



# **Bristol Music Trust Bristol Music Education Partnership**

**Phase 2 'non-music organisations' research for  
SOUND SPLASH Youth Music Musical Inclusion Programme**

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## 1. Background: the Sound Splash network

The Sound Splash network, led by Bristol Music Trust (BMT) through Colston Hall Education, is a network of organisations working with (or wanting to work with) children in challenging circumstances (CCC). The network covers Bristol, South Gloucestershire, Bath and North East Somerset, North Somerset and Somerset. They have come together through a Youth Music funded programme, Musical Inclusion, to address gaps in music provision for CCC and to improve effective practice and outcomes for these young people (YP).

BMT is one of 27 such organisations across England who are funded to deliver the programme. They are expected to:

- **build networks** of music organisations working with CCC
- **work with regional and local strategic partners** – including [DfE-funded music education hubs](#)<sup>1</sup> (many led by music services who are part of local authorities), and Arts Council bridge organisations<sup>2</sup>, and across a range of agendas and forums – to share knowledge and learning and feed into national strategy and policy
- as well as this strategic work, there is a small delivery strand involving **developing pilot projects** along with (non-music) partners working with CCC ‘that best meet the needs of children and young people in the area and the outcomes of those who work on their behalf’. These fall into two areas:
  - **‘Cold spots’** work focuses on ‘areas where there are limited opportunities available for CCC to access high-quality music making opportunities that progress their musical, social and educational development’.
  - **‘Breakthrough’** work ‘supports new and emerging organisations and/or practitioners to deliver short-term activities to work with YP primarily in CCC (depending on the needs of the area), and explores how they can be supported’ to explore new ways and ideas to engage with CCC, develop their expertise and experience, and contribute towards developing effective practice.

In both cases, needs have been identified through the knowledge and experience of partners in the network<sup>3</sup> who have submitted proposals to BMT and the Sound Splash steering group, and projects have been assigned funding and developed in response.

## 2. Why and how was the research carried out?

The Sound Splash network wanted to understand how they could best engage with non-music organisations in the next phase of their work: from initially ‘getting on their radar’; to demonstrating their suitability for working with their C&YP and delivering the outcomes they

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<sup>1</sup> The hubs covering the Sound Splash network areas are led by: **Bristol Arts & Music Service; Bath & North East Somerset Music Service; Somerset Music Service, North Somerset Music Service** and **South Gloucestershire Music Service**.

<sup>2</sup> In the South West, the bridge organisation is **Real Ideas Organisation**. It has produced a valuable [‘Intelligence Gathering Report’ as part of its bridge role](#), which outlines key issues for the sector in the changing landscape and would be useful reading to accompany this report. Another, updated report is to be issued this year.

<sup>3</sup> See previous research report: **Initial ‘snapshot’ research into ‘Cold Spots’ for Youth Music Musical Inclusion programme, May 2012**

needed; through to getting work in place through partnership working, contracts, commissioning or other method.

Jacqui Haigh, Musical Inclusion Programme Manager at Bristol Music Trust, contracted Anita Holford, of Writing Services – a writer, researcher and communications practitioner specialising in community music and music education – to conduct the research. They agreed that there would be two parts to the research:

***Telephone interviews with music organisations in the network:*** to get contact details of the ‘potential partner’ non-music organisations identified in the previous research, and to find out what they’ve learned are the best ways of engaging with these organisations. The results of these interviews is summarised as a ‘Key points’ document in the Appendix.

18 music organisations were contacted, of which 13 were interviewed. These included strategic partners (those overseeing the development of the programme) and delivery partners (those delivering cold spot and breakthrough projects) and others who were part of the network but not currently involved in strategy or delivery. See Appendix A for a full list of those interviewed and also those who weren’t reached.

***Telephone interviews with non-music organisations, based on four question themes (these were developed further from the original questions, as the conversations progressed):***

**Current work in music (or arts)**

Whether they’re currently working in music and if so who with

**Awareness of outcomes music can deliver**

Awareness of the benefits of participation in music-making, and the potential outcomes  
Specific examples of music making a difference to young people, locally or nationally  
Awareness of available music programmes/projects locally  
Understanding of difference between participatory music and music therapy

**How do you assess needs and procure services in response?**

**How could we work with you? What would be the best way to:**

Get on your radar to be considered for contracts/commissions  
Demonstrate how music can help you deliver your outcomes for C&YP  
Demonstrate the suitability of the organisation/practitioner to work with your C&YP eg skills in working with/ understanding of the client group  
Establish a working relationship or partnership  
Do you have any concerns or information you need to have before considering exploring a working relationship?

**Are there any other individuals in your organisation, or organisations, we should be talking with?**

42 non-music organisations were contacted, of which 18 agreed to interviews and one provided information by email. These included contacts from local authorities (eg those working in Family Intervention, Targeted Youth Support, Fostering and Adoption, Virtual School for LAC), voluntary sector (eg those working in housing, learning, homelessness, disability), and education (from alternative education contacts in schools, to a PRU). See page Appendix A for a full list of those interviewed, and also contacts who weren’t reached. Jacqui Haigh has a full set of interview summaries.

## 3. What were the findings?

### 3.1. Organisations' current work in music

Most of those interviewed (12 out of 18) were using music in their work in some way or had done so recently. Eight 'buy in' the work, two deliver using their own staff, and one refers actively and has a partnership with an arts/music organisation. Only one has formally commissioned work that includes music (Bristol Children and Young People's Services – [Youth Links](#)).

Of the other six, four mainly referred and had little direct involvement in music work, one had no experience of music at all, and one had experience in previous work but not in her current post.

Six were actively interested in finding out how they could use music work further and were identified for follow-up: Jacqui Haigh was given details of the conversation and/or an email introduction was made.

### 3.2. Their awareness of the outcomes music can deliver

#### 3.2.1. Awareness of the benefits of participation, and the potential outcomes

It was clear that practitioners knew that music was a 'good thing' for the YP they worked with and listed an average of three benefits unprompted. One person listed ten, and one person didn't suggest any.

12 rated themselves as between 7-10 on a scale of 1-10 (where one was 'have no understanding of the benefits'), or were clearly well informed although they didn't rate themselves. Two didn't mention any outcomes during the conversation.

The most frequently mentioned was engagement, and it was usually the first they mentioned. Some practitioners *only* identified this outcome, saying it was the main purpose of their music work.

<i>Outcome</i>	<i>Number of people this was mentioned by<sup>4</sup></i>
Engagement	12
Confidence	10
Self esteem	7
Academic achievement/attainment/ Learning outcomes	7
Raised aspirations/ambition	5
Progression into work /	4
Sense of direction	
Sense of belonging	3
Self expression	2
Social development	2
Personal development	2
Enjoyment/fun	2

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<sup>4</sup> The numbers are reported as very soft indicators only as we chose to use an 'open' question for this theme. In some cases, people may well have known more outcomes but didn't list them.

Each of the following were mentioned by one (not the same) person: Happiness / Positive attitudes / Resilience / Increased attendance at school-reduced absenteeism / Sense of achievement / Team work abilities / Improving outcomes in life / New experience / Commitment / Adjusting extreme behaviours / Skills development / Stepping out of themselves / Ability to cope.

For many of the interviewees, although they were able to list at least one outcome, their descriptions came across as a little vague, and only two people gave an anecdote relating outcomes to the particular story of a young person. This might suggest that they would find it hard to advocate for music work to colleagues and budget holders who would expect a strong case to be made, with clear links to value for money and impact

**RECOMMENDATION:** Helping people you're already working with – as well as musicians and music organisations themselves - to advocate music work more clearly will improve awareness of outcomes, as well as help new and emerging practitioners or those with less experience in this area. Possibilities could include creating a video presentation and a short briefing sheet transcript, alongside a longer more rigorous document with links to evidence, examples and case studies (this was a suggestion from one of the interviewees). This could be posted on network members' websites and used in their presentations to non-music organisations.

### **3.2.2. Awareness of music programmes/projects available locally**

Overall there was relatively low awareness of the range of local/regional organisations involved in music with young people. Two couldn't give any examples and many only mentioned Colston Hall Education / Remix.

Colston Hall Education/Remix was mentioned by half of the interviewees; Basement studios by four people, and SuperAct and Drake by two people.

Organisations that were given one mention each, were: Trinity, Bristol Arts & Music Service, Somerset Music Service, Hi Road Studios, Bath Festivals, Riverside Youth Hub facilities (Bath), Alfonse Touna, Sul'art (Bath), Studio 5 (Kingswood Estate), Kids Company, Action Track.

*"I'd really like to know more, I'd like to know what's out there."* Virtual Head.

*"I didn't know this sort of work existed, didn't know it could work for my kids – there's obviously a gap there."* Alternative Education lead in a school.

*"I've found it hard to find music projects [in Bristol, except Colston Hall]."* Family Intervention Team.

None of the interviewees was able to give examples where music had made a difference to the lives of young people – either within or outside their local area.

**RECOMMENDATION:** See recommendations further on re: making information about music opportunities available online and by email.

Another important theme that emerged was a lack of awareness amongst many that this was a specialist area of practice, supported by highly skilled, experienced practitioners. Those with less experience of working with musicians and music organisations (but even some who had

experience) felt that this area of work was more about individual musicians who ‘happen to have’ these skills and this experience.

One senior person in a local authority drew a distinction between ‘youth music organisations’, which she defined as those focused on young people but using music as a tool; and ‘music organisations’ focused on music, with an interest in young people. It appeared (although this would need further investigation) that she saw the latter’s role more in terms of progression into jobs in music, rather than delivering non-musical outcomes:

*“Youth music organisations are focused on young people but use music as a tool, a way of engaging young people ... But we’re probably missing out on music organisations ... I think sometimes young people’s ambitions are stifled [and their progression] if that is the only engagement with those organisations. Anecdotal and research information I’ve read shows that if they can be involved with professional music organisations, they can increase their ambitions and see more progress ... There’s a tendency for adults to say music doesn’t give you good job prospects ... but in Bristol, it’s a really creative city ... [although] making it a good hobby is good in itself, particularly if it engages with you, gives you self-esteem and skills, connects you with your peers and others... We could do more in the future to make that link between YP’s hobbies and interests, into apprenticeships and work.” Youth Service.*

**RECOMMENDATION:** Find means to raise profile of the network as ‘specialists in music inclusion’ (not just including ‘youth music organisations’ as defined above) eg by consistently using these or similar terms in your communications, and through other evidence-based advocacy (see Section 3.4).

### ***Specific examples of music making a difference to young people, locally or nationally***

None of the interviewees were able to give tangible examples of the difference music had made to a group of young people or an individual.

Although of course it is not their job to be able to advocate/articulate these examples, it is an interesting finding because again, it points to a gap in easily-available examples, and in practitioners’ ability to advocate music eg to budget holders.

### ***Understanding of difference between participatory music and music therapy***

The majority (all except two) were well aware that music therapy was distinct from other types of music activity with young people including participatory music-making.

## **3.3. How do they assess needs, and procure services**

### **3.3.1. Assessing needs**

Services for young people provided by local authorities are in a state of flux due to the decommissioning of local authority youth services and contracting out to voluntary sector organisations (eg in Bristol) and also the changes from universally available youth services, to ‘targeted youth support’ for the most vulnerable (eg in Bath & Somerset).

This hasn’t necessarily affected the process in place in relation to the young person – as one interviewee who had gone through the process said, *“the assessment process is the same.”*

For Youth Services, the starting point is relationship building on an informal level. For more targeted short-term interventions for the most vulnerable (eg through charities or local authority services targeting high risk young people) the formal assessment process starts straight away. Either way, there is a formal assessment process of each young person's needs.

*"Young people get referred to us, they come to generic sessions and youth workers build up a relationship with them. They then pick up on any issues that come out."* Youth Service.

*"We have robust assessment systems – 18 factors to look at the needs of a YP holistically."*  
Targeted Youth Support.

As well as assessing a young person's situation in relation to the service provided (which could include a range of areas such as level of risk, family history, health, social presentation, feelings about self) it will usually include specific questions relating to interests and aspirations, which might encompass music<sup>5</sup>.

This will be followed by some form of support plan, and monitoring of the outcomes:

*"We record young people's development in a pack given to the YP. We measure outcomes according to their commitment to an activity, changes they're making in their lives, whether they've gone on to access other services or opportunities. Each YP has a support worker, and they work with the YP on a support plan, and an outcomes monitoring tool. They're regularly assessed based on different elements, such as confidence, coping. If there's a gap, that would trigger a referral to something the young person is interested in, based around personal development, confidence, etc."* Homelessness charity.

If music is identified as an interest, and the young person is not accessing music, then the organisation will try to find a route for the young person into music. This can be a proactive process – eg through referrals – or very passive and vague but in itself doesn't lead to contracting an organisation or paying for a young person to attend an activity (although two contacts mentioned they would do this for a limited period for a young person).

Where contacts were responsible for specific areas of work, eg training or community projects, then their answers focused more on contracts for a programme of work for a specific group of people, either through a programme they might already have, or by applying for funding.

Some local authority departments are now delivering (or about to deliver) the [Troubled Families Programme](#) which will involve them buying in services according to the needs of those families. The programme is 'payment by results' – which local authorities are trialing in other areas of their provision, eg Children's Centres – so the same approach would apply to subcontractors.

### **3.3.2. Procuring services**

Although many said that they tend to refer YP to organisations which have funding already in place, rather than paying for provision, various forms of relationship were possible even with some of these organisations, if needs are identified and their outcomes can be met:

- **specific grants** from a charity or even a LA team (eg BANES Targeted Youth Support have a 'Future Fund' of up to £5k, others have 'positive activities' funds, although these may not exist from April)
- **core budgets** – one charity said *"we have funds available and several types"*

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<sup>5</sup> See the Department for Education website section on the [Common Assessment Framework](#) used to assess C&YP's needs, including sample forms for download.

- **holiday activity or ‘family fun day’ budgets** – eg Fostering and Adoption teams run activities for foster carers and/or looked-after children, to support YP, and provide respite for carers; disability charities often run fun days and are looking for all sorts of music providers for these
- **bursaries for individual YP to attend** – this was mentioned by one Fostering and Adoption team interviewee as a way to pay for provision – it’s an alternative to the week long summer residentials the team provides
- **NEET or high risk YP engagement project budgets** – eg one FE college funds music work in two ways: as part of their *16-18 NEET engagement projects*, a non-qualification 4 week course; and as part of the *14-16 unit* for YP who have been excluded from both schools and PRUs. Learning Partnerships West runs *Foundation Learning* and other programmes which require a less formal process. For these sorts of projects, there may not be a formal process:  
*“There’s no formal process, most of procurement is through someone being recommended to us, or one of our team know someone, or someone we’ve worked with in the past.”*
- **joint funding applications**
- **in-kind support** (Rose Richards, Service Manager in charge of Youth Links mentioned premises, volunteers, introductions):  
*“Quite often an organisation might approach me as a funder. But there are opportunities to work together that don’t involve money – using our premises, getting volunteers ... I wonder whether something could be worked on about how organisations could work with us in this way? And of course there’s our bridging and brokering role ... so if an organisation has experience with LACs, tell us about them and we’ll put them in touch with more LACs!”*
- **schools [pupil premium](#) budgets** (targeted to looked-after children, service children and those on free school meals)
- **[alternative education](#)** (in the case of schools) – practitioners need to be approved on the Council’s framework of providers: Colston Hall Education is the only music provider currently approved. One teacher was very keen to advocate the music work she’d included in her alternative curriculum (through Colston Hall Education) to other schools.
- **music curriculum/tuition budgets** – perhaps particularly Academies in economically disadvantaged areas, although this has obvious challenges. One head of music said that these usually have good facilities (eg music tech), and budgets for music, but no-one to deliver, as a result of reducing the music curriculum and staff to focus on English and Maths. This leaves a ‘cold spot’ particularly for pupils who are not yet excluded but who struggle with conventional schooling:  
*“They [senior leadership] don’t make any link at all between music and results ... there’s a huge thirst for it .... I can see huge gaps in how they can engage students and totally transform their attitude to school and help them meet the five grade A-C standards.”*
- **Pupil referral unit budgets, including music curriculum:** *“Music isn’t something we can deliver ourselves, and is becoming increasingly important for us. Kids get it. It’s something that really interests them. I’m passionate about pushing it... The main need is 1-1 tuition... Some of our kids, they’re used to failing ... the way they handle that is ... it’s easier to misbehave, than to try. So if you put them in pairs or groups, it’s tough. You have to do 1-1 first.”*
- **Sub-contracted work through those commissioned to deliver Youth Services eg Youth Links in Bristol:** Organisations commissioned to deliver Bristol Youth Links youth service<sup>6</sup>

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<sup>6</sup> BRISTOL YOUTH LINKS CONSORTIA:

- **North, North Central, Inner City, South West and South East** = Learning Partnership West (lead), Barnardo’s, 1625 Independent People, TBG Learning .

are in a state of flux so interviewees were unable to be very clear about procurement processes.

*“The priority for service managers is making sure delivery on the ground is right, they don’t have time to meet everyone at the moment.”* Learning Partnerships West.

Learning Partnerships West are currently asking interested parties to fill in an ‘expression of interest’ form (provided to Jacqui Haigh and available on request), but this is only for those who have passed the Pre-Qualification Questionnaire stage of the Council’s procurement processes. However, they, like others in the consortia, also have other programmes of work where funding may be available to deliver specific outcomes.

### 3.4. How could the Sound Splash organisations work with them?

#### 3.4.1. Demonstrating skills, knowledge and fitness for purpose

As part of both this question and the next, the conversations also explored how interviewees assess people or organisations wanting to work with the young people they’re responsible for.

Most said that the main method is a quality conversation: the ability to advocate in a conversation is critical:

*“It’s that initial conversation that’s important, they get to discuss and understand the needs of the YP, the difficulties they might expect, and you get to understand the skills of the provider.”* Local Authority targeted youth support team.

*“Initially when [it landed on my desk], I didn’t think it would work. I thought, we’ve got some really tough guys here, music will not work with them ... My initial conversation with Siggie convinced me to try it. He was willing to work within our framework ... he was convincing ... One question I always ask is, do you mind being told to fuck off? Those conversations with providers are really important, you get to understand where they’re coming from and vice versa.”* Alternative education lead in school.

*“It’s good to know when a practitioner spends time preparing, is proactive in contacting you ... you get a sense of someone being receptive to the things you’re asking, and also if they’re asking the right questions, trying out ideas, asking, ‘do you think this would work with your YP?’”* LAC team.

*“We have a conversation to understand their ethics, approaches, understanding, training ... want to hear from individuals that have that balance of skills – I’ve had people who have great activity skills but can’t deal with bad behavior ... YP may swear, turn up drunk, etc, we may not expect you to work with them but how you deal with that is important and I will ask questions so I can assess that.”* Youth Service team.

Those who refer often have formal procedures, depending on the level of vulnerability. A young person may be risk assessed to ensure they are suitable for the provision, as much as the provision is suitable for them; then they will meet the provider along with their person advisor and or attend a first session. In some cases, young people will always have a support worker with them when they attend an activity; in other cases not.

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- **East** = Creative Youth Network (lead provider); Bristol Playbus
  - **West** = Creative Youth Network (lead), Kidsco
  - **City-wide** = Bristol Drugs Project, Brook, Off The Record, 1625 Independent People, The Prince’s Trust, Family Centre for Deaf Children

There are also changes to Family Intervention services in Bristol, currently at tendering stage, see the [Commissioning Plan](#)

One person said that one of their main concerns was whether an activity was adequately staffed: more staff are needed for certain groups of YP (there will be an agreed ratio).

All were ideally looking for people who had both the knowledge of the needs and challenges of the particular group of young people, the personal qualities, and the experience and skills to work with their clients. A number were unaware that some musicians/music organisations could offer all of these; some felt that it was a case of ‘trial and error’ with providers. One or two felt it was their job to explain the challenges facing the young people to anyone working with them (they didn’t think a musician/music organisation would have an understanding of the client group); and some felt it was their job to manage the behavior and support the young person, rather than expecting the musician to have any part in this:

*“The main need is 1-1 tuition, ideally with musicians who can understand that these young people will behave in challenging ways, why, and how to handle it.”* PRU SENCO lead.

*“With some of the people we’ve used, everything looks great on paper and they make all the right noises but you get there and think, you have no clue how to work with these YP. It can be as basic as, not expecting a child of a particular age to sit still for two hours, but it can also be about our YP, recognizing they may not have had positive experiences of adults, and as a result have a negative image of themselves, which we have to take care not to reinforce. We’re not expecting them to manage behavior exactly (we have sessional workers) ... but our YP have suffered trauma, have attachment difficulties... We are looking for people who are not only skilled in their field but also able to engage with YP who may have challenging behavior or aren’t able to respond to the usual way of working.. Being reflective and able to adapt – not being afraid to deviate from the original plan.”*  
Fostering & Adoption team.

**RECOMMENDATION:** This is a controversial area, but the network could consider a means of outlining to commissioners and practitioners the areas of skills, personal qualities, understandings and abilities that musicians working in musical inclusion have/should have – create with the help of someone who specializes in music inclusion and in training (eg Mark Bick, Phil Mullen)? This could be made available to music organisations, to help them with their own CPD and self-assessment, as well as non-music organisations, to help them commission appropriate practitioners. This would also feed in to the training and CPD opportunities that the network may be developing, and that are being developed nationally.

### **3.4.2. Getting on the radar, being considered for contracts/commissions, and establishing a working relationship**

#### **Keeping in touch by email or enews**

*“If a provider has got something happening, tell us. I’m happy to get information by email and we’ll generally have YP we can refer.”* Targeted Youth Support team.

*“Email is the best way of getting information to me. It ensures it’s in a format that I can send out to foster carers in a big mailout.”* LAC team.

**RECOMMENDATION:** The Sound Splash network could provide an enews service for members, developing a database of interested non-music organisation contacts (start by contacting those interviewed to ask if they'd like to be added), and sending information about regular services/opportunities (to which people can refer) as well as spotlighting, over time, individual organisations, specialisms, and communicating the values and expertise of the Musical Inclusion network as a whole.

### **Keep in touch and network – but don't expect work to happen straight away**

*"It could have taken me several years before we do a full on piece of work [after starting discussions with a potential partner]. It takes time to get funding, but it's also about getting a strong baseline between the two organisations, getting to know the estates, having the right circumstances. Sometimes it comes together more quickly than at other times – if you already have that experience and integrity in the two organisations – but the time has to be right and the condition."* Housing Association.

*"Your network develops over time ... it's not something that happens overnight. You have to be proactive, turn up, be reliable."* Youth Service.

Learning Partnerships West said it was important for people to network with their managers for each area of Bristol, and their teams of engagement workers, who build up networks themselves and share information in team meetings – so even getting in touch with one of them will be helpful.

One person mentioned that attending training for non-music organisations is useful, as it's a way of meeting informally, having conversations to assess 'fit' between organisations, and also often working together in activities.

### **Present your offer and evidence at team meetings – or invite people to your own events**

Many interviewees mentioned attending team meetings as an effective way to communicate with them, and to reach a number of staff at the same time. One interviewee also mentioned that they'd like to be part of the network – other non-music organisations may also be interested.

One interviewee said she found 'showcase' events useful – short events to show what you do, perhaps a screening of a DVD made by young people.

**RECOMMENDATION:** See previous recommendation about tools for communications and advocacy (p6). A video could be used for this and/or a slideshow/PowerPoint. It's critical that music organisations and musicians can advocate their work and outline their offer clearly. Some will be very experienced in this, others less so. Network members may find it useful to hear from experienced practitioners eg Colston Hall Education, how they do it, what they present, how they present etc.

**RECOMMENDATION:** Find a way for the network to keep in touch with some of these organisations face to face – eg run a specific networking event (sell it on the basis of meeting their peers too, not just music organisations) and invite them to be part of the network.

### **Provide opportunities for people to see your work or trial it through tasters**

Many people mentioned that taster days or workshops were a good way of getting work

started, and enabling YP to feel they can try something out.

*“They can start off with a small project, eg with a budget of £3/£400, [we can] make something happen for that quite quickly, and see what the outcomes are ... [then for a long-term project] It would take two years before it’s embedded a change, two to three years on some of the most difficult estates.”* Housing Association.

*“Free taster sessions are good, it helps [us] assess the delivery and response from YP.”*  
Targeted Youth Support team.

### **Make it easier to find music opportunities for young people eg online**

Interviewees suggested a central website and making sure opportunities/organisations are listed on existing websites for young people/young people’s services eg in Bristol, the [Go Places Do Things](#) website run by the Council. The latter is soon to be developed into a ‘Virtual Youth Service’ and before that, they will be developing an area for professionals with resources.

*“I wouldn’t know where to begin to look for music ... maybe there should be a website that suggests all the music provision – it could be a national website, and then you look under your area and under the type of activity the young person is interested in.”* Targeted Youth Support team.

*“I find it hard to find music projects.”* Family Intervention Team.

*“When we last did research with young people ... one of the areas they most wanted information about was music and arts ... yet one of the lowest volumes of information on Go Places Do Things was from arts and music organisations ... It’s one of the key things YP said, we don’t know what’s going on and how to access it ... If there’s one way music organisations could influence and promote their services, and in fact reach commissioners, it would be through the website ...”* Youth Service.

*“[The Go Places Do Things] that’s a REALLY important place to list your opportunities.”*  
Training/learning organisation.

*“If a group of YP really wanted to do a music project, we would do, but that hasn’t happened.”* Homelessness charity.

**RECOMMENDATION:** Sign up to the Go Places Do Things website (or similar in other counties) and provide information regularly. Contact the team to see if you can provide information for professionals. Make sure you are listed on all similar websites that reach young people and those working with them.

### **Make sure websites show your track record and experience very clearly – and include easy-to-find and easy-to-read read evidence: your own, and national/international evidence**

*“I will also use Google to find out what’s around for YP, as the need arises. We use the internet a lot as an organisation, look up projects to see if what they’ve done matches with what we need. I’ll definitely look at evaluation reports on people’s websites.”* Housing Association.

The following comment also reinforces the earlier recommendation about supporting non-music and music organisations to advocate more clearly:

*“[Music organisations] seem to compartmentalize stuff: provide all the evidence to one funder and forget to share it with another! They won’t routinely say, when we worked with this group and these challenges/circumstances, we achieved x in x months, so [they] probably need some increased skills around sharing their evidence.” Youth Service.*

### **Provide short, easy to read, briefings for non-music organisations that ‘make the case’**

*“I’d be interested in a resource that said, this is how music can make a difference, and break it down into headings eg learning, opportunity, interaction, speech, language, communication, social, confidence ... and we could signpost people [families] to it.” Disability charity.*

*“If we wanted to do a bit of work around, for example, parent alcohol awareness, or wanted to pay for cognitive behavioural work, I would build a case and take it to my manager. If a young person would benefit from music it would be the same, I would have to make the case.” Family Intervention team.*

*“Music providers need to help me to make explicit the link between engagement with music and attainment [so he could make the case to budget holders].” School head of music.*

One Virtual Head in particular remarked that foster carers lack awareness of the benefits, but when they’ve experienced it, they can become valuable advocates. They could be reached via Fostering and Adoption teams.

**RECOMMENDATION:** Provide short, evidence-based summaries based around specific areas of local authority work/groups of young people, that outline musical inclusion work with CC, gives evidence to make the case, outlines possible packages, costs and how to access. Consider approaching charities you want to work with to see if they produce fact sheets [eg for YP, families] and develop some together?

### **Consider whether accreditation will add value to your offer**

Offering accreditation is also important, but this varies. Some didn’t mention accreditation; some would include music work in their own accreditation model (ie wouldn’t expect music organisations to offer); for others eg Alternative Education it would be essential.

BANES council have their own accreditation for YP, the ‘Skill Me Up’ awards – short programmes where YP get an award at the end.

One youth worker said that in her experience, the musicians they’ve employed, and the young people, find Arts Awards too demanding so they don’t deliver them despite being trained:

*“The young people don’t want to do something for a long time ... it’s the time factor for the YP and staff ... we work with large numbers of YP with a wide range of issues, we never focus enough on one thing for that long. The music projects could, but ... the staff we have are good at doing the work with YP but struggle with things like ... writing up and recording doesn’t come naturally, they’re more hands on. But we’re aware those outcomes are really beneficial.” Youth Service.*

## **3.5. Further gaps that interviewees identified**

Somerset: 'low level' (ie Level 1) music courses to refer YP to. *"We're always looking for level 1, pre-GCSE provision."* Identified by Targeted Youth Support Team.

Bristol: local provision: *"[The] young people [we work with] struggle to go anywhere not in their immediate neighbourhood. They are worried about the YP they might come across in other areas, but feel confident in their own patch. They need things in their own locality. "We couldn't get her down to Colston Hall again, it was too much for her. If it had been in her local youth centre that would have really helped."* Identified by Family Intervention Team and also by Headteacher, children in care – in this case, more to do with foster carers' difficulties in transporting lots of children around to different things.

Bristol: ongoing provision: *"My frustration is, they get provision together as and when they get funding, so it's not consistent or ongoing."* Identified by Family Intervention Team.

Bristol: earlier intervention: *"It [Colston Hall Education provision] was too much for them [they couldn't sustain attendance], they were almost past that stage. If instead we'd dealt with people on the fringes of getting into trouble, just starting to get involved with the criminal justice service, that might be better."* Identified by Family Intervention Team.

Disabled C&YP with complex needs: Include information about facilities for C&YP with complex needs eg in Bristol, changing facilities in Colston Hall, and hoists. *"I know there are hoists available in Bristol that we can ask for, but we'd need to get them to the place we're going."*

Disabled C&YP: Advice for organisations on funding: *"It's [expensive] to hire Drake and respite days are already expensive because of the need to pay for one nurse per child per day... we haven't considered a joint funding bid before."*

### 3.6. Contacts requiring follow-up

Following is a summary of those individuals who have specifically asked for further contact (information about these has already been provided to Jacqui) or indicated there may be potential for further discussions. A full set of summaries of interviews, has been provided separately to Jacqui Haigh and these should be referred to before further contact is made.

For all other interviewees not listed below, it will be worthwhile contacting them to ask their permission to add them to an emailing list for future information about opportunities for their YP, and about the work of specialists in Musical Inclusion (stressing that they will not be bombarded with sales information!).

\* = information already provided to Jacqui for follow-up.

#### **BRISTOL**

**\* Rose Richards, Service Manager, Youth, Play & Outdoor Education, Bristol Youth Links/Children and Young People's Services, Bristol City Council**  
*Suggested various ways she could help including brokering relationships within the Council, and providing venues.*

**\* Pippa John, Headteacher, Children in Care, Bristol City Council**  
*Very keen on music, involved in Sing Up via Myrtle Theatre Company and has a group of 10 foster carers who are advocates of the arts as a result of their experience. Disappointed that she hasn't*

*been able to develop further projects, has various ideas including a Virtual School choir, Making Music Saturday, organisations taking part on One Big Fun day for foster carers at start of summer holidays, and involvement in Children's University and with VISTA, contracted out social work pilot looking at ways of working 'differently'.*

**\* Nick Sutton, Head of Music, City Academy, Bristol**

*Covering for maternity leave, concerned about the reduction in music in schools, particularly academies in the most disadvantaged areas. They have equipment, and often budgets, but reduced music (and arts) staff – and YP who are most in need of music as a way to engage in school. Interested in being part of the network. Is on the music leaders advisory group for Bristol's Hub. Specifically, he has budget for music work in this school (although leaves in June) – already works with Colston Hall Education and a number of other providers.*

**\* Duane Chappell, Director of Inclusion, Henbury School (Alt Ed)**

*Developed an Alternative Education diploma (Alternative Inclusive Multi Agency Educational Diploma, AIMED), which included Colston Hall Education work. Had her views about music's value transformed as a result and now an enthusiastic advocate, happy to be a spokesperson for what music has done for her C&YP. Interested in exploring ways of working with the network strategically – ie lots of schools in Bristol now follow her model of inclusion, and she trains them ... she can advocate music inclusion work to schools potentially.*

**Bristol City Council Area Prevention and Commissioning Managers**

*– suggested by Linda McLaughlin, Family Intervention Worker, that you present to them at a team meeting. Delivering Troubled Families programme. Contacts are: Jane Griffiths in North Bristol, Alison Findlay Central Bristol and Lindsey Dowdell South Bristol. Line manager is Michele Farmer, Service Manager, Learning Partnerships.*

**Karen Black, Community Team Manager, Bristol Drugs Project**

*Included in this list not because interviewee expressed a specific need, but because there was a low awareness of music's potential, or music organisations available (although grassroots workers are likely to know more). Worth presenting to a team meeting (which she mentioned would be a way to get on their radar).*

**SOMERSET**

**\* David Kennedy, SENCO teacher, The Bridgewater Centre (PRU)**

*Needs musicians for 1-1 tuition, ideally who are skilled in working with vulnerable pupils with challenging behavior.*

**Becky Brown, R2K co-ordinator, Family Placement Team, Fostering and Adoption, Bath & North East Somerset Council**

*Provides holiday activities with two aims – respite for foster carers, outcomes for C&YP. Includes week-long residential. Would consider music providers although has small budget therefore amount of YP that could be included and how many staff they would need to provide and also transport/distance would be factors affecting decisions.*

**Sally Hill, Community Empowerment Officer, Knightstone Housing – and her colleagues**

*Part of team covering specific estates in Somerset, North Somerset, Bristol, some of Gloucestershire. Has funds available and several types – at the moment is particularly interested in exploring music work with service families which she sees as a cold spot. Has a long-term relationship with SuperAct. Match-funding and things that have a legacy will be more appealing.*

**Learning Partnerships West: Bristol Team Managers:**

*Mentioned by Suzanne Willis, Business Development Manager. Says that may not yet be ready to move forward on things but worth contacting and keeping in touch. Organisations will need to complete an 'Expression of interest' form in order to be considered for work.*

*Adam Carter [acarter@lpw.org.uk](mailto:acarter@lpw.org.uk) (Adam has met with Duppy of Hi Road Studios and is supportive of their development aims); Anna McCarthy [amccarthy@lpw.org.uk](mailto:amccarthy@lpw.org.uk); Angela Crossley [acrossley@lpw.org.uk](mailto:acrossley@lpw.org.uk)*

*Web manager (send info) Jake Clarke [jclarke@lpw.org.uk](mailto:jclarke@lpw.org.uk)*

## **SOMERSET/BRISTOL**

### **\* Penny Schofield, Knightstone, Bristol and Yeovil Foyers**

*Wants to speak about a specific Youth Music bid: training musicians to work with vulnerable young people.*

## **CROSS COUNTY**

### **Ruth Butcher, Care Team Leader, Jessie May Trust**

*Would consider non-specialist musicians, alongside specialists in disability (Drake), for Family Fundays. Non-specialists could provide participatory activities for the rest of the family.*

### **Kath Fryer, Parent Support Worker, Cerebra**

*Asked for contact details for the network for future reference. Has worked with Drake and wants to do more music work, particularly for events for families.*

## Appendix A: Full list of contacts

Area	Music organisations	Non-music organisations <sup>7</sup>
BRISTOL	<p>Siggy Patchitt, Programme Co-ordinator, <b>Colston Hall Education</b></p> <p>Rhiannon Jones, <b>Trinity</b></p> <p>James Hutchinson, Programme Director, <b>Creative Youth Network</b></p> <p>Andy Gleadhill, Head of <b>Bristol Arts &amp; Music Service</b></p> <p>Simon Preston, <b>Hi Road Studios</b>; Darren ‘Duppy Beatz’ Lynch-Burton, <b>Hi Road Studios</b></p> <p>Sandra Manson, Youth Media Co-ordinator, <b>Knowle West Media Centre</b></p> <p>Troy Tanska, <b>Basement Studios</b></p> <p><b>Contacted but not reached:</b></p> <p>Sandra Barefoot, Visible Thinking (<i>appointments made but were postponed</i>)</p> <p>Hannah Clewin, Gathering Voices</p>	<p><b>LOCAL AUTHORITY</b></p> <ul style="list-style-type: none"> <li>• Rose Richards, Service Manager, <b>Youth, Play &amp; Outdoor Education, Bristol Youth Links/Children and Young People’s Services, Bristol City Council</b></li> <li>• Linda McLaughlin, <b>Family Intervention Worker, ASB Team, Bristol City Council (Troubled Families)</b></li> <li>• Pippa John, <b>Headteacher, Children in Care, Bristol City Council</b></li> </ul> <p><b>VOLUNTARY SECTOR</b></p> <ul style="list-style-type: none"> <li>• [BYL] Bristol Drugs Project, Karen Black, Community Team Mnger</li> <li>• [BYL]* Suzanne Willis, <b>Business Development Manager, Learning Partnership West</b></li> <li>• [BYL] Thomas Dunn, <b>Youth Involvement Worker, 1625 Independent People</b></li> <li>• Ruth Butcher, <b>Care Team Leader, Jessie May Trust, Kingswood Foundation Estate</b></li> <li>• Rachel Hazell, Project Worker, <b>BASE Sexual Exploitation project/Safe Choices project, Barnardos</b></li> </ul> <p><b>EDUCATION</b></p> <ul style="list-style-type: none"> <li>• Nick Sutton, Head of Music, <b>City Academy, Bristol</b></li> <li>• Duane Chappell, <b>Director of Inclusion, Henbury School (Alt Ed)</b></li> <li>• Annie Rowley, Curriculum Manager, <b>South Bristol Skills Academy, City of Bristol College</b></li> </ul> <p><b>Contacted but not reached:</b></p> <p><b>LOCAL AUTHORITY</b></p> <ul style="list-style-type: none"> <li>• michelle.farmer@bristol.gov.uk Service Manager, Learning Partnerships CYS Education Strategy (also outdoor ed, home to school travel)</li> <li>• Peter deBoer Youth Worker with responsibility for disability / Bristol Youth Links 0117 907 7767 peter.deboer@bristol.gov.uk</li> <li>• Bristol Play Day</li> <li>• Young People’s Substance Misuse Team Bernie.Chinnock@nbt.nhs.uk – 0117 73425729 – via Karen Black, Bristol Drugs Project</li> <li>• YOT – via Karen Black, but no contact</li> </ul> <p><b>VOLUNTARY SECTOR</b></p> <ul style="list-style-type: none"> <li>• [BYL] Play Bus, Ruth Cornish, Manager</li> <li>• Simon Newitt Off The Record – <a href="mailto:simon@otrbristol.org.uk">simon@otrbristol.org.uk</a> - via Karen Black, Bristol Drugs Project</li> <li>• Poppy, Community Empowerment Officer Bristol, Knightston Housing, Bristol – via Sally Hill (see Somerset)</li> </ul> <p><b>EDUCATION</b></p>

<sup>7</sup> Contact details are supplied in interview summaries (which have been provided to Jacqui Haigh), or in the table, where interviews haven’t been conducted. Where contacts were provided by non-music organisations (rather than original list supplied by music organisations), these are noted in the table. **Yellow highlight = requires definite follow up**

		<ul style="list-style-type: none"> <li>• Cotham School - Ben C campbellb@cotham.bristol.sch.uk (<i>said would respond by email</i>)</li> <li>• Chipping Sodbury School - (<i>interview cancelled/rescheduled</i>) tracey.ball@chippingsodbury.school.com</li> <li>• Springfields School – Andy F AFurniss@springfields.wilts.sch.uk</li> <li>• St Matthias Park PRU – Val Neel val.neel@bristol.gov.uk</li> <li>• Bristol Hospital Education Service - <i>spoke to administrator, said Curriculum Co-ordinator is Sylvia.aldrich@bristol.gov.uk</i></li> </ul> <p><b>Not contacted:</b> <i>Reason for non contact were: to avoid bias (eg too many schools); contacts provided too late in research ie by non-music organisations who were interviewed; or couldn't find specific person to speak with.</i></p> <p><b>LOCAL AUTHORITY</b></p> <ul style="list-style-type: none"> <li>• Area Prevention and Commissioning Managers and Extended Services Area Managers - Jane Griffiths and Peter Bentley in North Bristol, Alison Findlay and Caroline Donald in South Bristol and Lindsey Dowdell and Rachel Rodgers in East/Central Bristol – via Linda McLaughlin, Family Intervention Worker</li> <li>• <a href="mailto:Trish.hudson@bristol.gov.uk">Trish.hudson@bristol.gov.uk</a> - responsible for VISTA, contracted-out social work pilot, looking at ways of working 'differently' – via Pippa John, Virtual School Head</li> </ul> <p><b>VOLUNTARY SECTOR</b></p> <ul style="list-style-type: none"> <li>• Learning Partnerships West: Bristol Team Managers: Adam Carter acarter@lpw.org.uk Anna McCarthy amccarthy@lpw.org.uk Angela Crossley acrossley@lpw.org.uk Web manager (send info) Jake Clarke jclarke@lpw.org.uk</li> <li>• Community Resolve (<i>contact details needed from Visible Thinking</i>) [BYL] Learning Partnership West - Adam Carter, SW Bristol contact</li> <li>• [BYL] Barnardos ? contact relating to Bristol Youth Links project</li> <li>• Learning Difficulties Partnership Board – Alistair Henderson</li> <li>• Shelter</li> <li>• St Georges</li> <li>• Off the Record www.offtherecord-banes.co.uk</li> <li>• Laura Welti, Bristol Disability Forum laura.bristoldef@gmail.com 0117 914 0528 –<i>not a provider?</i></li> <li>• 'Ideal' community action group, Hawks (hidden harm), Southernbrooks - via Thomas Dunn, 1625,</li> </ul> <p><b>EDUCATION</b></p> <ul style="list-style-type: none"> <li>• Heather Beach <a href="mailto:beach@cityacademy.bristol.sch.uk">beach@cityacademy.bristol.sch.uk</a> - heads up Children's University, accredits out of school learning, VISTA (see above) keen on getting their LAC on this</li> <li>• BBA school – Chris Davies cdavies289@bba.bristol.sch.uk</li> <li>• Fairfield school – Tim Meehan tme@fairfield,bristol.sch.uk</li> </ul> <p><b>* [BYL] = Bristol Youth Links:</b>  <b>North, North Central, Inner City, South West and South East</b> = Learning Partnership West (lead), Barnardo's, 1625 Independent People, TBG Learning .  <b>East</b> = Creative Youth Network (lead provider); Bristol Playbus  <b>West</b> = Creative Youth Network (lead), Kidsco  <b>City-wide</b> = Bristol Drugs Project, Brook, Off The Record, 1625 Independent People, The Prince's Trust, Family Centre for Deaf Children</p>
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<p><b>BATH &amp; NE SOMERSET</b></p>	<p>Louise Betts, Learning and Participation Manager, <b>Bath Festivals</b></p> <p>Rainer Dolz, Head of <b>Bath and North East Somerset Music Service/hub</b></p>	<p><b>LOCAL AUTHORITY</b></p> <ul style="list-style-type: none"> <li>Becky Brown, R2K Co-ordinator, <b>Family Placement Team – Fostering and Adoption, Bath &amp; NE Somerset Council</b></li> <li>Tracey Pike, Youth Officer, <b>Youth Service, Keynsham Bath and North East Somerset</b></li> <li>Head of Virtual School Michael_gorman@bathnes.gov.uk - via Becky Brown (<i>emailed responses</i>)</li> </ul> <p><b>Contacted but not reached:</b></p> <p><b>LOCAL AUTHORITY</b></p> <ul style="list-style-type: none"> <li>Alex_Morris@bathnes.gov.uk - YOT/Compass</li> </ul> <p><b>EDUCATION</b></p> <ul style="list-style-type: none"> <li>Colin Cattanach, Head, The Link school, specialist behavioural school, The_Link@bathnes.gov.uk - via Becky Brown, above</li> </ul> <p><b>VOLUNTARY SECTOR</b></p> <ul style="list-style-type: none"> <li>James Walton, Bath Youth for Christ admin@bathyfc.co.uk – via Tracey Pike</li> <li>Humphrey Payne, Mentoring Plus (<i>spoke to office who said he was right person to contact</i>) humphrey.payne@mentoringplus.net www.mentoringplus.net</li> </ul>
<p><b>NORTH SOMERSET</b></p>	<p>Stuart Wood, Director, <b>b-creative</b></p> <p><b>Contacted but not reached:</b> Mark Traygo, North Somerset Music Service/hub</p>	<p><b>Contacted but not reached:</b></p> <p><b>VOLUNTARY SECTOR</b></p> <ul style="list-style-type: none"> <li>Neil Willis, Alliance Homes Neil.willis@alliancehomes.org.uk</li> <li>Michelle Cleary, Our Way Our Say Michelle.cleary@hotmail.co.uk (interview cancelled/postponed)</li> </ul> <p><b>LOCAL AUTHORITY</b></p> <ul style="list-style-type: none"> <li>Stuart advised it was best not to speak with LA contacts: they drawing away from youth services, very much in transition. Stuart doesn't know who runs YOTs and Richard Blows (service leader strategy &amp; improvement, NS Council, and director of b creative) is difficult to get hold of.</li> </ul>
<p><b>SOMERSET</b></p>	<p>Lerato Dunn, Education and Training, <b>SuperAct</b></p> <p><b>Contacted but unable to speak until April:</b> Joanna Whitehead, Somerset Music Service/hub jwhitehead@somerset.gov.uk</p> <p><b>Email exchange with Anita and Jacqui from:</b> Catherine Beedell, freelancer employed by Somerset Music Hub Catherine Beedell postmaster@cbeedell.plus.co.uk employed by Spaeda Arts Education -</p>	<p><b>LOCAL AUTHORITY</b></p> <ul style="list-style-type: none"> <li>Susie Figg, Personal Advisor, <b>Targeted Youth Support Team, Somerset Council</b></li> </ul> <p><b>EDUCATION</b></p> <ul style="list-style-type: none"> <li>David Kennedy, SENCO teacher, <b>The Bridgewater Centre (PRU)</b></li> </ul> <p><b>VOLUNTARY SECTOR</b></p> <ul style="list-style-type: none"> <li>Sally Hill, Community Empowerment Officer, Somerset West, <b>Knightstone Housing</b></li> <li>Penny Schofield, <b>Knightstone, Bristol and Yeovil Foyers</b></li> </ul> <p><b>Contacted but not reached:</b></p> <p><b>LOCAL AUTHORITY</b></p> <ul style="list-style-type: none"> <li>Targeted Youth Support Bridgwater – Richard Strange</li> </ul>

	<p><a href="http://www.spaeda.org.uk">www.spaeda.org.uk</a> alice@spaeda.org.uk</p>	<p>rstrange@somerset.gov.uk 07740641004 (<i>was off until 11 March</i>)</p> <ul style="list-style-type: none"> <li>• Kat Brooklyn Targeted Youth Support Team KBrooklyn@somerset.gov.uk - via Susie Figg</li> <li>• Tom Whitworth, YOT, twhitworth@somerset.gov.uk 07877 565512</li> <li>• Sandra Bishop Somerset Leaving Care team SXBishop@somerset.gov.uk</li> </ul> <p><b>VOLUNTARY</b></p> <ul style="list-style-type: none"> <li>• Joe Heley, Minehead Eye joeheley@minehead-eye.co.uk 01643 703155 <i>Scheduled interviews a number of times but always cancelled</i></li> </ul> <p><b>Not contacted:</b></p> <ul style="list-style-type: none"> <li>• Tone Leisure [sp?] – run leisure facilities for County Council – via Sally Hill</li> <li>• Children’s Centre, Norton Camp – via Sally Hill</li> <li>• West Somerset Community College Minehead</li> <li>• Bridgewater College</li> </ul> <p><i>- both mentioned by Susie Figg, re need for lower/entry level music courses see interview notes – Jacqui agreed to follow up.</i></p>
<b>SOUTH GLOS</b>	Richard Jones, Head of <b>South Gloucestershire Music Service/hub</b>	<p><b>Not contacted:</b></p> <ul style="list-style-type: none"> <li>• EMTAS (Ethnic Minority and Traveller Achievement Service), South Gloucestershire</li> <li>• Head of Integrated Children’s Services, South Glos</li> </ul> <p><i>(Richard wants to speak with these first, and hopes to get a list from them of orgs working with CCC)</i></p>
<b>CROSS COUNTY</b>	Anna McGregor, Programme Manager, <b>Drake</b>	<p><b>Kath Fryer, Parent Support Worker, Cerebra</b></p> <p><b>Contacted but not reached:</b></p> <ul style="list-style-type: none"> <li>• Hayley Pert, Cerebral Palsy Plus office@cerebralpalsyplus.org.uk</li> <li>• Rachel Grant, Programme Manager, Participation Project, Children’s Society, based in Marksbury. rachel.grant@childrenssociety.org.uk – works in Bath, NE Somerset, Somerset – via Tracey Pike, see above.</li> <li>• Children’s Hospice South West – mentioned by Ruth Butcher, Jessie May Trust, re music skills training for nurses</li> </ul>

## Appendix B: Key points, interviews with music organisations

### 1. Introduction

As the first part of the Phase 2 research, we spoke with 14 organisations involved in the Musical Inclusion programme either as strategic partners, or delivery organisations. The aim was to find out:

- which non-music organisations working with children in challenging circumstances (CCC) they were working with
- could we contact these people to take part in the telephone research
- what they've found to be the most effective ways of engaging with these organisations – from getting on their radar, to securing work/partnerships

Those who took part in phone interviews were:

- **BRISTOL:** Siggy Patchitt, Programme Co-ordinator, **Colston Hall Education**; Rhiannon Jones, **Trinity**; James Hutchinson, Programme Director, **Creative Youth Network**; Andy Gleadhill, Head of **Bristol Arts & Music Service**; Simon Preston, **Hi Road Studios**; Darren 'Duppy Beatz' Lynch-Burton, **Hi Road Studios**; Sandra Manson, Youth Media Co-ordinator, **Knowle West Media Centre**; Troy Tanska, **Basement Studios**
- **BATH & NORTH EAST SOMERSET:** Louise Betts, Learning and Participation Manager, **Bath Festivals**; Rainer Dolz, Head of **Bath and North East Somerset Music Service/hub**
- **NORTH SOMERSET:** Stuart Wood, Director, **b-creative**
- **SOUTH GLOUCESTERSHIRE:** Richard Jones, Head of **South Gloucestershire Music Service/hub**
- **CROSS COUNTY:** Anna McGregor, Programme Manager, **Drake**; Lerato Dunn, Education and Training, **SuperAct**;

The organisations are all at different stages in their levels of engagement with non-music organisations. Only one has gone through a formal commissioning process (Creative Youth Network); although one has successfully completed the process of becoming an approved provider on Bristol City Council's Framework for Alternative Education (Colston Hall Education/Bristol Music Trust). For most, the model is still to offer a service/project that they have already secured funding for, initially. Some (eg Trinity) work on a purely referral basis – ie they secure funding, and the organisations working with CCC refer young people (YP), for free.

In terms of outcomes-based delivery, most arts/music organisations have become used to this, particularly those who have a participatory/community/educational remit, but music services/hubs are less experienced in this area.

### 2. Ways to raise awareness and get work

#### Being clear about your values

**Be clear why you want to work with these young people** - does it meet your organisation's mission and values, and why do they need and want what you offer? Concentrate on what you're really good at and don't try to bend to meet funding requirements.

*"Our main model concentrates on meeting young people's needs, making sure that meets our organisational needs, and then demonstrating that's an effective way of working to people who will fund it..."*

**Be upfront about values and ethos** and discuss this – "*Sort out your values at the start*" - make sure there's shared understanding and shared values.

#### Invest in networking and relationships

**Attending seminars, events, meeting** where the commissioners/partners are likely to be, meeting someone, getting contact details, following up.

**Embed your organisation in the community** – attend/get a place on youth forum boards, neighbourhood steering groups, [neighbourhood partnership](#) meetings, sector specific partnerships (eg adult care, older people, learning disabilities, [young people into work](#))– you can always ask to give a presentation at these. Go to school assemblies, have stalls at community events. Also wider, get onto city-wide and region-wide boards.

*“We go to strategic meetings, even if they may seem boring ... we’re part of Voscur, go to Children and Young People network meetings. I did outcomes training with Voscur which was about an organizational approach, not how to get funding, and it helps you genuinely understand what outcomes model is being applied.”*

**Develop relationships with grassroots workers** ... get a small project underway and then they influence up for more funding – this works best for some organisations, however ...

**Work can come through a number of layers** - sometimes through Heads of Service. For one organisation it’s driven by young people finding out about them, telling their friends and those who work with them.

**Having a strong relationship with one worker** through who you can secure work, and who can advocate for you is good, but a weakness when they move on.

**Attending training for practitioners working with C&YP** – even if it’s not completely in your remit - for networking, as well as to pick up skills and understanding. One person identified a need for these workers to up-skill in how they can best support musicians when they’re working side by side with YP.

**Use the contacts you already know in the local authority (LA)** – eg someone in one dept may well know exactly the right person for you to talk to in another. A starting point for Hub leaders in music services is to talk to your equivalent in the relevant departments (from ethnic minority and traveller service to school improvement to children and young people’s services). You don’t have to have a definite ‘ask’ or ‘offer’ – you could simply ask them to give you an overview of the CCC landscape within the council and outside it in the voluntary sector.

**Maintain the relationship** even if isn’t leading to anything yet, or after a project has ended – ie informal/personal approach - send information that might be of interest, results from evaluation, or more traditional marketing approach – eg including on newsletter list.

*“It’s taken a long time ... probably a year of lobbying and conversations with this social housing provider, to get a relatively small amount of money.”*

**A relationship may not lead to a contract**, but to other opportunities eg to work on a joint funding bid, and secure work through that route – although only one organisation mentioned this.

**There are a complex range of relationships that are termed partnerships – be sure you’re clear about the terms:**

*“[In this partnership it’s] an acknowledgement of common ground we share and a mutual demonstration of your understanding and professionalism in that area. Then a recognition of your mutual expertise and specialism and how that’s beneficial in terms of young people’s expressed needs, and a good fit to meet those with the other organisation. What doesn’t work is when organisations get together to apply for funding. That’s an expedient relationship to impress partners and get funding.”*

**Most importantly, get a real understanding of their needs, the outcomes they’re looking for** – read, research, find out, ask them. Eg for Alternative Education – look at PHSE curriculum and then frame your communications around those outcomes.

*“Our initial position with a housing association was, this is a worthwhile thing, would you like to support? They said, we’d like to, but we need things that will solve our issues and outcomes, so if you can prove you can deliver some of that we’ll take it seriously. You have to propose you can do something to solve the issues they face. It’s a business conversation, it’s not like a conversation with a funder.”*

## Hone what you offer around customers

**Be flexible** – be prepared to demonstrate what you can do, eg offer a pilot, tailor something for their YP.

**Build plenty of time into your project for set up, relationship-building** – particularly if it's new territory for you.

**Being linked to an accreditation or qualification** is important – even if you and the grassroots workers in the organisations are more interested in the wider outcomes, as mentioned above. They will need to justify to those in charge of business/finance, or to Ofsted - and qualifications 'sell' your offer to these more strongly (eg in schools – Heads of Music say it's helpful to have accreditation eg Arts Award to sell to their SMT in securing money. Arts Award well thought of in Bristol schools). Schools and parents in particular are very interested in 'GCSE equivalency'.

## Develop a range of communications and ways to demonstrate you can achieve outcomes

**Marketing information needs to be clear in terms of what they're buying and what they'll get** – not just general information about the activities you **could** do, but what the package would look like, how much it would cost, what they would be buying for how long for what potential outcomes. Talk in their language and about their outcomes.

**Be very clear and upfront about finance** – frame your offer in terms of spend per young person – particularly for schools, alternative education, etc, as that's how budget holders are increasingly looking at this. Use tables showing cost per child, and differences according to group size (eg one child = £x, 2 =, 10 = etc). Schools may be comparing with what it would cost **them** to provide but they're not comparing like-for-like (eg costs outside the main budget, overheads etc) – for comparison, you may need to outline the 'actual' cost for a school to deliver in-house. See sample sheet at end.

**Use traditional marketing methods too** eg leaflets, websites, enews - include summary of what's on offer, what the outcomes are, and quotes from participants/ partners, links to evidence from other people if you don't have your own. Being able to send someone a DVD or link to a film on YouTube including YP's voice helps. Yet, you may find that some just want the facts ...

*"I asked them (schools, inclusion) what would be useful for them to see, and they said 'cost, how much per child, and accreditation equivalency –that's all, because that's the language Ofsted and parents understand.'"*

**Other face-to-face marketing methods are useful eg open days, taster sessions** – to attract YP and their workers (largely for referrals rather than funding but can be a starting point for relationships). Go where people already are, rather than setting up a separate event they have to get to.

**Portals for tenders** - make sure you're signed up to these, most tenders are huge but there are smaller ones - keep an eye on what's coming up – it will also help you to keep informed of what's going on/needs in your area.

**Demonstrating outcomes** – make it a central part of all your work. BMT partners are about to use a new system, SUBSTANCE; Creative Youth Network use FOCUS. SUBSTANCE tracks each individual YP, progress they're making, 'distance travelled etc'.

*"We've hard on worked on monitoring and really demonstrating the value of what we do [and it's paid off]. All of those who have contracts with Bristol Youth Links have contracts and outcomes targets, we need to be able to understand the outcomes they're looking for, and to show that, eg 'we can meet those Level 3 targets' – to talk their language. We evaluate every activity ... using a grid evaluation, it's built into cost of session, all team expect it and stay after each session to do it."*

**Being able to show high retention rates and pass rates stats** also important. Showing how music is effective in engagement of YP in a positive activity. Retention rate is a powerful selling point and arts/music can improve this probably more than other interventions.

**Do something with your data - present clear arguments.** Although ...

*“There’s definitely an understanding with everyone working with these young people: they get it, they know that any activity that engages young people is important in terms of their outcomes. It’s easy to convince them it’s worth doing. But it’s the **added-value in terms of what makes their SMT/finance/business manager say yes** ... [eg] with schools convincing them that added accreditation is worthwhile and showing them a plan of what that means, how YP will be encouraged to reflect and evaluate on their own work – once you can talk to people on that level, they quickly see you are using the language they understand, it’s easier. We need to convince them it’s not just good, it’s really worthwhile because we can give them all that other stuff [beyond engagement] – **achievement and progression.**”*

**Use national, international evidence to support your case:**

*“A lot of these organisations are not really aware of the proper impact of some of this work. They’re aware it’s a positive thing to do but beyond that, they’re not aware of the hard outcomes. It’s been helpful to point them in the direction of national evidence to strengthen the case, like Cultural Learning Alliance, Imagine Nation study, and others. I filtered it for them and did a digest at proposal stage ...”*

**Tell young people’s stories** – or better still, get them to (in person, or on video). Not only where they were ‘at’ at start of project, then where they are at end, distance travelled, but also the views of family, support workers, school. To give a real sense of the difference it makes in an individual’s life.

*“We publicise our success stories, talk about what YP have done, present case studies when necessary, and it’s very important to talk about the journey, and how success is measured in different ways for different YP. Make YP aware of and recognise their journey and then they talk about it too.”*

**Work closely with local community to evidence impact** of work. Eg find out from local police force, how much does antisocial behaviour and crime reduce when your events are on?

### 3. Getting and agreeing the work:

**Only one of the organisations interviewed has gone through a strict commissioning process** – most have been contracted to provide a service or project, often short term. So far, payment has been after an agreed number of sessions/outputs or a project end, rather than ‘payment by results’.

**Going in with a funded project first is the most common method** - getting an ‘in’ through delivering and funding a project – so they see the difference it can make, understand how you work, etc.

**A number of organisations (eg Trinity, Creative Youth Network, SuperAct) are working in this way through referrals** – ie they have a programme or project that they’ve already secured funding for, and are engaging with non-music orgs purely for referrals but not for funding.

**Going through the commissioning process or the process to be an approved provider (eg on the Alternative Education Framework) is very time-consuming but worth it** in terms of income and opportunities it opens up, but also having the info and experience for future commissions, and it’s a good kite mark.

**Recognise what’s achievable and what’s not and be clear to your partners what you can and can’t provide** – eg in terms of accreditation, Bristol Music Trust (BMT) found that they needed to assess YP half way through the project, and let commissioners know if some pupils won’t get the accreditation.

**Keep the dialogue open throughout** – build in time to talk regularly and discuss, question, reflect:

*“Don’t try to rush things through ... question the outcomes and explain the reasons why, and keep your planning as a working document. We do a planning form, it’s a working document, and we readdress it every other month. It’s a constant evaluation of your work, reflecting on your practice.”*

## 4. Challenges:

**Unlocking budgets** - lots of enthusiasm amongst non-music organisations working with CCC – happy to partner/refer if you come with funding in place - but unlocking their budgets is a challenge, getting them to see how their different funds could be used for music, to deliver the outcomes needed.

**Changing the habit of thinking in short term where music organisations are concerned** – people get used to this way of working - short term, one-off projects. A year is a ‘long-term project’ for many – but often as little as a half term. They may well re-contract, but rare to have a long-term strategic approach.

**Moving organisations on from this point ie once funding/subsidy runs out** – eg BMT/Colston Hall Education schools and alternative education work – after BMT funding has run out, one school has asked BMT/Colston Hall Education to have a pared-down involvement – provide approved musicians, and payments go through them, but low management costs, no kit, no evaluation. **Encouraging people to pay for referrals** - would be a next-step but only one of the organisations working in this way mentioned this as being considered.

**PRUs are now on the alternative education framework** in Bristol – they themselves are ‘providers’ and are hiring own musicians, more cheaply than going through BMT/Colston Hall Education (who are the only music providers on the framework). There has been no ‘middle process’ of developing their capacity to do this, developing the workforce, getting them connected to appropriate musicians.

**Finding time/budget to develop relationships, network, research needs and funding is time-consuming** – particularly for organisations who existing on project funding with no core funding. Also, when referrals dry up, you tend not to invest as much time in the relationship and it can also dry up.

**The work with these YP is time consuming** – needs to be tailored, needs to respond to changes eg YP not turning up, not engaging ... build in time for reflecting, adapting.

**The work with some of these YP is challenging and practitioners may want to know if your musicians are ‘up to it’**. You will need to describe the wider training and skills they may have (including behavior management), the approaches they may take and the effect that has, the impact music can have in behavior management..

**Progression routes for young people, after they’ve been involved with your work** – how do we identify and signpost?

**Long-term impact difficult to demonstrate** – how to measure long-term impact over time – not only limited (eg tracking studies) because these YP characteristically are difficult to track, chaotic lifestyles, wouldn’t keep in touch anyway, and even sharing information across partners is tricky.

**Tenders are too big for most music orgs** - and often not all can be delivered by a music organisation. It makes sense for this reason, and for wider benefits, to join up with other organisations to be able to bid. However, developing those relationships and building trust is time consuming and there’s no guarantee it will pay off – you may not get the tender

**Keeping in touch as a network informally** – one practitioner asked for a bi-monthly get together, coffee and chat, rotated around the city *“For young people’s sake, there’s less money, and less going on, it’s important that we stay in touch and help each other.”*

### A note on schools:

**BMT/Colston Hall Education see schools as being biggest potential because they are more responsible for outcomes for individual pupils needing alternative education** – they are increasingly deciding how much money to spend per student and what will work, not just a case of giving responsibility to the PRU

**Bristol schools have Heads of Inclusion, often the Assistant Head (Inclusion)** – only one of interviewees (BMT/Colston Hall Education) mentioned these as potential commissioners for alternative education, but they have found approaching some to be very fruitful. **Heads of Music** are the initial point of contact for smaller projects eg transition week, targeted workshops for specific groups of YP who are struggling in school.

**Alternative Education Framework for Bristol** – was critical for BMT/Colston Hall Education to go through the process of becoming an approved provider on this framework – all LA funded alt ed projects can only use organisations on this Framework. BMT/CH is the only music provider.

## Appendix C: Sample sales document for commissioners (logo/branding removed)

# Different Class

## Colston Hall's Alternative Education Programme for KS3 & 4

*"I do a couple of things every week and to be honest this is the only thing I do that I look forward to"*



## Different Class Accreditation

Colston Hall's Alternative Education Programme, **Different Class**, is a term-based project for KS3&4 students at risk of exclusion. Using a Music-Based Mentoring approach, it aims to facilitate musical, personal and social development of young people at KS3&4 who are in challenging circumstances by re-engaging them with formal education, training, or employment through alternative musical activities.

*"I have seen a marked improvement in his emotional self; he is more resilient and resourceful, seeking answers to self-set questions and less prone to bouts of frustration. His social interactions dramatically improved as the sessions continued and are being sustained."*

- Referral Agency Learning Mentor

The course is accredited through the National Open College Network (NOCN) at level 2 and successful completion will result in a level 2 Award\*. Courses can be extended to four terms, in order to raise the qualification to a Certificate.

The project aims to achieve the following outcomes:

- Improved attitude to learning and confidence in academic achievement
- Increased resilience, including in relation to emotional health and well-being
- Improved creative, expressive and musical ability

\*A 2-term course is required for the completion of an Award

## NOCN Units

### Term A:

Unit Title: Understanding the Use of Digital Sampling Techniques  
for Composing and Producing Music

Unit Level: Two

Credit Value: 6

GLH 48

NOCN Unit Code: LK1/2/QQ/009

QCDA Unit Reference Number: J/500/5154

### Term B:

Unit Title: Discovering Music

Level: Two

Credit Value: 3

GLH: 27

NOCN Unit Code: LF1/2/QQ/001

*QCDA Unit Reference Number: J/502/2021*

### Term C:

Unit Title: Using Acoustic Recording Techniques

Unit Level: Two

Credit Value: 6

GLH: 48

NOCN Unit Code: LK1/2/QQ/010

QCDA Unit Reference Number: R/500/5156

### Term D:

Unit Title: Composing Lyrics

Unit Level: Two

Unit Credit Value: 4

GLH: 30 NOCN

Unit Code: LF5/2/QQ/054

QCDA Unit Reference Number: Y/601/5777

### Or:

Unit Title: Sound and music production

Unit Level: Two

Unit Credit Value: 4

GLH: 30

NOCN Unit Code: LE4/2/QQ/135

QCDA Unit Reference Number: Y/602/2289



## Accreditation breakdown/Course cost

Course Length	OCN Units	QCF Credits	Qualification & Level	GCSE Equivalency	Number of Learners	Cost per Course	Cost per Session	Course Cost per Learner	Session Cost per Learner
1 term (6 x 2.5 hr sessions)	1	6	Nil	Nil	1	£xxx	£xxx	£xxx	£xxx
					2	£xxxx	£xxx	£xxx	£xx
					3			£xxx	£xx
					4			£xxx	£xx
					5	£xxxx	£xxx	£xxx	£xx
					6			£xxx	£xx
					7			£xxx	£xx
					8			£xxx	£xx
					9	£xxxx	£xxx	£xxx	£xx
					10			£xxx	£xx
2 terms (12 x 2.5 hr sessions)	2	9	Level 2 Award	1 x C Grade	1	£xxxx	£xxx	£xxxx	£xxx
					2	£xxxx	£xxx	£xxxx	£xx
					3			£xxx	£xx
					4			£xxx	£xx
					5	£xxxx	£xxx	£xxx	£xx
					6			£xxx	£xx
					7			£xxx	£xx
					8			£xxx	£xx
					9	£xxxx	£xxx	£xxx	£xx
					10			£xxx	£xx
3 terms (18 x 2.5 hr sessions)	3	15	Level 2 Award	1 x C Grade	1	£xxxx	£xxx	£xxxx	£xxx
					2	£xxxx	£xxx	£xxxx	£xx
					3			£xxxx	£xx
					4			£xxx	£xx
					5	£xxxx	£xxx	£xxx	£xx
					6			£xxx	£xx
					7			£xxx	£xx
					8			£xxx	£xx
					9	£xxxx	£xxx	£xxx	£xx
					10			£xxx	£xx
4 terms (24 x 2.5 hr sessions)	4	18	Level 2 Certificate	1 x B Grade	1	£xxxx	£xxx	£xxxx	£xxx
					2	£xxxx	£xxx	£xxxx	£xx
					3			£xxxx	£xx
					4			£xxxx	£xx
					5	£xxxx	£xxx	£xxx	£xx
					6			£xxxx	£xx
					7			£xxxx	£xx
					8			£xxx	£xx
					9	£xxxx	£xxx	£xxx	£xx
					10			£xxx	£xx

