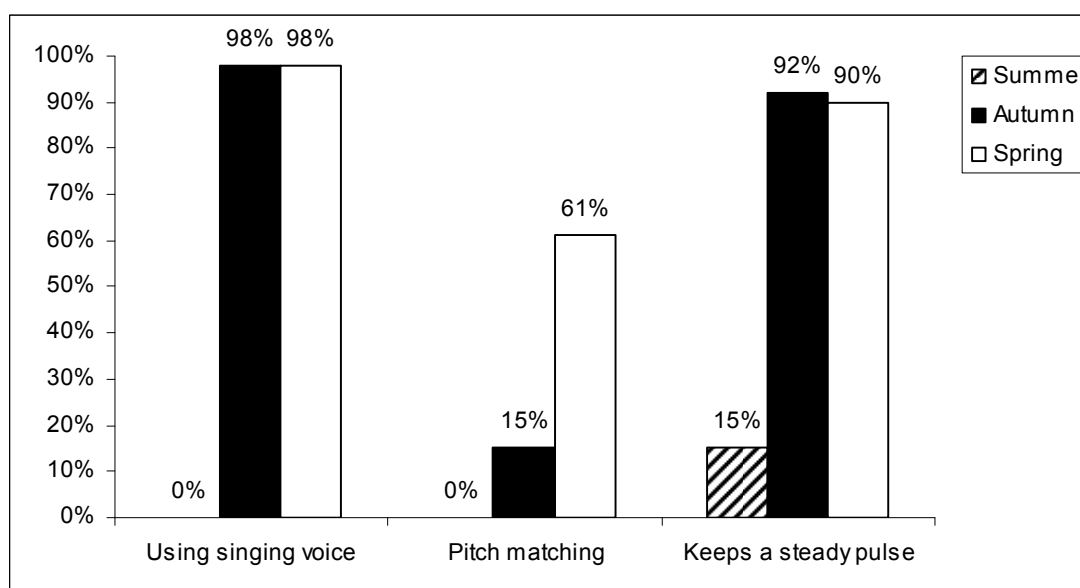
* in Autumn and Spring assessment one pupil was absent, and so not assessed (they are included in the pupil cohort number)

There was less spectacular, although steady progress for the second criteria area of *pitch matching*. Again, at the time of the summer assessment, no pupils were exceeding expectations, and by the autumn assessment only 18% of pupils were. This had increased to 61% by the spring 2010 assessment. However, there was a difference between the two schools, with pupils at St Stephens being roughly twice as likely as pupils at Herbert Morrison to be exceeding expectations, in both the second and the third assessment period. Conversely in the initial assessment,

Herbert Morrison pupils were more likely to be “developing well” (19%) than St Stephens pupils (7%).

The final criterion being measured was *keeping a steady pulse*. At the initial assessment in the summer there was a difference in the proportion of pupils from the two schools exceeding expectations, with Herbert Morrison pupils being much more likely than St Stephens pupils to be assessed at this level (27% and 4% respectively). As for *using singing voice*, by the autumn assessment the vast majority of pupils (about 9 in 10) were exceeding expectations, and this figure did not materially change by the final assessment in Spring 2010.

Figure 2 – Percentage of pupils “exceeding expectations” by assessment stage and criteria.



To conclude, the analysis of the data revealed that in the first assessment, no pupils were exceeding expectations in singing, but by the spring 98% of pupils met this criteria. Similarly, in pitch matching, at the initial assessment no pupils were exceeding expectations, but by the final assessment 61% were, and for keeping a steady pulse there was an improvement from 15% to 90% of pupils achieving this level. Overall, the data on musical skills implies that virtually all children are susceptible to musical development.

**Impact on musical knowledge and well being:
Evidence from tracking 40 pupils over two years**

Musical knowledge

There was evidence that In Harmony has had an impact on children’s musical knowledge. At an early stage in the project children were confident to talk to researchers about their instruments. Although some had played an instrument e.g. drum before, for many it was the first time. Their knowledge about their instruments grew over the two years of the project but during the first discussion in 2009, they were eager to initiate discussion about their instruments, commenting:

'We play instruments – violins and cellos.'
'We don't use bows, we use our hands.'
'We are doing the violin, the viola and the cello.'
'I've just held it.'
We've done the cello and violin with our hands (plucking).'
'We play the instruments every Thursday in the hall.'

Some of the children were using technical vocabulary early in the discussions e.g. plucking. Some children were also aware of the names of the strings. Comments included:

'We've been plucking them. The strings are A, D, G, C.'
'The viola has the same strings as the cello'
When we're eight, we are going to use the bow.'

They were also able to talk about their preferences for the different instruments. There was a general liking for 'bigger instruments'. Many preferred the cello and two the violin. Reasons for preferring the cello were that:

'It makes a very deep noise '
'It has a very high voice'
'Cos it's big and fat'
'It has a deep and heavy voice but the violin is 'louder and lighter'.
'It's 'deeper and higher.'

However two girls suggested that the violin was better because;

'It's much louder and higher'
'Because it's easy to pick up and we get to pick it up.'

In the very first discussion children were already eager to discuss an occasion when they had been to a concert on the school bus as part of In Harmony. They were aware that they had been to see an 'orchestra' and could name some of the instruments that they had seen; *trumpets, drums and a harp.*

By the second discussion in 2009 the children were keen to tell researchers, *'We are learning to use the bow now'*. The children all demonstrated how to use the bow, some with a pencil.

When they were asked about using the bow they commented:

'I can play with a straight bow- it's easy.'
'The bow's made of horsey hair and wood.'
'The magic dust goes on the horsey hair.'
'It's hard to get the magic dust on the top bit of the bow- it's easy at the bottom.'
'Have you used that roson (resin) thing?'
'K shows us how to use it...it's called magic dust.'

Their technical knowledge about the instruments had also increased by this stage. One child described how the spike is turned on the cello to support it. All of the children knew that the spike was at the bottom of the cello.
'There's a ...on the cello, it looks like a pencil.'

Children also discussed their progress with enthusiasm. Comments included:

'D said the violin screams like a lady.'

*'You have to put your feet flat on the floor (to play the cello)'
'I like playing the cello because it's a bit like playing a guitar'
'If you put your bow on your cheek the resin will come off and then you can't use it'
'Some people put the violin under their chin but they can choke, you are supposed to put it here.'* (demonstrates where to put the violin)-
*'The viola and cello have the same strings- the cello is the bigger- the viola is medium'
'V demonstrated 'you put the violin and viola on your chin...and the cello on an endpin'*

All children demonstrated how you would play the cello, *'between your legs'*.

*'All 3 of us are violins- like playing, like playing the bows.....like pizzis, hard for me- I'm only joking
'I twist the 'things' because the strings get loose
'We play the violins 3 times a week
'The pegs are for tuning'*

There was always a sense of pride as the children spoke about their instruments.

'I need to sit like this because I'm a 'cellist' (demonstrated how to sit).

The children were also starting to talk about practising their instruments at home, and realising the impact of practice. One child stated, *'I am practising about how to be a good instrument'* and another, *'I decided that I'm going to practice for 10 minutes every day'*.

When one girl demonstrated how to use the bow properly- how she grips it in her fist sometimes because it hurts to do it properly, she commented:

'I practice how to hold it when I'm cleaning my teeth and holding a pencil.'

The children were also confident.

*'I find it easy to keep my bow straight. The cello has a spike. It would fall down'
'I'm brave...it doesn't hurt my fingers.'*

By the third discussion, the children were taking their instruments home to practice. They were enthusiastic about playing their instruments at home and in the community environment. Comments included:

*'We can get to take it (the instrument) home if you play it a lot.'
'I am learning the guitar at home too'
'My sister learns in the Community Hall where D. teaches older children....she's 10.
'There's an after school club where you can play- C goes to it...and an after school club for cellos.....I go to choir practice on a Thursday'
'We play in the community hall at 4pm in an orchestra- 1 group of cellos.'*

In March 2010 there were the first signs of the realisation that the instruments were getting a little more difficult to play.

One girl who remained enthusiastic about her playing throughout In Harmony stated *'I got a star of the week for keeping my bow straight....otherwise it doesn't sound right, it squeaks a lot. In D.'s group on a Friday we get a star when we play.....I press the 'd' lightly.*

However some children were beginning to comment:

*'It's a bit hard now'
'I'm struggling a bit with the bow since my hands get sweaty'
'I want to swop, it's a bit big for me'
'I'm a violin...I didn't want to choose it because it's too small....I like the cello
because it acts like a guitar....'*

By the last discussion, in terms of musical progression the pupils were now using their fingers on the strings to create different notes. Two said, *'we are putting our fingers down – 1, 2 and 3'*.

However children started to talk about wanting to change from the violin to the cello. One girl reinforced that she had not wanted to play the violin but would have preferred to play the cello whilst another two girls who had been enthusiastic throughout the project said that they would like to change to the cello. Other children agreed stating:

*'Cellos have a good sound and when you have a violin it hurts your neck'.
'I like the cello because it makes a good sound and the violins and violas don't.'
'I get tired! My arm starts to go down'
'I get marks on my fingers (from the strings)'
'I might be an inventor when I grow up. I might invent something that would hold the violin up'*

However one child commented:

'We will be sad if we have to stop learning our instruments'

Amongst the younger children in the project there was great enthusiasm for the different instruments played. Teachers stated that In Harmony had had positive impacts on social skills amongst the younger children e.g. turn taking. The children talked about playing the xylophone and the use of shakers and maracas with enthusiasm.

*'We did shaking'
'We played the 'xylophone'. Yeah, we 'pat it'
'We've been playing the claves'*

The children demonstrated how they played the claves using pieces of Lego and trains; this was spontaneous. They clearly knew how to hold and play the claves and two children were able to synchronise their beats. Later in the project the younger children began to learn the recorder. They were keen to discuss this and to demonstrate, with actions, how they played. Comments included:

*'We've been playing our recorders'
'But we only play a little bit. We play four notes'
'We were playing short notes and long notes'*

Although *'We don't play violins yet'*, all the children were aware of the instruments that the children had begun to learn in Year 2. One child's comment, *'I would like to have a violin at my house and also a trumpet'*, showed that they were thinking ahead to what they might like to play.

Singing

There was much evidence that the children enjoyed their singing during In Harmony. As part of the singing sessions turn taking was important and the pupils seemed to enjoy this aspect. It improved over the two years.

When asked about it both the older and younger groups of children would often burst into a spontaneous demonstration of songs learnt during the project, together with actions and moves. The clarity of diction was often impressive; children often knew the songs off by heart. They had a good sense of rhythm as a group and the pitch, which was at an appropriate level and range, was good.

The nursery and reception children often were keen to discuss that they had been *'doing some singing,'* describing it as *'great fun.'*

Children talked with enthusiasm about songs they had been singing during In Harmony. These included 'Bernie Bee', 'And I blame you' and Three Little Ducks.' Children were confident to count each other in for different songs and they all willingly demonstrated their actions. Some children had the confidence to sing solos. One young child sang Twinkle, Twinkle Little Star entirely by herself with good diction and pitch. They had a reasonable sense of pitch for children of this age, similarly with rhythm.

Performance

The children had many opportunities to perform as a result of In Harmony. Their confidence and self esteem improved as a result of this. There was also a sense of pride amongst the children. At the beginning of In Harmony there was a launch on the Lansdowne Green Estate. The children were excited by this although some were a little nervous because of the amount of people attending.

'We're going to be on TV and in the newspapers.....have you been on the TV (directed at researcher).'

They appreciated the really festive nature of the launch event. They said:

'We had food and balloons.'

'We're going to be on TV.'

'It made me feel happy.'

'I was scared because the audience was big.'

However when they were asked about how they felt about playing at the Queen Elizabeth Hall on the 24th November one child commented:

'I wasn't scared, I've done it lots.'

I was excited.'

We are going to play with them (London Philharmonic Orchestra). We were being filmed.

We like being famous. We have been on TV, in the newspapers, lots of photographs.

A parent also said of her daughter:

'The first In Harmony concert she said to me 'I can't do it, everyone is going to look at me.' Now, it's 'I can play anywhere now.' It's the confidence.'

Widening horizons

Pupils' horizons have been widened as a result of In Harmony. As well as working and playing with children from the other schools and playing at the London Southbank Centre which gave them a sense of London as their wider community, the children benefitted from meeting the Mayor of London and from trips outside of London.

A Year 2 group went to see the Mayor of London. Children commented:

'We performed...we asked him different questions...how old are you? We sang to him. Boris has yellow hair....has blond hair....'

In June 2010 the Year 2 children played and sang at the Southbank. Children discussed how they were going to perform with all the instruments. *'It will be very loud. We are going on a coach.'* One child said that they had been to the Southbank three times in Year 1 and twice in Year 2.

By the second discussion the children's knowledge and experience of watching a professional orchestra and playing with professional musicians had increased too. They discussed the orchestra that they had been to see.

'There was a violin and cello and there were 4 of them' (String quartet)
'The violin was in charge'
'On Monday we are going to a real orchestra...the London Philharmonic' (the children knew the name)

Some of the children went to Devon with In Harmony. One child had commented, with surprise, that everybody in Devon was white.

In July 2010, they performed with other children from In Harmony, from Norwich and Liverpool in a massed concert at Southbank Centre with Julian Lloyd Webber, and members of the London Philharmonic orchestra and the Royal Liverpool Philharmonic Orchestra.

Similarly in October 2010, most of the Year 3 pupils at St Stephens and Herbert Morrison had been to Suffolk for an overnight stay. The visit included In Harmony participation around a performance linked to the Lion King. The difference between the two environments, Suffolk and Lambeth, had made a real impact on the pupils. The bonding between different friendship groups was important and also the whole experience of being in a different place away from home. Children commented:

*'In Suffolk we were with our friends. We shared a room'.
'Where the old buildings were, there was a church that was broken down'.
'We had a midnight feast and we had a teddy fight.'*

There was also evidence to suggest that In Harmony had had impact on children's individual aspirations. One child had been transfixed by the Harlem Quartet, a string quartet from New York, who played at his school. His teacher commented;

'They were excellent black role models for him. I said to him, 'that could be you.' In Harmony has given him another option. The child himself said, 'I remember them; they had blue t shirts and played the violin, cello and viola.' He said, 'I want to be a famous electric guitarist- it's fun and it makes a loud noise.'

The Head of Lambeth Music Service also stated that:

'The male teacher is important – there are two in In Harmony. By all accounts this is the most stable relationship that some of these kids have had with a male in all of their lives. So we are going to have to manage when the teachers leave, there may be separation issues.'

Pastoral impact on children

One In Harmony tutor stated that the main thing that he has noticed during the project was *'happier children'*. He suggests that they have developed positively by using music and he enjoyed seeing a smile on their faces in the playground.

'We, the teachers are a positive presence in their lives. If they are happier, they are more confident. Happiness leads to confidence.'

Teachers from the two schools state that it is the Every Child Matters where In Harmony has had the biggest impact. A headteacher stated that. *'It's impacted on the emotional and social aspects for individual children.'* Teachers cited individual examples where In Harmony had made all the difference to children's lives:

'I had a child who had behavioural problems but it turns out that he has a wonderful musical ear; we couldn't have known this if it weren't for In Harmony. He has poise with his instrument and has a different persona when he is with his violin- they say he 'is made for it'. He has a truly artistic side. We wouldn't have known this, would we?'

'One child I had in my class who has had problems with posture- sitting with the cello has really helped him. Another child was not reading in Year 1, it's really helped him with sound discrimination etc.'

'It's good for those children that might have discipline problems; they have to sit and listen, they learn that skill over time, all the practicing beforehand and going over the same thing.'

'For L too- he has made a lot of progress in that particular area- but not in reading and writing. But when he goes to In Harmony he can achieve as well as anyone else.'

A teacher noticed that the vulnerable children seem more *'linked up- they are happier to be included'*. He suggests that this is because In Harmony has to be done as a group effort, by working as a team. Some had learning issues and they are now working better as individuals. *'It's all about their team work.'*

One In Harmony teacher refers to an improvement in language with the EAL children but also with the children with English as a first language. Some children that were nervous to speak she suggests are happy to sing and play; *'They will use this as their speech and then suddenly some up with speech.'*

Lastly a mother said;

'I want to say a big thank you to everyone at In Harmony- my son has special needs- now his social skills are improving- he is happy so we are happy...he looks forward to Wednesday- he comes to play on the estate- he's made progress.'

Generally it was agreed that In Harmony was good for children's social skills. One tutor said; *'They have to learn to work as a team. The violins have to listen to the violas to know when to come in; they have to respect each other's space.'*

Impact on community aspiration and cohesion and the school: Evidence from parents and teachers focus groups

Sense of community

When asked whether they felt there was a sense of community in the area at the beginning of In Harmony, one grandmother was adamant there *'was no community anymore'*. She stated, *'maybe the music will bring them together...maybe.'*

The Head of Lambeth Music Service suggests that the aim of In Harmony is to get the community thinking that they are part of a wider In Harmony rather than these isolated smaller communities. The communities are very fragmented. The hope is that they will feel less isolated. A year after the beginning of the project, parents talked about the different ways that In Harmony has brought the community together.

'The parents get together....we've made friends...In Harmony has opened the door...we know more people than we did before....the social life is improving...it helps us to say hi.

One mother commented to an Eritrean mother 'I didn't know you spoke German...now we can talk.'

Parents noted that the older people on the estate came to events too because they liked seeing the children perform. They had been positive about In Harmony on the estate stating, *'we wish it had been around for our children'*.

The Head of Lambeth Music Service suggests that In Harmony is seen as a brand by parents and pupils. In Harmony teachers are there for long periods, involved with clubs, on the estate. He suggests:

'The fact that we can just have a party within the community, do some music and have fun has been vital to the success of In Harmony: there is something for everyone. Parents feel that there is some inclusion and opportunities for everyone.'

Through In Harmony there was a sense of a wider community, beyond the estate. It was felt that the trip to Devon had had an impact on the children's sense of a community outside of London stating, *'It's about the impact beyond the estate.'* Similarly:

'The 7th July concert is the first opportunity for all the children from the three areas to come together- they will perform to VIPs- all 350 children will perform together. All parents will get to see it- they might each sit next to another parent from another area.' (In Harmony Project Manager)

'It would be the first time the Norwich children had been to London...out of their area even...just like it was the same time some of our kids had been out of London.'

Aspiration

The main ethnic groups on the Lansdowne Green Estate are Portuguese and Eritrean. Many of the Eritreans are young families; they are reported to be a very

supportive community and their aspirations for their children, as with other immigrant families, are recognised by those working in In Harmony.

'There are a lot of immigrant families on the Estate; they want their children to do well.'

During a Stockwell Partnership board meeting an Eritrean gentleman said of In Harmony;

'This is fantastic, this is just what we want our children to be involved in, providing them with discipline.....'

One mother too referred to the discipline that children learn as a result of In Harmony. She stated:

'It's the discipline they learn with learning an instrument- they have to get over the hurdle, like the violin when they first start it....it doesn't sound nice for a long time...but then, if they practice.'

When interviewed parents in the community said of their children and In Harmony:

'It's changed their behaviour, their attitude towards things

'There's a change in the children- my son runs to his music, not his homework- he prefers to do In Harmony. It's an activity- if they progress they want to come home and practice.'

'Yes, they have things to talk about now- not just DS etc- things to occupy them at home- that's the impact.'

'It opens other things – they listen to classical music...it's not just 'that's boring'

'The children have two chances now.....they have their knowledge from school and music...it's another career opportunity for them....they might get a job in this.'

Parents also felt that In Harmony was keeping their children out of criminal activity. Parents felt that their children should be engaged in activities after school so that they don't get involved in crime. One parent commented:

'It's the impact in the community. If the children grow up with this they won't do crime...if they grow up without it....they go to crime, nothing to occupy them it pushes them to crime. Their minds are delicate.'

A headteacher acknowledged that In Harmony had kept some children out of trouble on the estate. She suggests that one way is that it makes them a team player- making a contribution to a group.

Although they had high aspirations for their children, parents stated that they wouldn't have been able to afford an instrument or lessons without the support of In Harmony. Comments included:

'No, we couldn't afford this otherwise. If we send them privately (for music lessons) it's 10 pounds for 20 minutes.'

'I paid 40 pounds for key board lessons for my daughter for half a term....there was a waiting list- 2 years...I couldn't do it....this (In Harmony) was like a dream come true for us...'

Impact on school life

One In Harmony teacher described the benefits for the school stating that it is the very knowledge that the project is taking place in the school that gives parents and teachers a lift. He suggests;

'People are keener to get their children into the two schools because something so positive is happening. It lifts the atmosphere of the school. More events bring parents together- rather than being mistrustful of each other.'

There has been an impact on parents and the school community.

'Some of the parents that do not engage with the schools come to us directly. They have a general sense that we are helping them. We have gained their trust as there is a small ratio of teacher to children. This is good for the children, especially those from large families.'

One of the teachers from the school also commented on parental engagement;

'The parental involvement is huge. When we have events in school the hall is overflowing, the parents say 'there isn't enough space'. We have at least 3 concerts a year. For many parents it's their first encounter with classical music- seeing their children perform.'

Teachers in the two schools spoke of the whole school awareness of the project and that when the Year 2 performed the whole school watched- *'it was awe inspiring- the older children sat and were totally involved. It's the excellent role – modelling for all the children.'*

Although teachers agreed there has been a positive impact on children's behaviour, general wellbeing and parental engagement in school, there were felt to be drawbacks to In Harmony. One teacher stated:

'We all love it but at times it has been a logistical nightmare. There has been an additional work load; organizing the school week, going off to concerts, sending out letters. All this takes planning but it's all a bit ad hoc.'

Also, although some teachers felt that In Harmony had enhanced the curriculum and helped some children to access the curriculum more easily, other teachers felt that it had eaten into curriculum time. One commented;

'It's been a lot harder to do the curriculum coverage in Year 2; it's very hard for In Harmony teachers to do the cross curricular links. If the In Harmony teachers were qualified teachers this would have been better. It has taken away from curriculum time. I have to sit in the In Harmony lessons for 3 hours a week- I have to be there for behaviour management but it does seem a waste of my time and skills.'

For other teachers though, the positives were obvious:

'In Harmony is heavily involved in the curriculum days. It gives another dimension to the day. During black history month they brought different African drums etc.'

Conclusions

The aim of the evaluation is to assess the impact of In Harmony project in Lambeth. Specific objectives of the evaluation focus on the impact of the In Harmony project are to raise achievement and aspiration, improve community cohesion and well being. The main conclusions of the evaluation are summarised below:

1. The overall performance of the FSP score in schools has improved since the schools were supported with In Harmony. This year percentage scoring 78 points and 6+in PSD and CLL national targets has increased from 29% to 43% at Hebert Morrison and 27% to 62% at St. Stephens. In In Harmony, a good cohort and good teaching are the main contributing factors for this big improvement. In particular, In Harmony has made them flourish and raised levels of concentration, their attention, their co-operation skills, their pride and self- esteem making a significant impact on other areas of the curriculum including reading.'
2. There has been progress in musical skills between the baseline assessment in April 2009, and March 2010 when the last assessment was carried out. The children involved have talked to the researchers with growing knowledge and enthusiasm about In Harmony, about their instruments and their performances. They were always keen to sing to researchers when being interviewed. Their parents too have a sense of this enthusiasm, and knowledge. Analysis of the data revealed that in the first assessment, no pupils were exceeding expectations in singing, but by the spring 98% of pupils met this criteria. Similarly, in pitch matching, at the initial assessment no pupils were exceeding expectations, but by the final assessment 61% were, and for keeping a steady pulse there was an improvement from 15% to 90% of pupils achieving this level. Overall, the data on musical skills implies that virtually all children are susceptible to musical development. This is also supported by a pupil survey questionnaire which confirms that throughout the In Harmony programme children have held positive experiences of music making.
3. Links are growing between the community and the schools involved. The In Harmony teachers have developed strong relationships with the families involved in the project. Through In Harmony the children have developed an awareness of a community beyond their school and estate. They talk about the work they are doing with the other In Harmony school e.g. performance and their visits to the South Bank, as well as visits outside of London, to Suffolk and Devon. In the most recent interview children talked about meeting and performing for Boris Johnson. They were aware that he is the Mayor of London. This awareness contributes to widening horizons and raising aspiration.
4. There has been a huge impact on parental involvement in the schools. Some of the parents that do not engage with school in the past stated coming to the school since In Harmony started. When there are events or concerts in the school the hall is overflowing. For many parents in the estate it is their first encounter with classical music, seeing their children perform.
5. The role of performance to a range of audiences is integral to the success of In Harmony. The children have had many opportunities to do this and their

pride and enjoyment is evident. Their parents also felt that performance would 'bring out their (the children's) confidence'.

6. The In Harmony teachers and musicians are seen generally as important role models for children. The male teacher especially provides a stable male role model for children, many of whom do not have a significant male in their lives. The Harlem Quartet Sphinx Organisation, many of whom are young and black and speak the same languages as some children, engage well with the children and their music making. These adults provide a model of what children can become.
7. There was much evidence that In Harmony has positive effects on pupils' behaviour, self-esteem and raising aspiration. The children enjoyed their singing during In Harmony and the socialising requirements inherent in musical games and ensemble music-making have had a positive effect on children's behaviour. The allocation of real instruments and trusting children to take them home has had a positive effect on self esteem. The interaction with visiting professional musicians and orchestras both locally and from abroad has also helped children grasp that they are part of a larger musical landscape and provided inspiration and increased aspiration. More importantly, as argued by many parents in the focus group, In Harmony has also kept some of the pupils out of trouble in the estate or gang culture. *'used to get into trouble a lot at school. One lunch-time I was feeling very angry. My friend had a cello and he let me play on it. As I started playing the cello, my anger went away...'* So now I play the cello. I don't get into trouble anymore' (pupil response when he was asked 'why did you take up the cello?')

Recommendations

The Government)

1. Building on the lessons learnt from the In Harmony Pilot, the DfE should consider developing a national strategy to improve the social circumstances and life chances for children living in a socially disadvantaged area in England by using music.
2. The DfE should consider supporting schools and LAs to develop appropriate musical skill assessment and data collection systems to monitor standards and provision at national and local level. This assessment procedure needs to be linked to key stages assessments to monitor the impact of music education on achievement and well being.
3. More research should be commissioned at the national level to identify examples of effective practice on how music can help in raising achievement and improving aspiration and well being.

Local Authority (LA)

1. The LA should work together with the case study schools to share In Harmony good practice with all Lambeth schools. Attention should be given to organising a conference and offering appropriate training/consultancy support, using staff in the case study schools and Lambeth music service, to disseminate good practice to other LA schools.
2. Support schools to develop a more relevant music curriculum based on lessons learned from the In Harmony.
3. Consider using Lambeth Music Service to seek alternative funding to continue with the In Harmony project so that:
 - The lessons already learned can be acted upon
 - The community cohesion can be monitored to see if it strengthens
 - Further cohorts of children can be accommodated
 - Children, families are not disappointed and abandoned
 - The impact on children as they begin to attend secondary school can be monitored, including their level of commitment and behaviour
 - A suitable venue for daily musical activity within the community can be found, to house the music-making, socialising and administration for the project.
 - The project takes on a teacher-development role, helping to train teachers in the aims and ethos, as well as the teaching skills.

A further funded period, allowing the incorporation of the above development strands, will enable the project to be more deeply embedded, more self-sustainable, and will begin to show how In Harmony can help to build a happier, healthier, economically active, more cohesive, society.

Schools

1. All schools should be encouraged to audit their curriculum to reflect the good practice in the In Harmony report.
2. All schools should ensure that there are equal opportunities for all children of different social backgrounds to learn to play instruments and should use their delegated school funding (DSG) to support music education.



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