



In Harmony, Liverpool

Research Network Workshop

22nd March 2013

Evaluation and Context

Timeline

- Project Starts: April 2009
- Consultants Appointed: July 2009
- Baseline Report: September 2009
- Year One Evaluation: March 2010
- Year Two Evaluation: March 2011
- Year Three Evaluation: September 2012
 - Transitional year from one funding model to another short term model through DfE; new funding secured
- Year Four Evaluation in progress for September 2013 reporting date
 - ACE assume responsibility for In Harmony funding; multiple funding priorities challenge the original model; new IH programmes are funded by ACE

Original Planned Outcomes 2009

- All children attending Faith Primary School, The Shewsy and Everton Children's Centre to have the opportunity for daily instrumental and vocal music making (over 130 children over the life of the programme)
- An improvement in levels of achievement and attendance at Faith Primary School
- A significant increase in reported levels of self-esteem, self-confidence and increased well-being amongst West Everton children, measured using qualitative evaluations with children, families, community organisations, schools and teachers
- A significant proportion of family and community members from West Everton reporting improved wellbeing through engagement in music making and live music performance
- A community that feels 'music is a normal part of our life'
- Increases in take up of Further and Higher Education by people from West Everton (a key part of Government's Widening Participation agenda. Target is 50%, Currently 27% in Liverpool and significantly less in West Everton)
- A vision for sustained music development in West Everton beyond 2011

The Evaluation: Overall Approach

“When researchers impose the domains of life to be measured, they risk omitting important aspects that may have greater relevance to that person or imposing aspects that have little or no relevance. The results, therefore, may have little validity”. (Day and Jankey)

- The need to demonstrate impact is important but
- Evaluation is not advocacy. *“Genuine sustainability will come not from advocacy but from clear evidence of impact. We are therefore interested in genuine learning stemming from a robust evaluation that is shared and owned by project stakeholders. “*
- Why?
 - Can inform project development
 - Encourages action learning and reflection
 - Can be used to inform problem solving

Approach

- Four levels:
 - The Children
 - The School
 - The Community
 - The Partners
- Project management model - seeking to identify key success factors
- A multidimensional and therefore pluralist approach was required that encompassed both qualitative and quantitative measures, the subjective and the objective. Triangulation to achieve greater depth.
- Design of the overall framework carried out with stakeholders in order to ensure the feasibility and viability of on the ground data gathering as well as a sense of ownership of the process.
- Co design of evaluation framework and revision of this in Summer 2012 to reflect new funding priorities whilst remaining true to original intent.
- Formative process rather than an inspection process – engages consultant researchers as partners in the process.

Methodological Approaches

- Quantitative: Data Analysis
 - Secondary Data Analysis: *For example, Attainment and Attendance Data, out of school attendance at clubs, RLP box office data for postcodes, PCT gathered data on attendance at GP and A&E*
 - Primary Data Gathering and Analysis - Surveys: *For example, Community Well Being, Pupil Well Being, Partner institutions' employees*
- Qualitative: Field Work
 - Semi Structured Interviews: *For example, partners, teachers, musicians*
 - Focus Groups: *For example, parents and carers*
 - Observations: *For example, concerts, rehearsals and tuition*
 - Tracking Case Study group of Children: *Regular termly interviews as well as tracking attainment*

Headline Findings: The Children

- In Harmony has reached a total of 283 children in West Everton since the project began in 2009 and in 2012/13 191 have engaged with the programme.
- The work now spans primary and secondary schools as well as the host school, Faith Primary
- Evidence of significant quantitative improvements in academic performance despite a reduction of 4.5 hours of national curriculum time being devoted to In Harmony
- Decrease in absence rates
- Evidence that children growing in confidence, commitment, achievement, belonging and pride
- Data on well being provides a positive trend

Headline Findings: The School

- Ongoing improvement within the host school
- The school as Learning Community – *“The children see that all members of the school including the adults can learn new skills and they are more willing to help each other.”*
- Increased parental engagement with the school – *“Parents are keen to see what is happening in school and are keen to listen to their children play. There has been an increase in attendance at events.”*
- Pedagogical changes - approaches are shifting and developing within the school beyond the music room
- Greater partnership evolving between the two professional teams
- Profile of the School with more out of catchment entries - *“This is a great school and we wanted her to come here even if it means travelling on the bus”*
- Pride - *“We’ve got something that others want ... so that makes us proud”*
- Behaviour - *‘I live opposite the playground and the kids behave much better now, they are more quiet and polite’....I’ve seen a big difference in the kids’*

Interim Findings: The Community

- Residents feel more involved with their community, parents report improved relationships with the school and the children and there is reported enhancements in overall well being
- Ownership - *'The project has brought the local community together with everyone being proud of the orchestra and their school'..... 'We feel very special because we were chosen'...'It's a really uplifting thing for the whole area'....'It has given us all real hope and pride'*
- Pride - *'People are really proud, someone thinks we matter'*
- Identity - *'It's the best thing that ever happened round here'...'People will see us in a different way'*
- Trust - *'The Phil is really big... I like showing off at work about it. It's like Liverpool FC coming in to teach football'*
- Connectedness and involvement - *'In Harmony has brought new energy to our community'...'You get to know everyone through In Harmony and it brings everyone together'*
- Beginning to generate a community that believes that *'music is a normal part of our life'* – attendance at Phil, listening to music at home etc

Interim Findings: The Partners

- ◉ Faith Primary
- ◉ Beacon Primary
- ◉ Liverpool Primary Care Trust
- ◉ Liverpool Music Support Service
- ◉ WECC
- ◉ The Shewsy
- ◉ Liverpool Hope University
- ◉ Liverpool City Council
- ◉ Royal Liverpool Philharmonic

“As the children become more confident, more focussed and happier, teachers grow in confidence and learning is enhanced. As this occurs parents become more confident and pride grows.”

(Burns and Bewick, 2010, Update Evaluation Report, September 2010)

Change in Children



Teachers/ Carers becoming more confident and teaching/ parenting affected



Attainment improves



Confidence and pride grows within the school and community



“As the community begins to own the programme more, their pride in it increases and trust in the partners with whom they are working grows. This affects identity and they begin to feel more empowered and more open to participation in networks within and beyond their own community”

(Burns and Bewick, 2010, Update Evaluation Report, September 2010)

Ownership
community
actively engaged
in finding
solutions to
challenges



Trust in
partnerships and
networks as
community gains
attention of
others



Identity as
experiences are
viewed
constructively



Pride, a positive
vision of the
community and
greater meaning



Is the community changing because the children are or are the children changing because the school and the community are?

In some senses, it doesn't matter. The change is occurring and the community is becoming more resilient and its social capital is being greatly strengthened.

Key Success Factors

- Orchestra as Community
- Immersive programme
- Beyond the school but anchored within it
- Cross team working and learning
- Early years focus
- Engagement with families, carers and the home environment
- Legitimisation of something previously not valued
- Growing trust in the main partner
- Inter agency working

Cultural Capital or Cultural Activities and Opportunities?

- In Harmony Liverpool is positioned as a social development programme *through* music.
- Viewing it through the lens of participation in cultural activity and opportunities is too narrow a view
- Dimensions of Cultural Capital – embodied, objectified and institutionalised
- Music and the instrument (*objectified*) may be creating *embodied* and *institutionalised* cultural capital (knowledge, skills, status, educational attainment etc) but this must be correlated with the social capital (networks, relationships and resources) being developed within the various communities (*fields*) at play.
- Fields:
 - School
 - 'Family'
 - Geographical community
- Notion of legitimacy within different fields and attaining a better understanding of this.

Future Research?

- Evolving model and evidence gathering will continue as it continues to evolve but there are many questions raised that are beyond the scope of the project evaluation.
 - Does IH Liverpool provide an embryonic model for community engagement and civic renewal?
 - What is the relationship between community growth and individual achievement and between cultural capital and social capital?
 - How can we measure the economic value of the intervention?

Some specific questions?

- How important are the specific pedagogical approaches and what is the impact of cross team professional working between musicians and teachers?
- What does 'resilience' mean in this context and how does IH contribute to more resilient children and communities?
- What is the specific impact on SEN children?
- What is the impact on families in relation to both social and cultural capital and questions of legitimacy?