

Leading Music Education International Conference

London Canada May 29th 2011

In Harmony (England)

This short presentation will briefly cover 4 areas:

- The context
- The programme
- The evaluation
- The Future

Links are provided to other documentation and further information is available in an Annex to this presentation.

The Context

Since 1988 England has had a statutory entitlement to music education for all children aged 5 to 14. Music is valued for itself and for what it contributes to the personal and social aspects of learning. <http://curriculum.qcda.gov.uk/key-stages-1-and-2/subjects/music/keystage2/index.aspx>; <http://curriculum.qcda.gov.uk/key-stages-3-and-4/subjects/key-stage-3/music/index.aspx>

This is the importance of music statement:

Music is a powerful, unique form of communication that can change the way pupils feel, think and act. It brings together intellect and feeling and enables personal expression, reflection and emotional development. As an integral part of culture, past and present, it helps pupils to understand themselves and relate to others, forging important links between the home, school and the wider world. The teaching of music develops pupils' ability to listen and to make judgements about musical quality. It encourages active involvement in different forms of amateur music making, both individual and communal, developing a sense of group identity and togetherness. It also increases self-discipline and creativity, aesthetic sensitivity and fulfilment.

The curriculum requires teachers:

To ensure that listening and applying knowledge and understanding are developed through the interrelated skills of performing, composing and appraising.

Under the heading:

Controlling sound through singing and playing: Performing skills Pupils should be taught to sing songs and to play tuned and un-tuned instruments.

Ideal as this may be in theory, in practice many primary school class teachers of music in England only have very general musical training and many lack the confidence to teach music at all.

As you may be aware, we have had a tradition of music services employing specialist instrumental and vocal teachers who visit schools and give young people individual or group tuition at their own school, during the school day. But, until the late 1990s, only a relatively few young people benefited from these opportunities. In addition to providing tuition, these music services also organise opportunities for making music in ensembles for young people across an area, after school, or at weekends and in the holidays. It is worth mentioning here that, traditionally, many of these opportunities to make music with others have only been available after a certain level of proficiency on an instrument has been attained and often, the repertoire taught in instrumental lessons has been completely separate from the ensemble repertoire.

In 2001 the then Secretary of State for Education announced that

Over time, all primary pupils who want to will be able to learn a musical instrument.

Pilot programmes were run and larger group teaching, including ensemble teaching for beginners evolved.

In 2005 a Music Manifesto was agreed by the Government and the music sector with five key aims:

1. *To provide every young person with first access to a range of music experiences*
2. *To provide more opportunities for young people to deepen and broaden their musical interests and skills*
3. *To identify and nurture our most talented young musicians*
4. *To develop a world class workforce in music education*
5. *To improve the support structures for young people's music making*

Two reports give further detail.

<http://www.education.gov.uk/publications/eOrderingDownload/DfES%20D21-0604-72.pdf.pdf>; <http://www.education.gov.uk/publications/standard/publicationdetail/page1/1-84478-533-5>;
<http://www.education.gov.uk/publications/standard/Modernforeignlanguages/Page1/MM-03898-2006>

The key point here is that music making formally and informally, in and out of school, was recognised as being important. It also began to be accepted that, for the child's benefit, if they are interested in music, those of us responsible for contributing to their musical development should try to 'join up' their experiences and make them more coherent.

As part of the Government's spending review, the Music Manifesto resulted in more than £110 million being invested each year between 2008 and 2011. Two key programmes were developed: Sing Up, to support singing, and Wider Opportunities for instrumental learning.

By good fortune, in 2007, the Simon Bolivar Youth Orchestra visited England and, of course, people were amazed and inspired. As a result, £1 million of the money was earmarked for

an initial programme inspired by El Sistema and called In Harmony. A specification was drawn up and expressions of interest were invited. 3 projects were chosen in London; Liverpool; and Norwich. <http://www.inharmonyengland.com/>

The Programme

The projects started working with children in April 2009. Each project was allowed to develop within its own local context. Each project also carried out its own local evaluations. A national steering group, chaired by Julian Lloyd Webber kept an oversight of all three projects.

In Liverpool, the project worked in one primary school with just under 100 pupils and was led by the Royal Liverpool Philharmonic Orchestra.

In London the project was led by the Lambeth Music Service and involved over 400 children from two primary schools.

Norwich and Norfolk Community Arts (NORCA) led the third project in Norwich, which involved nearly 500 children from 3 primary schools.

All of the projects are inspired by El Sistema and consist of general musicianship, singing, instrumental tuition and playing in ensembles, with the ensemble and performing being a central part of each programme. However, from the beginning it was stressed that the project is primarily a social programme, using music through the model of a Symphony Orchestra to improve the lives of individuals and communities.

The Evaluation

Internal monitoring and evaluation has been on-going both locally and by the national steering group. Interim evaluations were produced at the end of the first year and, following a review of these by the Institute of Education, London University, membership criteria were developed. End of year 2 evaluations by each of the projects are currently being completed and will be available shortly.

The Henley Review of the Funding and Delivery of Music Education, commissioned by the present government, found that

Evaluations for all three projects make fascinating reading and there is no doubt that they have delivered life-changing experiences for the children involved.... Rather than being a pure Music Education project, it should be seen as a high impact social action project, which uses music as a tool to deliver change in particularly deprived communities. It does, of course, have the benefit of developing musical skills among the children involved and this is an excellent by-product of the programme. With the projects now having been in operation for barely two years, it is too soon for anyone fully to understand the benefits that they might be bringing to the communities within which they are taking place.

Henley therefore went on to recommend that:

Although In Harmony is an expensive initiative, early evidence suggests that whole school provision in a single school with a single lead cultural organisation creates radical improvements in educational attainment for the children involved. It is recommended that existing projects be funded for a further transition year against the membership criteria currently being developed by the Department for Education and the Department for Culture, Media and Sport. If these projects fail to meet the minimum criteria, they should not receive further public funds.

The Future

Since the original projects were established, there has been the global economic crisis. Nevertheless, the Government is continuing to provide £500,000 between the projects in the current year. Schools, Music Services and others are being required to contribute funds if they wish to remain involved with the project. A Charitable Company has been set up to assist with fund-raising so that the programme in England can expand. Applications from the existing three projects to continue their work have been submitted and we will know the outcome in about two weeks.

As part of taking forward the music education programme a National Plan for Music Education is being written. We hope that the final version of this will be available by the end of September.

The National Curriculum is also currently under review and further announcements are expected shortly.

In 10 minutes I can do little more than give a very brief overview of the main points. The full text of this presentation, which contains an Annex with additional information, together with copies of the PowerPoint is available. Anyone wishing to learn more or to be kept informed of progress is welcome to contact me at halla@globalnet.co.uk Tel: +44 7850 634 239

Richard J Hallam MBE
National Music Education Grant Director

Annex 1: In Harmony – original tender specification 2008 (extract)

INTRODUCTION

The Department for Children, Schools and Families (DCSF) is seeking proposals for individuals and / or organisations to deliver pilot projects for the *In Harmony* Community Development Programme. The aim of the programme is to explore ways in which active, sustainable and cohesive communities can be developed using the power and disciplines of community-based orchestral music-making and learning.

In Harmony projects will use the unique power of music making to enthuse and motivate ‘at-risk’ children, families and communities so that:

- children can improve their skills, attainment and ‘life-chances’;
- families can improve their well-being
- communities can improve their cohesion, mutual respect and can champion social justice.

BACKGROUND

The Venezuelan experience (*El Sistema – the network*) has challenged our assumptions about how to reach, motivate and sustain attainment, particularly among disadvantaged children and young people. The programme originated from a project in children’s homes that sought to use the orchestra as a safe, social and empowering space to sustain and develop the well-being of children.

In Harmony is a programme that is being established in England, starting with three pilots. It is inspired by *El Sistema* and will explore ways in which the objectives, principles and methods of *El Sistema* can translate to England.

The *In Harmony* programme will harness and develop a potent mix of musical, creative, social, personal and life–skills that are of value to all children and could be life-changing to the most vulnerable and ‘at-risk’.

A corner-stone of the *In Harmony* programme is the use of the orchestra as a kind of second or alternate family for at risk children. The Venezuelan experience shows that the orchestra can be a safe, social and empowering space to sustain and develop the well-being of children.

Playing in a Symphony Orchestra will develop a child’s sense of loyalty and commitment; responsibility; self esteem and self confidence; teamwork and leadership.

The orchestral structure provides a number of key benefits:

- Opportunities to involve more than 100 young musicians to perform in a single ensemble;
- A dynamic and complex interaction of individuals playing both leading and

- supportive roles;
- Opportunities for smaller ensembles such as brass groups, percussion ensembles, string orchestras and windbands;

In Harmony pilots will run for three years, during which time local and national decisions will need to be taken as to whether, and if so, how the approach to social improvement through music should be sustained and whether, and if so, how to continue with the programme.

WHAT WILL THE PILOT PROJECTS LOOK LIKE?

After considering the principles of *El Sistema* we believe that there are a number of characteristics that any pilot project should display:

- The project is primarily a social programme, using music through the model of a Symphony Orchestra to improve the lives of individuals and communities.
- The project must be developed by and be rooted in the community and have the support, goodwill and commitment of parents and carers, children and young people and community and voluntary organisations in the area. Mutual trust and confidence needs to be established between the community, its local schools and the local authority officers, music services, music teachers and music organisations and orchestras that might be involved. The project will not work if it is developed outside and then imposed on a “chosen” community.
- The project should target children aged around 4 in an area considered to have above average levels of deprivation. All children in the area should be able to attend if they wish, but ways of reaching the particularly disadvantaged and at risk should be built in to the project.
- The project requires long-term, sustained and intensive involvement of the children. It will, therefore also need some form of commitment from the children and parents and carers to ensure regular and prolonged attendance.
- The social development of the participants is seen as more important than ‘musical’ skills. The projects can and must achieve excellence in music, but this will be achieved through positive and constructive relationships. Getting the ‘right’ people involved is critical. Training needs must be identified and ways of addressing them be built into the programme.
- The project should have a charismatic leader to work closely at the local level.

The funding available for grants to the pilot projects is a total of £1m per year from 2008 – 2011. It is envisaged that there will be three pilots, each funded at around £300,000 per year for the full period from January 2009 to March 2011, with some funding held by the Department for publicity and evaluation.

Funding is allocated across financial years and must be spent within the year for which it is allocated. It may be possible to extend funding for a further three years subject to satisfactory performance and availability of future funding. It is envisaged that the period

January 2009 to end March 2009 will entail start up costs which may require close to the full £1m being required across the pilots in that 3 month period.

WHAT DO WE WANT TO ACHIEVE?

We expect the pilot projects to achieve the following:

- Regular and, if possible, daily sessions for children.
- New cohorts joining the programme each year.
- Older children (who may have been learning instruments through other routes) involved in the project and mentoring the younger children who start on the project.
- Group practice sessions held at the project's base.
- Instruments available to all children who participate – these need not be of the highest quality, but they need to be of sufficient standard that they do not hinder the child's learning.
- A continuing experience for all children who join the project.
- A growing sense of community cohesion as the children make progress both in musical ability and social skills.
- A plan to sustain and grow the experience driven by the parents, carers and wider community.
- Training as required for community members who want to work on the programme; and for musicians who will need to understand the backgrounds of the children and community, and be able to interact with the children, parents and carers.
- Interest growing amongst older children and young people who may want to join in / help out with the project.

Annex 2: In Harmony Membership Criteria 2011

Principles

Membership of *In Harmony* (England)

In Harmony projects are inspired by the five principles of *El Sistema*¹ and use the unique power of music making to enthuse and motivate children, particularly the most vulnerable and disadvantaged, their families and their communities so that:

- children improve their skills, attainment and 'life-chances';
- families improve their well-being;
- communities improve their cohesion, mutual respect and can champion social justice.

Five principles of *el Sistema*

- 1) **Emphasis on social change:** *el Sistema* organizations seek social change *through* the pursuit of musical excellence. One happens through the other, and neither is prioritized above the other.
- 2) **Focus:** *el Sistema* organizations are centred around ensembles. Musicians come together to rehearse and perform, because these are the acts that yield social benefit.
- 3) **Frequency:** *el Sistema* ensembles meet at least twice a week.
- 4) **Accessibility and inclusion:** *el Sistema* programs are accessible - not free, necessarily, but based on the ability to pay.
- 5) **The Network:** *el Sistema* organizations are not selective. This doesn't mean that everyone gets a chair in the top orchestra automatically, but that the organization finds an appropriate outlet within its programming or within a partner's for every person who comes to the door.

Many pursuits that capture the imagination and motivate young people can have life-transforming outcomes. These may be sport or other musical ensembles. *In Harmony* focuses on the symphony orchestra.

Playing in a symphony orchestra develops a child's sense of loyalty and commitment; responsibility; self esteem and self confidence; teamwork and leadership. The orchestral structure provides a number of key benefits:

- Opportunities to involve more than 100 young musicians to perform in a single ensemble;
- A dynamic and complex interaction of individuals playing both leading and supportive roles;
- Opportunities for smaller ensembles such as brass groups, percussion ensembles, string orchestras and wind bands.

¹ (Govias) <http://jonathangovias.com/2010/06/08/when-schroedingers-cat-came-back/>

Membership criteria

Any project wishing to become a member of *In Harmony (England)* will be able to demonstrate that it **meets or is addressing** the following:

- The project is primarily a social programme, using music through the model of a symphony orchestra to improve the lives of individuals and communities.
- The project has a mission statement and a statement of the aims, objectives and overall vision, identifying what will change as a result of the project and how it will develop into a sustainable element of the community. The project has on-going monitoring and evaluation which feed back into the programme. There is clear accountability.
- The project is developed by and rooted in the community and has the support, goodwill and commitment (financial and/or in kind) of parents and carers, children and young people and community and voluntary organisations in the area. The lead organisation will have the management and financial capacity to ensure the sustainability of the programme and musical progression for the young people.
- The project works effectively with its partners by establishing mutual trust and confidence; fully involving the community; its local school(s) and the local authority officers; music services; music teachers and music organisations and orchestras in the area.
- The project initially targets children aged between 4 and 11 in areas considered to have above average levels of deprivation. There are no financial or attainment barriers to participation. All children in the area are able to attend if they wish, but ways of reaching the particularly disadvantaged and at risk have been built in to the project. Over time, placement auditions will be required to ensure fairness and excellence.
- The project has the total commitment of the head teacher and the whole of the staff in the school(s) involved with the whole of the school population promoting a shared ethos in relation to the programme. The staff learn alongside the children to promote a learning community.
- Getting the 'right' people involved is critical. The project has a lead organisation and a charismatic leader with a clear vision that is communicated effectively to the team. Recruitment and training needs are identified and ways of addressing them are built into the programme for paid staff; older children who act as mentors; and for volunteers. All involved understand the backgrounds of the children and community, and are able to interact positively and successfully with the children, parents and carers.
- The social development of the participants is seen as more important than 'musical' skills. There is additional support for those children who need it. The projects are

achieving excellence in music, but this is achieved through positive and constructive relationships. The focus is what is best for the children.

- The project addresses how other music programmes fit with the plans for the project and how these help to make the project a success. Links with other community development projects are also made, showing how these complement the project.
- The project requires long-term, sustained and intensive involvement of the children. Commitment is developed from the children and parents and carers to ensure regular and prolonged attendance. The children are immersed in music.
- The focus is on ensemble work with regular, daily music sessions for children (see further guidance below).
- There are frequent opportunities to participate in performances, including high prestige performances, and opportunities to attend performances of outstanding professional musicians who can act as role models.
- New cohorts join the programme each year. Older children (who may have been learning instruments through other routes) are involved in the project and mentor the younger children who start on the project.
- Instruments are available to all children who participate – these need not be of the highest quality, but they are of sufficient standard that they do not hinder the child's learning.
- There is access to appropriate accommodation and storage. Group practice sessions are held at the project's base. Where more than one school is involved, this may be at a 'neutral' community base. A growing sense of community cohesion exists as the children make progress both in musical ability and social skills.

Practice – further guidance

The success of *el Sistema* in an English context requires an inversion of the 'traditional' English model. The focus is on the ensemble from the beginning. Young people making music together is central. 'Group instrumental lessons' are more like traditional 'sectional rehearsals.' If individual technical support is required, that cannot be accommodated within a large group context, it is provided through short, frequent remedial help for young musicians who are having particular problems, or extension work for particularly talented students who need to be challenged further to help them reach the next, more advanced ensemble. Repertoire in 'instrumental lessons' relates to the ensemble and focuses on enabling students to enjoy music making together in the full ensemble.

It is also about attitude. Booth² speaks of work lit up by passion and drive - the impression of “a pedagogy of passion-precedes-precision.” This does not mean that matters such as posture and technique are ignored. Rather, they are dealt with in a positive and supportive way. Booth asserts that “a yearning for excellence produces passion and precision.” As in the best traditional instrumental lessons, warm ups and technical exercises are enjoyable and related to the music to be played later in the session.

The *el Sistema* principle ‘frequency’ requires that ensembles meet at least twice per week. Regular practice takes place on 5 or 6 days per week for 4 to 6 hours per day.

Well intentioned projects in England could easily argue that one lesson and one ensemble opportunity with no links to the school music curriculum should be allowed. Whilst even this would clearly be an improvement for many young people’s musical experiences, it would be significantly missing the underlying ethos and potential of *In Harmony*. Particularly for families and young people where there is no tradition of orchestral experience it is the immersion in music making together that leads to musical, personal, social and communal success. An ideal minimum would be a musical experience that ‘joins up’ the curriculum in school with two ensemble experiences and an instrumental lesson/sectional rehearsal each week with additional optional opportunities in each of the school holidays.

For *In Harmony (England)* programmes the following is therefore offered as a guide:

- For the younger children: daily general music making including movement and singing.
- Once children are playing their orchestral instruments: in addition to the daily music making sessions, there are at least 3 instrumental sessions – two ensemble experiences and one instrumental lesson/sectional rehearsal. At least two thirds of the total time will be spent in large ensemble/group work.

Thus, for young musicians who are in the full programme a minimum of 7 hours per week in total will be expected, spread over at least five days per week. In addition there will be sessions in the school holidays.

² *El Sistema’s Open Secrets* By Eric Booth, April 2010

Annex 3: In Harmony Lambeth

In Harmony Lambeth

Brief summary March 2011



- Based in primary schools and a large housing estate in Stockwell
- UK Government funded, one of three pilot projects established in 2009 – others in Norwich and Liverpool

Aiming to effect social change through music:

- Higher aspirations
- Staying on at school
- Better life chances through higher achievement
- Self belief, confidence and enjoyment
- Social cohesion and social skills
- The orchestra as a social support network
- Skilled musicians with transferable music and life skills

Based on a **reversed music education paradigm** – the orchestra is the **medium, the means** and the **end**; the musical, technical and instrumental development **support** and **motivate** to that end.

Where are we now?

- 450 pupils aged 4-11 in two schools (90% of 8 yr olds also attend after school)
 - Three hours per week in school time, 5 afterschool sessions per week.
 - 50 aged 9-17 afterschool only
 - 100 pupils playing strings combine to form a string orchestra drawn from three schools and after school clubs.



Music teacher/performers

Team of 7 who are specialists in

- Early years/Kodaly
- Singing and dance
- Upper strings
- Lower strings.

Curriculum

- Ages 4-6 focus on singing, solfège, games, rhythm, small percussion instruments
- Age 7 more of the above plus drums, keyboard percussion, recorders
- Age 8 violin, viola, cello
- In Autumn 2010 added wind, brass, percussion, double bass to form a 100 piece symphony orchestra



Other features

- Collaboration with Southbank Centre on regular visits, performances, arts projects
- London Philharmonic string quartet embedded in programme
- Regular workshops with Catalyst Quartet from USA
- Volunteers and youth workers providing support
- All families provided with broadband computers for sharing work, practice support, chat rooms, homework, and families can make use of the internet
- Healthy food provided daily
- Regular musical and social events for families
- Family choir and orchestra
- Parent and baby music classes

Evaluation

We have commissioned a very thorough statistical and anecdotal research project on outcomes. Second interim report has been completed. Preliminary findings already show positive changes to children's aspirations, language development, behaviour and socialisation.

Children with **special needs**, or behaviour problems all access the programme. They are provided with extra adult support. In general there is a much higher number of children with special needs than the average in UK

Some children have **very fragile home life** - mental health issues, highly mobile, fractured families, and suffer from benign neglect. We have good support from the police and the local residents.

Issues for future

- Embedding in school curriculum for 100% inclusion
- Training of workforce in music pedagogy

- Network of funding provision - investing to save
- Provision of music spaces in school and communities
- Evaluation leading to results and then advocacy to politicians and funders

More information: <http://www.lambethmusic.co.uk/inharmony/noticeboard.asp>



Annex 4: In Harmony Liverpool

In Harmony Liverpool is led by Liverpool Philharmonic, one of the UK's leading music organisations including a symphony orchestra, ensembles, concert hall and extensive learning programme. The award-winning Royal Liverpool Philharmonic Orchestra is a symphony orchestra at the height of its powers which, during the last five years, has built a global reputation for excellence under the leadership of Chief Conductor, Vasily Petrenko.

'I saw the government's In Harmony scheme in action in Liverpool and what an astonishing, inspiring experience it was... seeing it in action is the sort of experience that would make a music-educational evangelist of any politician.' Tom Service, The Guardian Classical Blog.

In Harmony Liverpool is using music to bring positive change to the lives of 151 young children aged 0-13 years in West Everton and delivering significant benefits across families, Faith Primary School and the wider community through the **West Everton Children's Orchestra**, associated ensembles and daily, immersive music making. It is led by Liverpool Philharmonic with local partners including West Everton's only school, Faith Primary School, West Everton Community Council, Liverpool Hope University, Liverpool Music Support Service and The Shewsy.

'The quality of music teaching enjoyed by pupils in group lessons is outstanding. The consistency of approach, founded on strong principles that draw on a range of pedagogical and musical approaches, is commendable. Every opportunity is taken to immerse pupils in musical language, and not a minute is wasted. The 'In Harmony' teachers are excellent musicians and their expert modelling sets the standard for the technical and musical quality that pupils are expected to match.' Mark Phillips, Her Majesty's Inspector, Music, Ofsted. February 2011.

In its first 2 years, In Harmony has already had a dramatic impact in West Everton:

- Significant increases in children's educational attainment in reading and numeracy and improvements in self-esteem, confidence, pride and wellbeing;
- In a normal year at Faith Primary, around 20% of children exceed the teachers' expectations in academic achievement. 2009/10 was no normal year, and through the support and impact of In Harmony Liverpool, 78% of children exceeded expectations in educational attainment;
- Outstanding progress achieved in children's musical ability as individuals and an orchestra through the intensive, immersive and high quality approach to music led by Liverpool Philharmonic musicians;
- Improved Ofsted result for Faith Primary School;
- Increases in pride, wellbeing and engagement throughout the West Everton community; and
- Extension of the partnership to include Liverpool Primary Care Trust, Liverpool City Council, Everton Children's Centre, Hopscotch Nursery, Beacon C of E Primary School, North Liverpool Academy and Notre Dame Catholic College for the Arts.

'In Harmony is transforming the school and has brought a new energy to our community.' Sister Moira Meeghan, Head Teacher, Faith Primary School.

The Programme

Every primary aged child in West Everton has the opportunity to learn an instrument from aged 4, and becomes a musician of the **West Everton Children's Orchestra**. The programme is centred around Faith Primary School, but crucially includes children living in West Everton who attend other primary and secondary schools to achieve wider community involvement.

West Everton Children's Orchestra began in April 2009; one day after children had picked up an instrument for the first time. Just 12 weeks later, they performed for 600 friends and families at Liverpool Philharmonic Hall. They now regularly perform to great acclaim at Liverpool Philharmonic's concert venue for audiences up to 1,000 people, and recently performed at London's Queen Elizabeth Hall and Royal Festival Hall Clore Ballroom as part of a national In Harmony celebration. Performances include associated ensembles, such as West Everton Junior Strings, a chamber group for primary aged children, and West Everton Super Strings, a chamber group for children moving to secondary school. Regular performances include Liverpool Philharmonic Hall, St George's Hall Concert Room by West Everton Junior Strings, and Liverpool Day, Grand National Week at Aintree Racecourse by West Everton Super Strings.

All staff at Faith School, including Head Teacher (double bass), teachers, school secretary and cook, learn an instrument alongside the children, strengthening relationships between child and teacher and developing the culture of the school as a learning community.

In Harmony Liverpool provides training and development for musicians, including the current team of professional musicians, music and education students with Liverpool Hope University, music students on the Professional Experience Scheme with the Royal Northern College of Music, and Liverpool Philharmonic's first Trainee Musician through the DCMS Jerwood Creative Bursaries Scheme. The programme is regularly visited and observed by music press, industry and music education colleagues from England and Europe.

In Harmony Liverpool's weekly schedule includes:

- **Sectional rehearsals** (group instrumental lessons) on violin, viola, cello and double bass run Monday and Thursday mornings;
- **West Everton Children's Orchestra** rehearsals on Friday afternoons at *Liverpool Philharmonic at the Friary*, our rehearsal and education centre, formerly St Mary of the Angel's Church;
- **Practice clubs** operate everyday at lunchtime;
- Regular **after school clubs** and sectional rehearsals, when Faith Primary children are joined by children who live in West Everton but attend Beacon Primary School and other primary schools;
- After school rehearsals for **West Everton Super Strings** (Year 7 & 8 chamber group), **West Everton Junior Strings** (Years 4-6 chamber ensemble), **In Harmony String Quartet** (Years 5 & 6 children), **Seahorses** sectional, and **Orchestral Percussion** sectionals;
- Regular **performances** by West Everton Children's Orchestra and ensembles;
- Sessions focusing on composition, improvisation and music technology;
- **Whole school singing** each morning;
- Weekly **musicianship** classes ; and

- **Tots in Harmony**, weekly sessions for 0-5s and their parents/carers

During holiday periods, we run **In Harmony Summer School** and **In Harmony at Home**, which provides live performances by individual or small groups of children accompanied and supported by professional musicians in their own living room for families and friends. Children have received master classes from Liverpool Philharmonic musicians, Tasmin Little and the Simon Bolivar String Quartet.

Children, families and community members regularly attend Royal Liverpool Philharmonic Orchestra and Rodewald Concert Series events at Liverpool Philharmonic Hall and St George's Hall Small Concert Room. We also run *Tea & Tunes*, a series of informal classical music concerts by small ensembles from the Royal Liverpool Philharmonic Orchestra in community venues and churches in West Everton, including performances, talks, demonstrations and practical music making for the whole community, all in an informal atmosphere over a cup of tea.

For more information, please contact Zoe Armfield on zoe.armfield@liverpoolphil.com.

All media enquiries should be directed to Jayne Garrity, Head of Corporate Communications, on 0151 210 2895 and jayne.garrity@liverpoolphil.com.

Annex 5: In Harmony Norwich

Norwich & Norfolk Community Arts is thrilled to have been selected to run an In Harmony Project. It is a fantastic opportunity for us to put our experience into practice and to see community arts working on a major scale, as well as making a real difference to the lives of young people in Norwich. We profoundly believe in the potential of the arts, and music in particular, to achieve these sorts of changes.

What is In Harmony about?

- In Harmony is primarily a social programme, using music through the model of a Symphony Orchestra to improve the lives of individuals and communities.
- The project was conceived as an early years intervention. In Norwich there is a focus on Reception and Year 1 children, to give children a strong musical grounding and engagement in the project. After Year 1 participation in the programme is voluntary, with a number of older children already invited to take part.
- The project works in areas of the city considered to have above average levels of deprivation.
- The project is focussed on long-term, sustained and intensive involvement of the children.
- In Harmony is strongly rooted in the community and has started to develop the support, goodwill and commitment of parents and carers, children and young people, and community and voluntary organisations in the area.
- The project is not just about developing musical skills. Social development is as, if not more, important. However, music is the vehicle for achieving this and our work strives for musical excellence and offers high quality music provision.

What do we offer?

- Regular and, where possible, daily sessions for children.
- New cohorts joining the programme each year.
- Older children (who may have been learning instruments through other routes) involved in the project and mentoring the younger children who start on the project.
- Teaching of instruments and musicianship taking place in groups.
- Instruments available to all children who participate, at no charge.
- A continuing experience for all children who join the project.
- The development of a large ensemble, chamber groups and regular performances.
- A growing sense of community cohesion, as the children make progress both in musical ability and social skills.
- Planned involvement of parents, carers and the wider community, including training

for volunteers.

- Training for musicians in the approach we use. Musicians also need to understand the backgrounds of the children and working with deprived communities, and to be able to interact with the children, parents and carers.
- Strong links with the other two projects, to share information and experience and offer cross project opportunities for participants.
- Dissemination of learning through the website, reports and other means.

Key Themes

The project draws on a range of methods and approaches, many of which overlap and have similar themes, seeking to build on best practice and existing experience. In this way we are developing an approach that is flexible, engaging, effective with the age and communities we are working with, and able to meet the challenges of this work. Key methods we are looking at include, Suzuki, Dalcroze, Kodaly, Orff, conventional teaching, Sheila Nelson, Wider Opportunities and Community Music. In this way we are bringing together the best elements of each into an effective method. Key features of the work are:

- Early Beginnings,
- An initial focus on listening and playing from memory,
- Involvement in an ensemble from the start,
- All teaching based in group work,
- Playing regularly in public,
- Common repertoire,
- Parental involvement,
- Mentoring by older young people, including students.
- Strong links to a professional orchestra.

What are we actually doing?

The delivery of In Harmony Norwich is:

- Targeted at the Larkman, Mile Cross and Catton Grove areas of the city, three recognised areas of deprivation.
- Based in the three key Primary schools for these areas, Larkman, Catton Grove and Mile Cross Primaries, and built on strong partnerships with these schools.
- The programme takes the form of a mixture of in-school and after-school provision. Younger children get a basic grounding in school time, through general musical development during their Reception year, and both general music and instrumental lessons during the next one or two years (depending on the school).
- After school we offer provision at all three school locations, varying from school to school, but aiming for up to four days a week. This is offered to all Year 1 and older

children who have taken part in the project in school time, plus places offered to interested children across the other year groups. These sessions offer a mixture of general music, singing, instrumental lessons and ensemble, and children are encouraged to come as often as they can. We bring all three schools together twice a term, for a rehearsal and concert at the end of each term.

- We are working with Violin, Viola, Cello and Double bass as key instruments, in addition to voice and percussion. Year 1 children choose their instrument of focus in September.

We currently work with:

- 190 Reception children,
- 151 Year 1 Children
- 143 older children, Years 2 to 6.
- The 'orchestra' has 168 members.

Why Norwich?

Norwich is not necessarily somewhere that people would associate with deprivation. However, Norwich is the second most deprived local authority area in the Eastern Region based on rank of average score, Index of Multiple Deprivation. This is the most reasonable indicator of overall deprivation, with 43,500 people in Norwich living in the most deprived 20% of the country. In addition, research shows that Norfolk has the lowest literacy and numeracy levels in the eastern region, with Norwich having particularly poor performance. Currently 30% of all children in the city are growing up in benefit dependent households and 32% are affected by income deprivation.

The three In Harmony wards are established areas of deprivation in the city. On the basis of the Index of Multiple Deprivation (2004) eight of Norwich's thirteen wards are in the most deprived 15% nationally, and the three In Harmony wards include some Super Output Areas (SOA's) that are in the most deprived 2% nationally. All three wards are also in the most deprived 6% nationally on the basis of the Educational Domain of the IMD (2004).

Impact

There is a growing body of evidence for the benefits of participation in music for child development. We have seen first-hand the remarkable impact of this work. Heard stories from teachers, parents and carers, about improvements in children's confidence, their attention span, social and interpersonal skills. We have heard about changes in attitude to learning and attending school. We have seen children excel and receive recognition where they might not otherwise have done so. All this has implications for improving educational attainment in these children and improving their future prospects and, whilst there are statistical indications that this has been the case for our children, both in terms of higher achievement and increased progression, more time and data is needed to make this more

robust. The findings of the pilot phase will be presented in our third interim report, due out in April 2011.

Launch

We launched at the end of March 2009 with three wonderful engagement days, one in each school. For each of these we worked with 120 children from the school, 8 principles from the Chamber Orchestra Anglia and our In Harmony team, running workshops that culminated in performances at the end of the day to the rest of the school and to parents. For the performances we brought in an additional 12 orchestral members, so the children were playing alongside a 20-piece orchestra.

Simón Bolívar Youth Orchestra

In April 2009, 150 children, parents and teachers went to the Royal Festival Hall, London, for a performance by the Simón Bolívar Youth Orchestra, a wonderful and inspiring experience for everyone who took part. In September 2010, four members of the orchestra, who make up the Simón Bolívar String Quartet, visited Norwich to work with our children and give a performance at the John Innes Centre. The musicians came to a Larkman ensemble session and immediately got involved, correcting bow holds and posture, playing for the children and joining in with the ensemble on a piece they were playing.

Performances

On 3rd December, In Harmony Norwich's orchestra gave their first performance at 'Open', Norwich's new Youth Venue. 140 children, drawn from Years 1 and above, performed to parents, teachers and guests, a programme of work that included beginners' pieces, alongside classical and contemporary repertoire, supported by musicians from the Chamber Orchestra Anglia. The audience included Julian Lloyd Webber and the Lord Mayor of Norwich. Performances by the orchestra occur at the end of each term. In July 2010, just over 100 In Harmony Norwich children performed on the stage of the Queen Elizabeth Hall, London, before joining children from the other two projects in the Clore Ballroom (Royal Festival Hall) for a joint performance by over 360 children.

Key Partners

The following organisations are the key partners that we are either already working with or developing links with.

- Larkman Primary School
- Catton Grove Primary School
- Mile Cross Primary School
- UEA School of Music
- Norfolk Music Service

Parent's comments

"My son is going to be a professional cellist when he gets older. He used to say that he would be a policeman but now he plays music he is so engrossed that he says he wants to be like the In Harmony musicians' (parent, Larkman).

"I can't believe that my child says she wants to do well at school and then go to university to study music because she loves the In Harmony orchestra so much ... she will have a better future than I had. We never had these opportunities, not living where we do. I just hope that it keeps going because it will do so much to get kids out into real positive jobs" (parent, Milecross).

"I'm very proud of her and how far she has come since she started. It has given her more confidence and self belief, and she is so much more happy and confident with staff - able to express herself better" (parent – Catton Grove)

Headteacher's comment

"Imagine having the opportunity to learn to play your own musical instrument and receive free tuition and play with others in an orchestra and perform in front of hundreds of people – well our kids DO! We think In Harmony is fabulous. Our kids love it – you can see it on their faces all the time. They are getting better and better, and we hope it will continue because it has made such a big difference" (Tim Lawes, Head teacher, Catton Grove Primary).

For further information contact:

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