

Orchestras for All Impact Report 2016-2017





“ He has grown in confidence and his playing has improved as a direct result of his time spent with you.

- parent of NOFA member



“ I've been pushed out of my comfort zone and improved my pedagogy as a result.

- music teacher and CFC trainee

Welcome

Welcome to the 2016-2017 Orchestras for All (OFA) Impact Report. We are delighted to share what we have found over the last season, covering all of our work from the National Orchestra for All (NOFA) Summer Course in Leeds in July 2016 through to the National Modulo Meets in London in July 2017.

In 2016 we published our very first impact report – *The First Five Years* – a summary of the work and the outcomes we have delivered since founding the organisation back in 2011. From here on, we will be publishing an Impact Report on an annual basis sharing the key findings from our research into the impact of our work on young musicians, music leaders and the wider sector.

There continues to be a wealth of high quality music-making opportunities across the UK, both at local and national level – and we welcome news that the government has continued to fund the work of Music Education Hubs at their current level until 2020. However, current provision remains patchy and does not reach all young musicians. Those with complex lives are often the first to miss out. Recent national studies and surveys have also highlighted:

- **13% reduction in local authority spending on arts services** in England and Wales since 2015-2016
- **81% of schools have been affected by funding cuts** leading to teacher redundancies, narrowed curriculum, reduced support for SEN/D students and reduced provision of extra-curricular activities
- **60% of music teachers believe the introduction of the EBacc to be negatively affecting uptake of music in school**
- **26% of secondary school music teacher training places left unfilled** in 2015-2016

Against this backdrop of reduced support in school for music and fewer music teachers joining the profession, it is increasingly important that we continue to work with partners across the country to reach young people who would otherwise miss out on the life-changing experience of making music together.

To that end, over the course of the 2016-2017 season we have:

- delivered four residential courses and weekend workshops for 95 young musicians aged 11-18 as part of the **National Orchestra for All (NOFA)**, the UK's only non-auditioned free of charge national youth orchestra, including young people with the broadest range of challenges to date (including young carers and those with no fixed abode) and players from Northern Ireland for the first time
- worked with over 250 young musicians from 30 schools and community groups from the South East, Midlands, North West and, for the first time, Yorkshire as part of the **Modulo Programme**, supporting music leaders to set up and run instrumental ensembles, bringing them together for regional and national meet up days
- trained eight trainee teachers in key ensemble leadership and conducting skills through our **Conductors for Change (CFC)** programme, as well as securing a substantial two-year grant from the Paul Hamlyn Foundation to develop face-to-face and online training to reach more teachers from 2017

This is an exciting time for Orchestras for All and marks the start of our new three-year strategy to broaden our programmes, strengthen our organisation and increase our influence in the sector. Through a range of new artistic partnerships with professional orchestras and youth music organisations, and supported by our research partner Project Oracle, we will continue to ensure that more young musicians have access to high quality consistent music-making opportunities. We would love to discuss this report with you further – and we look forward to publishing our 2017-2018 report in September 2018 to update you on our progress.



Marianna Hay
Chief Executive and Artistic Director

Key Findings

Our research over the last season has demonstrated improvements across three key areas:

- **young people** aged 11-18 improve musical and key life skills
- **music leaders** working as secondary school teachers or community music leaders develop confidence and ability to deliver ensemble music-making opportunities
- **wider network** of schools and youth music, education and social change organisations make existing opportunities more accessible and create new opportunities for young musicians



Improved confidence and self-esteem

Involvement in our programmes improves our young musicians' confidence and self-esteem both as musicians and across other aspects of their life.



Improved ability to self-reflect

The ability of our young musicians to make connections between their development as musicians and as people improves the longer they spend participating in the programmes, suggesting our approach enables them to become more self-reflective and self-aware.



Improved communication skills

Our young musicians are able to make friends and communicate more easily with people from different cultures and backgrounds following engagement with our programmes.



Greater inspiration and motivation

Young people are more likely to seek out additional music making opportunities following engagement with our programmes.



Improved teacher skills and confidence

Music leaders who take part in our programmes have gained skills and confidence in delivering ensemble music-making opportunities and feel less isolated in their role.



More inclusive ensembles

Participants of our Conductors for Change training programme have improved their ability to make their ensembles accessible to young people usually excluded from music-making.



Greater sector influence

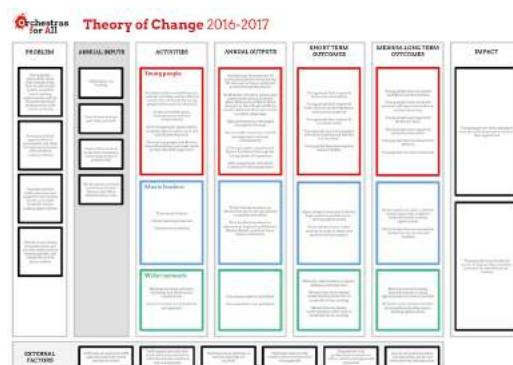
Partnerships have developed with music, education and social change organisations across the UK and overseas, with the Orchestras for All approach being used by Music Education Hubs to support hard-to-reach schools and provide opportunities for more young musicians.

Measuring impact

Throughout the season, we have been using our 2016-2017 **Theory of Change** to track our progress against a number of outcomes, which feed in to our two overall impact goals:

Young people have increased access to high quality, consistent provision of ensemble music-making

Young people are better equipped with the skills they need to achieve their aspirations



To see the full 2016-2017 Theory of Change – and the updated Theory of Change for the 2017-2018 season, visit our website at www.orchestrasforall.org/impact

We have used a broad range of tools to collect and analyse data from our participants, including a range of quantitative and qualitative surveys, focus groups, interviews, case studies and feedback diaries. All our tools have been developed specifically for our work, in part based on externally tested surveys and scales from Youth Music. We have also continued to work with the Institute of Education and PhD student Lina Tsaklagkanou, who has come to the end of her three year longitudinal study of the impact of the National Orchestra for All this year. Lina has supported with both the design of our tools and the analysis of our data.

We are learning all the time as an organisation how to build the capacity and experience of our staff to effectively evaluate our impact and draw learnings from this. Since January 2016, we've been working with external research partner **Project Oracle**, specialists in supporting youth organisations to produce, use and share high-quality evidence. In 2016-2017, Project Oracle helped develop a programme-specific Theory of Change and evaluation framework for the Modulo Programme, and provided a researcher to support us for four months to work with us to deliver some of our research and evaluation work. The Modulo Programme has since been validated at Standard 1, meaning that our research and evaluation baselines



“ Music offers the potential for enhanced self-efficacy, self-esteem and self-concept, improvements in mood, reduced anger, increased motivation and improved behaviour.
- *The Power of Music (2010)* Susan Hallam

To find out more about the contextual background and academic research into the power of music (and ensemble music-making in particular) on the lives of young people, as well as studies into similar ensemble music-making programmes, visit our website at www.orchestrasforall.org/impact

Young People

Our Outputs in 2016-2017



345 young musicians

Young people aged 11-18 from across all four nations of the UK participated in National Orchestra for All and Modulo Programme activities throughout the year, supported by our team of professional orchestral tutors and pastoral staff.



10 residential course days

Residential courses were delivered throughout the year as part of the National Orchestra for All programme, including four days at our annual Summer Course in Leeds, two days at each of our inaugural Winter Sessions in York and London and two days at the end of season Spring Course in London.



6 workshop days

Four Regional Modulo Meets and two National Modulo Meets were delivered in South Yorkshire, the North West, the West Midlands and London for schools and community groups as part of the Modulo Programme.



over 475 contact hours

We directly delivered over 100 hours of full and sectional rehearsals with our team of professional orchestral tutors, non-musical team building activities with our team of trained pastoral staff and creative composition sessions with professional workshop leaders. Furthermore, we supported music teachers and community music leaders to deliver over 375 hours of ensemble music-making in their schools and communities.



“ Working with musicians of so many different standards to create one amazing sound is something I have really cherished. It's taught me there should be no barriers to playing.

– NOFA member

Our Impact on Young People

Our short-term outcomes focus on developing **musical skills** (after one residential course or one term of the Modulo Programme). These include improved musical ability, musical self-expression, creativity, ensemble skills and music leadership skills, as well as an increased sense of ownership over their own music-making. In the medium- to long-term (after one season), we track the development of **key life skills**, including increased confidence, self-esteem, personal self-expression and non-musical creativity, improved teamwork and communication skills and increased self-efficacy and motivation.

Short-term outcomes

Improved musical ability - *"When [this NOFA member] first came to NOFA he would hardly play during rehearsals and was anxious to put himself forward to play parts. Now he always pushes himself to play music outside of his comfort zone and is very responsive to advice on how to play the instrument."* – NOFA tutors commented on improvements across the season through a series of case studies. We also measured some specific musical skills: 93% of NOFA members who said **improvising** was their biggest challenge said they had improved after the NOFA Winter Sessions. 100% of Modulo musicians said that the Meets were a safe space to try their best, get involved and make mistakes.

Improved ensemble skills - *"It gives them an opportunity to experience orchestral music in a way we can't provide at school"* – Modulo Leaders commented on the programme giving young musicians an authentic experience of playing in an orchestra.

Improved sense of musical creativity - *"I have learnt how to create beauty from chaos"* – 73% of NOFA members felt the NOFA Winter Sessions creative composition workshops helped them feel more creative.

Medium- to long-term outcomes

Increased confidence and self-esteem - *"Whenever you come back from NOFA you're always noticeably different"* – NOFA members in focus groups noted improvements in a range of **social skills** following a season of three intensive residential courses; case studies and focus groups with Modulo musicians show improvements in **self esteem and confidence** by the end of the programme.

Increased motivation - *"It gives them a taste of what we could have if they carried on with it in school time"* – Modulo Leaders commented that taking part in the programme **inspired and motivated** musicians to play in school ensembles. 75% of Modulo Leaders stated that as a result of participation in the Modulo Programme, at least one of their pupils had expressed an interest in taking part in similar activities.

Improved teamwork skills - *"We work as a team because you've got to listen to everyone else, help each other out. If someone sees you struggling a little bit then they'll help you, you'll help them. Yeah, that's definitely teamwork"* – NOFA members commented on how they felt they could rely on other members of the orchestra for help, and orchestral tutors observed young musicians supporting others throughout rehearsals when they saw that a fellow player was struggling.

“ She loves NOFA and it has given her so much confidence. She finds things hard with her dyslexia but in music she seems to happily go over and over her part and can succeed in this. She loves being part of the whole group and comes back buzzing.
- NOFA parent

Music Leaders

Our Outputs in 2016-2017



8 trainee conductors

First year Teach First music teachers completed three workshops as part of the Conductors for Change session across the academic year, covering key ensemble leadership skills such as conducting, planning rehearsals and arranging music for mixed ability ensembles



6 networking sessions

Modulo Leaders were brought together at each for the four Regional Modulo Meets and at the two National Modulo Meets to share their experiences of the programme and of teaching in challenging and under-resourced schools and communities. This included 13 teachers who were joining the programme for the first time this season.



10 accessible arrangements

Five new Modulo arrangements – flexible for any ensemble size with any instruments of any standard – were created based on movements from Mussorgsky's Pictures at an Exhibition and made accessible on the Modulo Virtual Learning Environment for music leaders to use; a further three arrangements and two brand new commissions were created for the National Orchestra for All programme, including **Embers**, inspired by music devised by NOFA members during the 2016 Winter Sessions.



“ It's quite scary getting up to conduct for the first time so to do it in a safe space was great.
- *music teacher and CFC trainee*

Our Impact on Music Leaders

Our short-term outcomes focus on ensuring teachers and community music leaders **know how to deliver high quality music-making opportunities** and have a **wider network to share best practice and get support**. In the medium- to long-term (after one season) we measure changes in music leaders' **confidence in ability to deliver ensemble music-making opportunities** and **job satisfaction** due to reduced isolation – particularly as many of our participants are the only music teacher in their school.

Short-term outcomes

Improved delivery skills and ability to make ensembles accessible - 50-70% increase by end of the programme in the number of CFC participants able to identify young musicians normally excluded from music-making, adjust rehearsals to the additional needs of young musicians and make their rehearsals accessible regardless of financial situation. 75-90% of Modulo Leaders by the end of the season had a clear idea of what they wanted their Modulo to achieve in rehearsals and how to set rehearsal objectives.

Wider networks - *"It's really important to speak to other people and see what they are doing and how they are doing it to improve practice"* – Modulo Leaders explained that taking part in the programme not only helps their musicians work better together, but that the networking opportunities helped them to build their support networks and share best practice.

Medium- to long-term outcomes

Improved confidence in music leadership skills - By the end of the course, CFC participants showed improvements in their levels of confidence in a range of conducting techniques. 71% of the participants felt able to build, cultivate and develop an ensemble and express dynamics in their conducting.

Improved job satisfaction - *"For Newly Qualified Teachers (NQT) it's really important to speak to other people and see what they are doing and how they are doing it to improve practice"* – with 13 new Modulo Leaders joining for the first time, participants commented on the benefits of meeting to learning from the experience of other, more experienced music educators.

“ When the arts are being sidelined and de-prioritised, the Modulo Programme in particular does much to raise the profile of ensemble music-making in schools in terms of the impact it can have on whole school development and whole school culture. The organisation is well placed to support our music teachers often working in challenging circumstances and with limited resources through the Conductors for Change programme.

– Brett Wigdortz, Founder of Teach First

Wider Network

Our Outputs and Impact in 2016-2017



New artistic partnerships

Since Orchestras for All began in 2011, we have been working closely with professional artistic partners to ensure we deliver high quality artistic activities for our young musicians. This year saw us build new partnerships with the **BBC Philharmonic** and London-based **Quest Ensemble** for the delivery of our inaugural NOFA Winter Sessions.



Closer education partnerships

2017 saw further collaboration with teacher training programme **Teach First** as part of the Innovation Unit, helping us support their network of schools across England and Wales and the training of their new music teachers. We also ran a pilot with **Sheffield Music Hub** to deliver the Modulo Programme in the area in order to engage the most hard-to-reach schools. Following a successful pilot, the programme is to be expanded in Sheffield in the 2017-2018 season, with initial consultations underway with other Music Education Hubs and Academy Chains to deliver a similar model. Ian Naylor, head of education at Sheffield Music Hub told us: *"We're excited about the programme's potential to enable young people who might otherwise miss out to experience the vast range of benefits of participation in ensemble music-making."*



Greater sector recognition

For making a sustained contribution to the musical achievement of a significant number of people, the Modulo Programme was shortlisted for **Best Musical Initiative** at the Music Teacher Awards for Excellence in February 2017.



Broader networks

We were invited to attend two international conferences this year: Marianna the 2017 **Culture Summit** in Abu Dhabi in April 2017 and Stuart the **Unlikely Allies** conference in Berlin in May 2017. Both events brought together leaders and social entrepreneurs from the arts, culture and government to address the role the arts can play in addressing some of the great challenges of our time. Marianna and Stuart made a whole range of key new contacts across the arts, culture and music for social change sectors, including El Sistema Greece, Musicians without Borders and music technology organisation Meludia.



Further funding successes

We were delighted to successfully secure over £250,000 of funding from organisations at home and abroad, including key funding from **Youth Music** for the first time since 2014 to enable us to explore in further detail the barriers to accessing ensemble music-making and solutions to overcoming them. New funding for this year includes a substantial two-year grant from the **Paul Hamlyn Foundation** to expand our Conductors for Change programme into a blended training course of face-to-face workshops and online modules in conducting and ensemble leadership skills.

“It's great to see how [Orchestras for All has] developed over the last five years and I've admired their determination to make sure that their targeted programmes reach children and young people who wouldn't otherwise get the opportunity.

- Matt Griffiths, CEO Youth Music

The Future

2017-2020 Three Year Strategy

2017 marks the start of an exciting new chapter in Orchestras for All's journey to ensuring all young people aged 11-18 can access the life-changing experience of making music together. Over the next three years, we will be working to meet three key objectives across all of our work:

- **Broadening the accessibility of our programmes:** delivering impact for a wider group of young people (both in terms of geographical location and specific challenges faced), expanding the genres and approaches of our artistic programme and developing a range of solutions available to help more young people access ensemble music-making, including creating innovative digital solutions
- **Strengthening our organisation:** building greater diversification in our financial model, developing a robust and sustainable organisational structure and testing out new long term strategic partnerships
- **Influencing the sector:** sharing our research into the barriers young people face in accessing ensemble music-making and how to overcome them, and building our advocacy work to better demonstrate our approach and values to the arts, education and social change sectors and to policy makers

Over the coming 2017-2018 season, we will be working to:

- Develop partnerships with organisations to help us open up access to young people facing more complex challenges, including music organisations **Play for Progress** (working with unaccompanied young refugees), **Open Up Music** (SEN/D) and **NYMAZ** (rural isolation), and organisations from outside the music education sector, including **Frontline** (supporting young people in care through training and developing the next generation of social workers)
- Deliver an increasingly diverse and innovative artistic programme, with new partnerships across the UK including with the **Birmingham Contemporary Music Group** and **Scottish Chamber Orchestra**, as well as delivering the West Midlands Modulo Meet at the new **Royal Birmingham Conservatoire**
- Complete the first year of a brand new Conductors for Change programme, trialling four face-to-face training days with mixed ability youth ensembles as well as developing **online modules** covering the key skills to help music leaders deliver high quality, accessible ensemble music-making opportunities
- Design and test a new schools **funding model** for the Modulo Programme in order to bring in a greater level of sustainability and robustness into the programme, as well as further trialling the Music Education Hub delivery model for the programme
- Increase the size of the core staff team to reduce over-reliance on key staff members, including a new Head of Development and Communications and a Team Coordinator, as well as continue to work with external research partner **Project Oracle** to recruit researchers to support our evaluation strategy
- Initiate conversations with organisations in the sector regarding longer term strategic partnerships
- Continue to test our **evaluation framework** and share our findings with the sector

We have worked closely with our staff team to evaluate our first **Theory of Change** from 2016-2017 and develop a new framework to underpin all our work for the coming season. Visit our website at www.orchestrasforall.org/impact to see the full document.

See our work in action

2017-2018 will see us travel further around the country than ever before – with residential courses, workshop days and training sessions planned from Devon to Edinburgh supporting young musicians and music leaders from schools from all four nations of the UK.

Find out where and when we'll be in your area by visiting www.orchestrasforall.org/events or by contacting the Programmes Team at info@orchestrasforall.org or on 0207 267 4141.



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