

Music Passport

Final Report

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1 Introduction

This is the final evaluation report on the Music Passport Programme, submitted by CAPE UK to Youth Music. It has been preceded by interim reports, both formal written reports and informal face-to-face reports to the project steering group.

In this final report we have taken a narrative approach, telling the story of the project - as much as is possible - in a chronological form. It so happens that the greatest successes of the project emerged during its final year. Consequently earlier parts of this report may come across as more downbeat than is representative of the project as a whole. For this we apologise and encourage readers to persist until the end!

1.1 Project background

The Music Passport programme was set up by Youth Music, initially as a national pilot project intended to operate in three areas of England. However, the two other potential hosts withdrew from the project and the resources were instead concentrated on Leeds.

There the project was realised through three centres; a secondary school fed largely by neighbouring primary schools (though also drawing pupils from a large number of other primary schools); a secondary school drawing pupils from across the city, often with very small numbers coming from any one school; a local authority music centre based, on Saturdays, in a school on one of the largest housing estates in Leeds with a record of low uptake of cultural activities.

In each of these centres, secondary age pupils (in project terminology called 'Routefinders') were recruited and trained ready to work with primary age pupils (known as 'passport holders') as mentors and collectors of information concerning the musical interests and aspirations of passport holders. It was intended that this information would be transmitted to the secondary school music departments in order to inform their music offer to the pupils transferring to them, and to improve extra-curricular music opportunities.

It was intended that 'Routeplanners'— adults who would support the Routefinders in their planning, and supervise their delivery of sessions with Passport holders - would also be recruited in each centre. The initial plan was that Routefinders would work with a group of primary school pupils through their year 5 and 6, and that the relationship would continue when they transferred to year 7 in the high school.

Each centre, or cluster, was supported by a freelance co-ordinator appointed by Artforms. These co-ordinators were managed by a member of the Artforms staff. (By the third year of the project, the co-ordinators, the project manager and a freelance consultant with a project recording brief operated as 'Team Passport', sharing and co-ordinating their experiences and inputs.) The project was overseen throughout by a Steering Group comprising: the director of Artforms; the head of music services in

Leeds; the Passport project manager; a representative of the evaluation team¹; and the project commissioner from Youth Music, the organisation that had provided the entire budget for the programme.

1.2 Evaluation brief

CAPE UK was commissioned by Youth Music to evaluate the Music Passport Project. The evaluation brief put out to tender by Youth Music stated that *'the primary role of Routefinders is to pass information about passport holders (the YEAR 5 pupils) on to designated adults in schools (Routeplanners) and to the fieldwork co-ordinator assigned to each of three clusters in which the pilot will take place. It is assumed that the information thus gathered will inform the development of the music offer made available by or through schools and other agencies in the future'*.

The evaluation plan agreed between Youth Music and the evaluators therefore focussed substantially on the stated intention that the project would provide a means of collecting, processing, and transmitting to secondary school music departments information about the musical interests and aspirations of primary schools pupils.

The original evaluation plan identified the following issues for exploration.

- The recruitment of schools, Routeplanners, Routefinders and passport holders
- The training of Routefinders by consultants and by Routeplanners
- The retention of various participants for the duration of the project
- The capture of information by Routefinders
- The capture of information through technology
- The transmission of such information to Routeplanners, fieldwork co-ordinators and secondary school teachers
- The responses to the expressed needs and aspirations of passport holders
- The impact on the various stakeholders in the programme
- The capacity of the model to be self-sustaining after the initial pilot investment by Youth Music.

1.3 Evaluation methodology

This has been a formative, qualitative study, generating data from a range of participants at specific stages of the project, in order to feedback recommendations to the project team based on the interim findings from these data. This report is the final, summative conclusion of the evaluation process. The evaluation sample aimed at

¹ Youth Music sought a formative element in the evaluation, that emerging findings would inform the on-going development of the project. This may have created a conflict of interest, with the evaluation team becoming involved with the project management while also being charged with evaluating that management.

typicality across the project, and the sampling strategy was purposive – seeking to gather perspectives from as broad a range of participants as possible. In some cases there was a smaller group of participants in one part of the study than others, leading to some imbalance in the numbers of evaluation participants between the three cluster groupings, however we have endeavoured to maintain balance in terms of the relative sample size from within each cluster. Passport holder sample groups (primary school children) were selected by the teacher for participation in the evaluation at the point of each visit, following our request to include a range of abilities and personalities in each group of 5 children. This resulted in different children being chosen each time.

Our sample sites initially comprised two primary schools from each of Clusters A and B (each of which were working with four primary schools), and their associated high school Routefinders, the lead primary teachers at these schools, and the lead teachers in each high school. When Cluster C began activity we added the after-school activities at the host primary school, the Saturday club at the music centre, and the summer school activities.

As the project progressed it was not always easy to retain contact with the same individuals at each evaluation point, and the opportunities to visit sessions to observe were not always easy to schedule within the proposed timescales. Therefore the nature of the sampling process became more opportunistic within each cluster, resulting in a larger number of individuals feeding into the evaluation over the lifetime of the project, but less opportunity to track individual narratives.

Data collection methods

The evaluation process involved the generation of data through two main methods; observation, and interviews with project participants. Observations were made of Routefinder training and preparation sessions, and of delivery activities in primary schools involving Routefinders with passport holders. Interviews were conducted with passport holders (aged between 8 and 11 years), Routefinders (aged between 13 and 16 years), teachers in both primary and secondary schools, project co-ordinators, and the project manager.

Observations were conducted by visiting activity sessions, making notes during the session to ascertain the range and timings of activities, the delivery styles, any problems and any achievements, and to highlight mood, body language of participants and the nature of interactions. More detailed notes were made afterwards to draw out overall observations of the reception given to the activities in each context.

Data from adult interviews was generated using semi-structured interviews, using interview schedules based on research questions relating to the evaluation themes.

Interviews were conducted face to face, or in exceptional cases by telephone. In order to minimise the demands on professional staff, interviews were kept to 30 minutes, as much as was possible. All interviews were recorded to enable the capture of rich data, and were summarised for analysis.

Data from the young evaluation participants was generated using a less formal approach, but also based on a semi-structured interview method. Rather than individual or paired interviews these contacts were almost always focus group discussions with on average 5 participating young people, facilitated by the evaluator, and recorded. Focus groups included scene-setting discussions about confidentiality, honesty and the purpose of the evaluation, freeform verbal responses to trigger questions, and opportunities to give ratings to and explore aspects of the passport experience.

The various perspectives on the Music Passport experience were then compared to identify consensus and variance, and the findings reported together with recommendations for any actions required to improve the project.

In total, 25 delivery sessions were observed or in three cases part-observed, with each observation visit lasting for 90 minutes²; 7 training and preparation sessions were observed, lasting between 90 minutes and 3 hours³; 28 focus group discussions were conducted and recorded with Passport Holders⁴, for which the average group size was 5 pupils (approximately 140 pupils participated); 15 interviews were conducted and recorded with Routefinders⁵, some in groups and some individually (approximately 40 students participated, some more than once); 16 interviews were conducted and recorded with primary school staff⁶, some in pairs and some individually.

To ascertain the perspectives of pupils after they had transferred from primary to high schools, a total of ten focus group discussions were recorded in five high schools and involved a total of 42 pupils.

Over the course of the three years of the project 36 interviews were recorded with 16 of the adults directly involved in the project (manager, co-ordinators, and lead teachers in both primary and secondary schools). Five of them were interviewed four times. Researchers also took notes at steering group meetings and project review days.

Because of substantial deviations from the initial plans of the project (summarised in Section 2 below), the evaluation focus also changed during the project. The information gathering and transmission focus was superseded by a primary focus on music leadership by young people.

² 8 in Cluster A, 10 in Cluster B, 7 in Cluster C

³ 3 in Cluster A, 3 in Cluster B, 1 in Cluster C

⁴ 7 in Cluster A, 16 in Cluster B, 5 in Cluster C

⁵ 7 in Cluster A, 3 in Cluster B, 5 in Cluster C

⁶ 7 in Cluster A, 8 in Cluster B, 1 in Cluster C

The evaluation team submitted interim reports to the steering group at the ends of each of the first two years of the project and the findings from them inform this report.

2. The development/evolution of the project

2.1 Initial project aims and practice

Youth Music initially announced the Music Passport programme in June 2006 (http://www.youthmusic.org.uk/news/youth_music_announces_passport_to_music.html), accessed August 2011). The announcement on the Youth Music website started as follows:

This week, Youth Music is announcing its innovative new Passport to Music scheme. Just like a normal passport can chart your journey around the world the Passport to Music has been designed to record the musical journeys of children and young people.

The Passport is designed to help remove the barriers that children and young people face which can prevent them from making music. Finding a child or young person with no interest in music is virtually impossible yet a comparatively small (albeit growing) number manage to access the many high quality opportunities which are available to them to actively take part in music making.

Youth Music has developed its Passport to Music as a major new pledge to the government backed Music Manifesto – a campaign for improvement in music education. The scheme will combine a physical passport which children will be given, with an interactive website. The website will provide children and young people with a safe place to record and document their music and track their musical achievement. It also will act as a search engine through which children and young people will be able to identify music making opportunities available to them in their area.

The Passport to Music will enable children, particularly those about to make the move from primary to secondary school, to record what music they've done already, what music they like and what they'd ideally like to do in the future. Crucially it will encourage them to think about and explore other types of music making that they may not have thought about before, but which may create that spark of enthusiasm to get them going on their musical journeys.

Thus, in summary, the project sought to:

- Record musical journeys, through a physical document and a web-based site
- Extend children's knowledge of the range of music making opportunities, especially at the time of transition from primary to secondary schools.

The project was conceived and delivered at a time of very substantial changes in the national education context, and in the economic context. There were real policy shifts in relation to the arts; the primary curriculum review was shelved during the project; the English Baccalaureate was introduced; and funding for specialist status schools was substantially reduced. Schools experienced increasing pressures on their budgets during the lifetime of the project. The extent of these contextual factors was not known at the time of the inception of the project.

Youth Music initially invited tenders for three one-year pilot projects in different parts of the country, to be funded at £30,000 each. For various contextual reasons, including issues around the child protection implications for a social-networking platform, the initial pilot projects did not take shape. Consequently, when invited to resubmit applications for Passport, only Leeds put forward an application, which was based on face-to-face interactions between young people, as opposed to technology-facilitated ones. Having conducted this initial pilot project, Leeds was then invited to submit a proposal for a much larger project over three years, with an eventual budget of £230,000.

The Leeds Artforms proposal to Youth Music (March 2008) to undertake this extended project set out three main areas of investigation:

- Mentoring to raise expectations and aspirations
- Information conduits
- Supporting school teachers to respond via (a) in-school programme design and (b) formal and non-formal sector opportunity signposting.

The final funding application from Artforms Leeds to Youth Music (10/06/2008), set out ten separate aims.

- a. To increase the recording and sharing of the music making needs and experiences of young people in the transition from primary to secondary school.
- b. To enable young people in the transition from primary school to secondary school to make informed choices and influence their own musical pathway.
- c. To increase awareness and access to the most appropriate musical opportunities for young people
- d. To improve the support available for secondary school teachers to make the Key Stage 3 musical offer appropriate to each young person.
- e. To develop a robust mentoring model to support young people in their musical journey.
- f. To test the impact that mentoring has on young people's musical journeys
- g. To create a record or 'musical passport' of the music making needs and experiences of young people in the transition from primary to secondary school.
- h. To support secondary school teachers in using the 'passports'.
- i. To provide a mechanism for young people, teachers and providers to shape each young person's musical journey.

- j. To develop relationships between schools and music providers in the locality in relation to young people's musical journeys.

Thus four of those aims (a, d, g and h) were directly related to the collection and transfer of information about passport holders musical needs and aspirations, or about secondary schools modifying their offer on the basis of that information. Other aims concerned raising awareness of music opportunities for young people (b, c, i and j), and the potential for peer mentoring to achieve these aims (e and f).

Early interviews with project stakeholders, as highlighted in the first interim evaluation report, indicated that there was limited awareness of the intentions of the project, and little evidence that the various adult partners had any real knowledge of the aims and objectives of the project **as written**. This may have been a consequence of the overall high number of aims for the project. It perhaps would have been appropriate to have had either fewer aims, or to have structured the aims in a way that enabled participants to see which were of the highest priority and which were supporting aims. Several interviewees asserted that the brief for the project had not been fully shared, especially with the schools that were being invited to participate.

2.2 Initial indications of positive outcomes

That said, in the first interim report it was possible to provide evidence of positive responses to the project. These are summarised as follows:

- There was considerable support and acknowledgement of the work undertaken by many of the groups of Routefinders with Passport holders in primary schools.
- Primary school teachers welcomed the music activities led by Routefinders, and the enthusiasm that they instilled in pupils.
- In many cases Routefinders emerged as 'role models' for Year 5 pupils.
- Music related activities, including ice-breaking games, music making sessions and discussions on musical tastes, were enjoyed by Passport holders and appreciated by primary school lead teachers.
- Some Routefinders themselves, in initial interviews at the Review Day at the end of the first year, indicated that they were impressed with the Year 5 children they worked with, had learned a great deal about working with the age group, and were committed to seeing the project through.

(Section 4 below sets out in more detail further positive outcomes achieved during the final year of the project.)

2.3 Initial concerns about project direction

However, the quality of preparation, participation and delivery by Routefinders had not been uniform, either between groups or, in some cases, between sessions. The lack of

clarity around the aims and intentions of the programme had led to a number of concerns.

- Are the Routefinders primarily mentors, role models, information collectors or musical activity leader?
- Which of these purposes should their contact time with Passport holders support?
- What activities should they be undertaking with passport holders?
- What training and support would enable them to be successful in fulfilling the aims of the project?

The interim evaluation reports indicated the lack of evidence that Routefinders were gathering information about the musical needs and aspirations of individual passport holders, and the complete absence of evidence of transmission of such information, through Routeplanners, cluster co-ordinators or directly to secondary school music departments. This finding was reinforced by the absence of evidence that 'music passports', the booklets in which the information was to have been recorded, were used in the way intended, or indeed used at all in most cases.

The original Youth Music announcement (above) of Music Passport had accentuated the importance, as it had then been envisaged, of an internet-based forum. This element of Passport was not eventually included in the ArtForms project bid. However, a closed forum was attached to ArtForms own website. This was used largely by young people to poll each other's popular music preferences. It was briefly used during the second year for Routefinder planning communications, but this faded out a year before the end of the project. One primary school exploited the internet-based forum, with the main purpose of enhancing their pupils' use of the web in a secure environment

The intention was that the aims of the project would largely be delivered by Routefinders leading music and mentoring sessions with passport holders. It rapidly became apparent that fulfilling the intended number and quality of such sessions was hard to achieve. Reasons for this included:

- the level of interest across the cohorts of Routefinders
- the logistical complexity of arranging visits
- a partial mismatch between the training of Routefinders and the activities they were to undertake
- limited success in recruiting active Routeplanners in high schools, who were intended to support the process
- limited commitment from the schools involved, both secondary and primary, perhaps at least in part brought about by inadequate briefing or shared involvement in project design.

Further details of the initial workings of the project were set out in the first interim report to Youth Music, which also reported positive impacts for primary schools, for

passport holder and for many of the Routefinders working with them. By the end of the first year it had become apparent that the project was cautiously welcomed, with some misgivings about aspects of the project and its management. In some cases relationships within the project had become strained, due at least in part to the logistical complexity of the model. (Cluster C was not yet up and running throughout this first year of operations, though fieldwork in the Cluster C community began in Spring of year 1, and the first group of Routefinders were recruited in the Summer term.)

2.4 Second year of the project

A second interim report (Summer 2010) identified something of a tailing off of commitment to the project, from Routefinders and from schools in Clusters A and B. In most cases Routefinders were tending to move on after a year of involvement, often driven by the pressure of normal curriculum work. (Many Routefinders were about to enter their first GCSE year.) While in one cluster some continued their involvement – as they put it – to pass on to the year 9s the skills they'd learnt in their own passport training, secondary school managers were very reluctant to see precious curriculum time allocated to the project, either by school staff or by students. Observations of sessions run by Routefinders revealed great inconsistency in quality, with some offering excellent leadership, some aimless, and some overwhelmed by the challenge. In Cluster C, based at a local music centre, routefinders only began working with passport holders at the beginning of the second year. In that cluster there was little evidence that the Routefinders were actively leading sessions, since here they were given more of a supportive, auxiliary role alongside adult music leaders.

Inadequate support from some school staff at that time was seen to be undermining the very considerable efforts that some Routefinders were making. This applied especially to the Routefinder training sessions, which were seen to be unevenly supported by high school staff. In several cases, primary school staff were very passive in relation to the project, and in some cases left Routefinders to their own resources.

By this stage there were clear signs of tension within the project. Although some issues had been addressed by Team Passport with some success (particularly a new approach to training the Routefinders involving a greater element of music workshop skills), there was a widespread view that the project held little prospect of sustained activity in the form proposed by the pilot, beyond the period of funding by Youth Music. One of the secondary schools came very close to withdrawing from the project, and the other demanded a radical reduction in the planned amount of their pupils' involvement time. Cluster C meanwhile was developing its contacts with the community and activities for young people.

2.5 Re-organisation of the project

During the latter half of the second year of operations (Spring/Summer 2010) it became clear that substantial changes were necessary if the project was to reach a successful completion, and if any legacy were to be generated. As an 'action research' project one would expect to experience teething problems, and the time had come to make some

very significant changes to avoid the danger that the project could result in damaged relationships and disappointment.

It had become apparent that in the first two years project activity had not prioritised a systematic process of collecting and transmitting information about primary school pupils' musical interests and appetites to high school music departments. Instead, activity was much more about secondary age pupils leading musical activities with primary age pupils. (Incidentally, this particular strength in the project informed policy at Youth Music, where peer music leadership became a higher priority at a time when primary/secondary transfer was becoming less of a priority.)

At this point, based on the reality of how the project was developing, Youth Music proposed the unusual step of radically changing the overall aim of the project by introducing a new single overarching aim.

Music passport aim:

To explore how an interaction between young music leaders and young peers can support their musical, personal, social and education development, including transfer from primary to secondary school, both in and through music. (Joint letter from Youth Music and Artforms to project participants, June 2010)

Thus, although transition remained part of the aim, it became distinctly a subsidiary of a new aim focussing on peer music leadership. After a somewhat un-focussed first year of the project, and a second year in which there was some ebbing of interest, the final year was approached with much greater energy and sense of direction, presumably at least in part due to the greater clarity of purpose. The project aim had been brought into line with much of the preceding practice.

2.6 Changes in practice in Year 3

Alongside this overall change in direction, other strategic and operational changes were made in preparation for the final year of the project.

- It was decided that control of the project should be less centralised, with co-ordinators working directly with school staff to tailor the project more specifically to local circumstances, needs and interests. (This did not result in any significant organisational change in Cluster C, which was entirely ArtForms managed and delivered.)
- In one high school cluster this resulted in Routefinder/passport holder interaction being concentrated into shorter periods of time, the direct involvement of primary school teachers in preparing the Routefinders for work in their schools, and tailoring the activities to the curriculum being delivered in each primary school.

- In the other high school cluster, the main new feature was the establishment during the second half of Year 2 of the project, of an after school music club in which Routefinders could prepare for the delivery of their sessions with primary pupils and explore their own musical potential. (It was also intended that primary pupils attend the club on limited occasions, but this occurred only once.)
- In the community cluster, the key development was the establishment of a roving Passport Club, offering four after school sessions for children in a number of different primary schools. This effectively recruited younger children for Saturday morning Passport sessions at the music centre.

Year 3 cluster-specific approaches are described in greater detail in Section 3 below.

Learning from the experience of the community-based cluster, which early on had introduced a degree of training in music leadership alongside the peer mentoring guidance, in year 3 the training for the high school-based clusters more closely combined these two elements. However by this stage the community-based cluster itself had already discarded a preliminary training strategy, and moved to on-the-job training for its Routefinders. Training for high school Routefinders in year 3 was provided with the input of all of the cluster co-ordinators. This in turn provided more continuity of contact between the participating adults and young people, which had been deemed to be lacking previously. (This is further explored in section 3 below).

Interviews with participants suggested a number of consequences of this somewhat radical shift in aims and strategies. (Outcomes for participants consequent upon these changes will be discussed in section 4 below.)

- Some interviewees suggested that the change in direction had compromised the research element of the project, in that it was no longer possible to test the initial hypotheses and questions. Indeed, it was also suggested that the project ceased to be one of action research, and instead became one of project delivery.
- A and B Cluster co-ordinators and school staff agreed that the changes had resulted in a significantly greater sense of ownership amongst participants. Thus a more negotiated approach contrasted with the previous top-down approach, and resulted in partners delivering what they themselves believed to be appropriate.
- Cluster-specific approaches (as summarised above) in contrast to a one-size-fits-all approach, resulted in greater effectiveness and satisfaction. For example a more concentrated set of visits over a shorter time span – the revised model for Cluster B – was received enthusiastically, as it seemed to generate better continuity than the previous model.
- Various clarifications, refinements and simplifications made project logistics much more deliverable.
- A tighter structure in each cluster paradoxically resulted in greater freedom to develop the work undertaken. *‘But in the end, this third year has been a good year. Which is strange because it’s had a really tight structure about it, which*

was never envisaged in the first place – the idea was that it would be evolutionary. But then at the end of the second year it was slam the brakes on and give it a very tight framework. I guess that’s the way schools operate. They need to have the tight structures to work with.’ (Passport team member).

These organisational outcomes would suggest that certain lessons had been learned through the development of passport:

- That a top-down approach may be less effective than a process negotiated with partners
- That good briefing and clear communications are fundamental to project success
- That clear structures, aims and objectives, and a sense of the strategies to be deployed to realise them, are likely to lead to more substantial outcomes
- That context specific approaches rather than a pre-determined ‘model’ may be better suited to realising common aims
- That a sense of ownership may not only result in better working relationships, but also better outcomes.

In summary, one might say that a greater sense of partnership was apparent during the final year of the project.

Section 3 Year 3 Project processes

3.1 Training and planning

The amount of time given to specific training for Routefinders for involvement in Music Passport, and the format of that training, has changed in every year of the Music Passport project. The training and support for Routefinders witnessed as part of the evaluation process has also differed between clusters. In year 3 a new approach to preparatory training was tried in both the high schools, while in the community cluster, specific preliminary training was not offered at all.

Within Cluster A, as an offer of preparatory training, the cluster co-ordinators shared their own music leadership skills with Routefinders over a number of weekly meetings. The training format was quite loosely structured, and consisted of ideas and inputs from adults, including workshop activity ideas and games, as well as tips on leadership. During this final year, for Cluster A Routefinders, the time allocated for planning the delivery of subsequent passport sessions in primary schools was used as an additional on-going opportunity for training, almost as and when required. Thus the two elements of planning and training – in previous years very clearly distinct – were more intertwined throughout the year.

This Routefinder support took place as part of an out of school hours informal music club – which also functioned as an incentive for the Routefinders to encourage on-going

involvement in the passport initiative. The club was seen very positively by Routefinders. The Cluster A model did encourage youth leadership, in the sense that it gave enormous freedom to Routefinders in how they approached preparation, whilst expecting them to fully lead their primary school sessions; planning by each Routefinder team was seen as imperative, but the way in which they chose to deal with planning as a team was their own challenge. Some older Routefinders perceived the purpose of their on-going involvement to be to contribute to Routefinder training, since they knew that the current year 9 students had not experienced the specifically tailored leadership and mentoring training they themselves had received in year 9. They had valued their own training greatly, and felt they had something to pass on, an observation which may raise a question about the decision mentioned in 2.6 above to drop the focused training sessions in Cluster C. Cluster B training also included a specific focus on work towards the Arts Award for Routefinders, which was led by the visiting Cluster C co-ordinator.

A unique aspect of the Cluster A model was the piloting of a version of the music passport idea as an element of the year 7 'Learn to Learn' curriculum. Two successive groups of year 7 students were selected, and attended preparation lessons before leading a session in small teams, with groups of year 6 pupils at a partner primary school. Training and preparation for this younger age group (year 7s) was more systematic than that in the main passport strand. There were two to three afternoons of in school training, using a session template and exploring what activities students could include in each section of their delivery session. Co-run, overseen and supported by the cluster co-ordinator and a teaching assistant, these planning sessions were much more closely guided than the support offered to year 9 and 10 Routefinders.

Cluster B training was not observed this year, but the model was referred to by interviewees. In addition to a series of initial workshops run by the cluster co-ordinators similar to those offered in Cluster A, the Cluster B model featured the unique element of a visit to the primary school by Routefinder teams to observe their year 5 or 6 class. This was immediately followed by a 30 minute meeting with the class teacher to discuss themes or ideas, and for the primary teacher to give advice on how to work positively with their class, for example possible strategies for discipline or holding attention. Some of these ideas were observed being used by Routefinders, and certainly the themes – for example links to curriculum – were evident. Training and support beyond this for Routefinders was not referred to by any interviewees.

Cluster C training (observed in video documentation in year 3) took a different route, with no preparatory training, and planning and preparation time for the next week's session scheduled to follow each weekly delivery. The Routefinder leadership role in Cluster C was reported (in interviews) and appeared (based on observations) to be much less prominent, with Routefinders in a supportive role to the adult leaders; and an emphasis on a fundamental training towards youth leadership was perhaps less necessary and therefore less evident.

3.2 Delivery

Schools clusters

Across the range of Cluster A and Cluster B school-based sessions observed in year 3, which included sessions delivered by Cohort 2 (year 10s with yr. 6s), sessions delivered by Cohort 3 (year 9s with year 5s) and a Learn2Learn session delivered by year 7s with year 6s, the following key points were noted.

- In terms of the primary foci of the sessions, the following order sums up the most and least commonly emphasised elements observed:
 1. Motivation, having fun (not always music-related)
 2. Engagement (with Routefinders, with music-related group work/activities, with elemental musical creativity)
 3. Music-related activities: composition and experimentation, performance and rehearsal/refinement for performance, jamming,
 4. Building relationships between Routefinders and passport holders
 5. Role modelling - personal (not conscious)
 6. Role modelling – musical (more conscious: playing for passport holders, giving music-related advice – for example whether or not to learn instruments, what this entails.)

All the above elements were observed, although it isn't known what the session plans included, so some aspects may have been occurring as incidental rather than planned focus areas.

In terms of activities occupying delivery time, and led by the Routefinders, these varied impressively and cannot be listed in full. The following list offers a range of typically occurring elements:

- Rhythm games, musical games, brainstorm games on musical terminology or loosely music-related words.
- Non music-related games (which often seemed to go on for a long time).
- Activities related to school curriculum e.g. listening to weather-related music, since the theme is Spain.
- Small group passport holder task to compose a Spanish /recycling /climate related piece. Some Routefinders were very involved, some very uninvolved in working with passport holders during such activities.
- A choice offered to the class for whole group games, whatever the children would like to play from amongst those previously played in passport sessions. Games were then voted, or picked from individual hands-up.
- Playing together on a piano. No discussion, just communing musically.
- Experimentation, expressive activity: freedom, loose, moving from instrument to instrument.

- In presenting small group work, Routefinders break down the processes and decisions for the audience (rest of class), as an introduction.
- Routefinders performing with passport holder groups, resulting in collective pride in performance.
- Small groups performing ideas without Routefinders, but Routefinders very involved as facilitators of the performance process.
- Small groups of PH performing without Routefinders. Routefinders hands-off, part of the audience.
- small group discussion, with Routefinders.
- 50% small group, 50% whole group activity observed overall.

In terms of leadership style and session management, the following summarises evaluator observations:

- Shared leadership (often with a main leader and secondary leaders).
- In small group musical composition, Routefinders lead by offering ideas as a stimulus.
- Very easy-going. Routefinders join in, encouraging involvement, and musical sensitivity.
- Offer stable/steady rhythm to underpin quite experimental sound making. Calm, even if not commanding.
- 'Great atmosphere!' (notes from one observation)
- Some Routefinders less proactive: standing back, even exiting the room while children experiment in small groups.
- Demonstrated task, clear, children able to follow.
- Very friendly, smiley. Very encouraging. Sensitive, alert.
- Many Routefinders falling back on existing leadership skills, but definitely stretched, obviously on the spot and usually dealing with this very well.
- Some not able to lead, in which case none of the above witnessed. Too daunted, hung back, passive, left the space etc.
- Some faced the challenging task of improvising their sessions without having planned, and led hesitantly or rather chaotically. Children were aware that Routefinders had not always planned, and were unimpressed, even critical, expressing disappointment and hurt.
- In these less well-led sessions either the children were much more noisy and 'giddy', 'messaging about' as described by children themselves, or teachers became involved in regaining control.

Community cluster

Due to communication hiccoughs about the timetabling of sessions only a single Cluster C session was observed directly by the evaluators during year 3. However video-documentation of additional delivery offered the opportunity to observe activity in

Cluster C through this medium, to compliment the observation visit, and the interviews with staff and students.

Based on this data it was evident that delivery in Cluster C differed substantially from that in Clusters A and B in that it was largely, and in some cases entirely, adult-led. Routefinders were encouraged to support the adults who were leading specific activities or games, or to help out when children needed some individual attention or support. During post-session planning meetings Routefinders' ideas for the following week were invited, though Routefinders' suggested activities did not generally form the basis of the session plan for the following week. More often the leadership element took the form of adults inviting Routefinders to lead specific tasks within a session, with support from the adult leaders. This planning process was referred to by adults and a number of Routefinders in interviews and discussion, and observed in DVD documentation.

During sessions passport holders were facilitated in familiar Music Passport activities, including whole group games, small group composition including song writing, and experimenting with a range of instruments. Some sessions focussed on preparation for a contribution to a music centre concert, so that the agenda was less about experimentation and more about practise and presentation. In some sessions there was a focus on adults teaching a small group of passport holders basic instrumental skills, for example in guitar, violin or brass, with some supportive involvement by a Routefinder.

The socialising element in the Cluster C delivery was important, with playful interaction in between activities and in breaks. The Saturday morning sessions at the music centre involved some parents and carers alongside their children, and were delivered as a general group introduction to creative music making, and the music centre. After attending these sessions for a few weeks children were then signposted towards instrumental tuition in the main Music Centre schedule.

3.3 Arts Awards

The young people's arts leadership scheme 'Arts Award' was more integrated into the delivery of Music Passport in year 3 than previously. Amongst the passport Routefinders across all three clusters, three Routefinders were entered for a bronze Arts Award, and 27 for a silver Arts Award, using their leadership in Music Passport to fulfil the leadership unit in the award – which is one of four Arts Award units.

Arts Award is built upon the concept of young people's choice and ownership of their engagement with the arts, and upon considerable reflection by young people about their journey in the arts, their achievements, and their conscious learning, throughout their involvement with the award. The award units require specific core documentation by young people of their responses to leadership experiences and art form skills development, as well as documentation of attendance at arts events, arts reviews, and research into the lives and work of established artists. This documentation can take any

form, including for example standard written reports or diaries, visual mind-maps or collages, photos and video, sound files or any other ideas young people may have.

Because the Arts Award has its own identity, structure and aims, it is necessarily an additional element of Music Passport, and requires additional work and attention from young people to complete it. The requirements of the award were managed during year 3 by integrating support opportunities from the Arts Award advisor into the training/planning slots for Routefinders during the year.

Routefinders reported some issues with this model. Some were confused about what the purpose of the Arts Award was, since it appeared to occupy the same preparation time as their Music Passport. Some felt the two should be separate; enabling young people to choose to do both if they felt interested. Indeed some felt they had no choice about taking part in the Arts Award if they were involved in Music Passport, and would rather not have felt under pressure to do the award as well – a situation which runs counter to the principles of the Arts Award. In some Routefinder interviews young people were communicating confusion between Arts Award and Music Passport, seeming to conflate the two. They were able to comment in some instances on difficulties with completing all the units and requirements of the Arts Award, but were not able to identify which aspect of the Award related to Music Passport, or how Music Passport contributed specifically to the Award. However, other Routefinders expressed satisfaction and pride that they had achieved their Arts Award, and were pleased to show the evaluators their portfolios, and in fact the majority of Routefinders who were entered for Arts Awards achieved them.

The moderation of the award involves an external verification by a moderator of the extent to which the portfolios, assessed as passes by the young people's advisors, show sufficient independence of thought and individuality, to authenticate the ownership of the Arts Award process by the young people themselves. Therefore the job of the arts award advisor is a complex and subtle one. Advisors need to facilitate an independent journey of exploration in the arts by each young person, ensure they document this journey in their own way, and that they thoroughly and consistently reflect on what they are learning, what inspires them to take their next steps. This process is consistent throughout the four units of the award, only one of which focuses on leadership in the arts.

With considerable knowledge and understanding of the Arts Award requirements, the evaluation team can verify that the active music leadership demonstrated by the Routefinders observed within Music Passport Clusters A and B could be sufficient to meet the leadership assessment criteria of a bronze, and in many cases a silver award. It needs to be noted in this context however that there are additional requirements of young people's documentation and reflection on the planning, preparation, and actual leadership experiences, which the Award stipulates need evidencing, to complete this one leadership unit alone. Thus the Music Passport activity itself is not able to deliver an Arts Award for Routefinders; the Arts Award journey is broader and more complex. The

match between the two schemes and the ways in which they might be co-delivered may need further consideration in the future, in order to remove some of the pressure from the experience.

Section 4 Project outcomes

As discussed in section 2 of this report, the stated aims of the project changed radically approximately two thirds of the way through the process. Inevitably, between the initial Youth Music project announcement in June 2006 and the Leeds Artforms application for funding in June 2008, the aims of the project were developed and elaborated. By June 2010 the aims of the project were radically transformed in the light of project experience.

The evaluation has therefore been faced with the challenge of identifying which outcomes to explore and report. The initial evaluation focus on information collection and transmission, while entirely appropriate for the initial project plans, was never going to reveal significant outcomes on that front: the information strategy was never consistently pursued. As a result the final phase of evaluation has taken a more 'grounded' approach to researching outcomes for participants, and the following section therefore reports participants' perceptions of outcomes achieved, rather than pursuing a pre-determined list of intended outcomes. These are now reported for each participant type in turn.

From the outset, it should be made clear that there was a general consensus amongst adult stakeholders that the final year produced significantly more positive outcomes than had been the case in the first two years. This should be seen as a testament to the willingness of the team to develop the project in the light of experience.

We've got much more out of it this time. We've had clearer channels in which to be creative; I don't think we'd realised that before really. (A member of Team Passport).

4.1 Outcomes for primary school pupils (including after transfer to secondary school)

The evaluation collected data from a number of sources which contributed to the picture of outcomes for primary school pupils resulting from Music Passport involvement – insights come from extensive interviewing of pupils themselves, from interviews with primary teachers, interviews with Routefinders, interviews with Fieldwork Co-ordinators, and observations of session delivery. From these data-sets combined, some clear messages seem to resonate. Most of these relate to the quality of the experience passport holders enjoyed, and can't specifically claim impacts from involvement. However there are also some insights which suggest outcomes that may be attributable to the experience.

Primary school pupils (passport holders) derived two main categories of outcomes from the project; those that were related to music, and others related to social development and transition to secondary schools.

Music related outcomes

- Children showed signs of being considerably more excited and enthusiastic about music generally, and seemed to enjoy the passport sessions enormously.
- Some passport holders stated that they had not previously been 'into' music much, but now listened to music at home and were more motivated to seek out opportunities to hear music.
- Some passport holders stated that they were more inclined to practice their instruments, and felt more positive about learning an instrument than before involvement. Some passport holders told evaluators that their parents had noticed their increased interest in practising at home. Some others had resolved to start learning instruments, and had sought advice from Routefinders about this.
- A significant number of passport holders reported increased confidence to perform to peers or in school concerts: *'In our school concert I'm much more confident. Last time I was literally shaking, and that was with other people. But this year I was actually playing by myself. I don't think I'd have been able to do that without Music Passport, because it got my confidence up with the talent show we did.'*
- An interesting finding was the reporting by at least three groups of passport holders that they viewed music differently – *'we understand more what music is about'*. This seemed to relate to having experimented with music and how to build up sounds, textures, rhythms to create or express an intended effect, as opposed to being presented with finished expert compositions to listen to. It was the participation, the hands-on playing, that gave a new meaning to music, and the feeling that they could own and create music themselves. Although composition and experimentation must be part of their classroom music experience in some way, this experience of hands-on music seemed to be more vivid and meaningful.
- Twice passport holders reported having started 'bands' with friends since passport involvement, one group because they had discovered musical interests in common. One group was working with some songs they had created in passport sessions.
- A renewed or entirely new musical motivation, it seems, was high amongst primary pupils.
- Numerous individual musical achievements were reported, including playing solos for the first time, improvising in performance for the first time, finding rhythms quickly, being proud of a composition or a performance, and simply the achievement of finding that they enjoy and connect to music as a learning area.
- Some children reported the impact of passport at home – the interest of their siblings in learning the games, songs or rhymes, or the new habit of humming their siblings to sleep.

There was a common contrast made by children between their experience of passport and their experience of learning an instrument with a peripatetic teacher – several children expressed being 'scared' of their peripatetic teachers, and not enjoying playing

their instrument as a result. Several had given up instruments because of this. The new enthusiasm of some pupils for learning instruments may confront them with disappointed expectations if their individual instrumental lessons are so different from passport sessions. At least 10 pupils in cluster C had moved from passport sessions to instrumental tuition at the East Leeds Music centre. Some had ventured the other way, finding Passport sessions a pleasurable and creative contrast to their continued involvement in instrumental tuition.

Passport holders, it was stated by a range of respondents, were benefitting from seeing how different music learning could be – they were experiencing new forms of music teaching based on informality and process, instead of precision and product. Children enjoyed ‘just messing around’ on instruments, but then (surprisingly for one teacher) actually produced compositions from the process. The learning experience was validating, in that their more challenging learning style had been comfortably accommodated, and accepted by the teenagers.

Some passport holders had become aware of the greater opportunities and choices that would become available to them at secondary school. However, this did not mean that they would inevitably take up those opportunities. Indeed, some passport pupils dropped instrumental tuition on transfer. One group of pupils expressed a desire to become Routefinders themselves, particularly in their own primary schools.

One cluster co-ordinator described the nature of the impact on primary school pupils.

They (Routefinders) went into the schools armed with [adult x's] workshop ideas. There was never an emphasis on making music – much more about playing. There would be huge noise, but such a good time. Routefinders were not fazed by it. There were still prescriptive outcomes – creating something that sounds like music – a product was expected at the end - it's almost a currency amongst them. It was really exciting to them. (Team Passport member).

Social and other outcomes

The most commonly reported social outcome from music passport involvement was increased confidence – which was reported by all interviewees in relation to passport holders, with the exception of those who had only benefitted from three sessions. These groups just hadn't been involved for long enough to feel or display increased confidence, and stated as much: *'If it was longer than three sessions we would have, but it just wasn't long enough. It was only three sessions'*. Otherwise raised self-esteem was seen as a key outcome of the project.

Both passport holders and route finders seemed convinced that there was something powerful at work when ‘near-peers’ teach younger children. The difference seemed to lie in the power of the social role models that Routefinders were offering. Some children

commented on their 'attitude' or their 'coolness'. This role-modelling was beyond the musical, and presented new ideas about what year 9s and 10s could be like. Some route finders however offered more consistently positive role models than others, and some passport holders felt let down by the lack of effort put in by their route finders.

Pupils tended to see transition to secondary school as a relatively easy process (although this might not be the case in some more difficult schools than those that took part in Passport). Some reported that having already related to older pupils through passport, they were more confident that they would cope in high school. They envisaged situations at high school in which they might need to ask for help, and valued the prospect of knowing there was someone they could trust to ask. Perhaps in reality this constitutes a pre-transition confidence boost based on naïveté about the size of high school sites, and how unlikely they would be to find their Routefinders. However it did seem to help them contemplate transition while still in year 6. Routefinders and passport holders in some cases came across each other outside the project, in shops or other local public spaces, and most reported saying 'hello' and feeling pleased to see each other. Many interviewees already had siblings or knew other pupils in their high school.

Secondary school music departments were not able to identify particular impacts on Passport pupils joining the school, compared to those that had not been in the project. In large part this was because, even in the first two years of the project, when information transmission was a primary aim of the project, they had not been informed which pupils had come through Passport, or what Passport had entailed for them. This would appear to have been a missed opportunity for the project and resulted in the strategy being abandoned.

4.2 Secondary pupils (Routefinders)

Passport holders had plenty to say about improvements they had seen in Routefinders' leadership skills. Two comments summed the others up well:

'When we first met them I could feel their nervousness, but they got better and better.' 'They started off a bit on and off, last year, because they were a bit nervous about meeting us. But they got better, bringing stuff, because they knew how to stop us, so they got more confident... and started to be able to talk to us more.'

The younger children also had constructive criticism for the leadership shown by the year 9s and 10s –

'They were all waiting for each other to say something. I think they could have been a bit better organised.' 'They were good leaders, but they were often quite quiet. That's not so good for us because we're a very loud class.' 'They did good, but they need to communicate more. When we did our music they didn't talk to

us they just watched us. Some people needed help.’ ‘Some people in our group were being naughty and they just laughed at them and let them off. That was annoying. Discipline was better last year – but the activities were better this year.’

It is also widely agreed that the final year produced better outcomes for Routefinders than had been the case in previous years. Two comments from different perspectives (a co-ordinator and a teacher) support this view.

End results have changed enormously because of better organisation. They can think towards the completion of projects now. Before, you wouldn't have a sense of end result until the last minute... Passport has equipped Routefinders with additional skills – games, little songs, as opposed to them presenting something they had practised. The games invited creativity - stimuli to make into their own ideas... It was more about promoting creativity than about developing technical skills.

Key skills – working together, co-operating, taking responsibility – some are as efficient as trainee teachers. They know how to manage and structure a lesson. They will stand and deliver even when nervous. Incredible reaction from younger kids! This new arrangement has meant that more of the group can do it, when previously only a few would cope – each has a role and is clear about what is needed to be done.

Music leadership had always been the main focus for the project, even before this officially became the case through change of project aims. Secondary teachers recognised this in their pupils.

There's a hard-core who will always be natural leaders. A girl I thought was too hysterical found her way in by default. She is one of the two who has planned the review day. And I nearly didn't give her a place. She's adjusted her tone and taken leadership. The planning meeting [for the Review Day] was far too dominated by the adults - again. But she was able to say 'can I just remind you...' etc. She's watched, listened and learned.

The above quote also implies that the project did not always transfer as much leadership to pupils as might have been possible, another message echoed elsewhere. Another interviewee pointed out that the project didn't necessarily teach leadership, but gave the opportunity for young people to practice leadership. This was recognised by primary teachers, some of whom knew the Routefinders from their time in the same primary school where they were now working as Routefinders. They had already seen the leadership aptitude in these pupils, or had seen them lead their peers in primary school.

It was agreed across the primary teachers commenting in evaluation that the quality of the experience for passport holders was directly linked to the leadership qualities of the

Routefinders allocated to their class. Poor leadership didn't really improve very much, while strong leadership amongst Routefinders was constantly outstripping expectations. In these cases primary teachers were delighted – especially where they had had both experiences, and could see the difference comparing a weak Routefinder group with a strong one.

Another high school teacher set out the transferable skills that they believed were gained by Routefinders through passport.

Interpersonal skills, teamwork, leadership; they're all transferrable. They've had to work together and listen to each other, do one to one sessions, team leading, presenting to whole class, listen to pupils and to each other, work with people older and younger than themselves and get alongside them equally. And things like organisation, getting the equipment, getting the messages out to the team – there's all that.

Enhanced leadership was generally seen to be a more significant outcome than musical development. One adult involved in Cluster C noted that Routefinders tended not to move on to other music opportunities in the Music Centre (in contrast to the passport holders).

Passport is a great opportunity for young people to be in leadership situation – it makes them really grow. They learn a lot about themselves by doing it – the skills and what they can do – they learn confidence. That's one of the key things – and about being in charge.

However, from the perspective of the Cluster C Routefinders, shared with evaluators in informal conversation, interviews and focus groups, they had their own ideas about improving the delivery style, but they were seldom given opportunities to lead the thinking and decision making. They wanted to be more experimental, and felt they could have taken more leadership responsibility themselves in the delivery context.

This was in contrast to the leadership opportunities given to Routefinders in the school-based clusters. One might argue that risks were often taken in handing over such leadership, but this is probably inevitable if young people are to develop a leadership capacity. It would appear that such risks were not taken as much in Cluster C.

4.3 Primary school teachers and schools

The extent to which outcomes were achieved for primary schools depended very much on the school and varied between years. In the final year, primary schools in cluster B were much more engaged, with teachers supporting Routefinders to prepare sessions. In some cases sessions were designed to complement the curriculum in the school which in theory offered the option for teachers of continuing passport ideas and themes between sessions. One adult accompanying Routefinders in their trips to primaries saw opportunities for primary teachers that they felt were not being taken up: '*Some teachers are just set in their ways.*' Some teachers commented that they had made

notes of some activities they would like to use in the future, and they were inspired by particular games. One teacher felt he had underestimated his pupils when he saw what they produced after what looked to him like an afternoon of *'messing around'*. He resolved to question his assumptions about how the children were learning, when they appeared fidgety and unfocused.

However, it is still questionable whether engagement with passport has changed either attitudes or practice in primary schools. Primary pupils felt on the whole that their teachers could potentially learn a great deal from watching the Routefinders. They made lists of tips, including being less formal, really listening to the children, letting children move around more, laughing and smiling more, being less negative. *'When we did it we felt free... and not trapped like sitting down at the desk and writing stuff, we were free to go over there and try something'*. *'They were really fun, they didn't shout at us or say "don't do that"'*. However most were quite sceptical about whether their teachers would actually change the way they taught.

The project did not result in much closer working relationships between staff in primary and secondary schools. Instead, contact was largely through the pupils themselves. Sometimes Routefinders became key providers of music education in the primary school. *'They knew very clearly why they were meant to be there - but that they were being used to teach music'*. Otherwise, co-ordinators were the communication route between schools.

And contact between our school and teachers in primary has not developed as we thought it would. That's a regret. Contact has been through pupils –whereas when we started we had meetings here with teachers. I'm happy that the organising burden has gone from me, but along with it has gone the contact with primary teachers. (High school teacher)

4.4 High schools, their teachers and the Music Centre

Outcomes varied considerably between the two host secondary schools and the host Music Centre.

Of the three, the Music Centre reports the greatest impact. Most notable was the effect on recruitment of young people to the centre, which is located in an area with a generally low uptake of cultural activities. One passport team member estimated that at least ten students had gone on from the Saturday morning passport sessions to take up instrumental tuition. The centre director was pleased to report that some young people already taking instrumental tuition had chosen to join the Passport sessions. *'I'm really encouraging that. It's that much of an asset to the Centre.'*

The centre director also warmly welcomed the partnerships in the local area to which Passport had given access. He came to his post during the second year of Passport, by

which time the co-ordinator had made numerous local connections. The principle of partnership has thus become fundamental to his approach to running the centre. Although the practical methods used in passport sessions are by no means new to the director, the highly inclusive approach, involving fun and creativity, represent a desirable balance to the more technical methods used in instrumental tuition.

Impacts on the two host secondary schools were less apparent.

In one of the schools the two most engaged members of staff have now left. Other members of the music department had negligible contact with the project. However, two significant impacts we reported in that school. Firstly, both the departing head of music and a deputy head of school suspect that Passport activities with at least one primary school may have contributed to considerably higher pupil recruitment from that school. However, the head of music agreed that this would be very difficult to prove, and it is likely that Passport was simply one element of a rising school reputation amongst local parents. Secondly, as a result of Passport the music department introduced class concerts towards the beginning of Year 7 as a way of identifying pupils' musical interests and capabilities. Whether this approach survives the departure of the head of music is yet to become apparent. Although there is clear recognition in this school of the value of having introduced the after school Music Club through Passport, and a desire to continue it, it is feared that without additional funding this will not be possible. Finally, the departing head of music also believed that involvement in Passport had supported the schools attainment of Arts College Specialist Status.

In the other secondary school there is very little evidence of impact on members of the music staff. One teaching assistant derived new administrative experience from taking on an organising role for passport, but otherwise the distance of staff from the project meant that there could be little impact, although one member of staff reported the possibility of using some of the music games and exercises that had been used in Passport sessions. (In this cluster it was notable that there was much greater ownership of the project by the participating primary schools.)

Otherwise there is very little evidence that Passport has affected the approaches to Music provision in the two host schools, though changes might become apparent at a later date.

4.5 Impacts on Artforms

The experience of Passport has resulted in a new set of skills becoming available to Artforms. *'We will be able to pair Passport staff with other people so they learn from them in future.'* Some freelance team members acknowledged that they had themselves developed new skills and a greater commitment to the contribution that peer music education can make in the future. Other freelance co-ordinators reported that they

were largely continuing with the community music techniques that they had developed over many years.

The key deliverers of the project, especially the fieldwork co-ordinators, were all freelance professionals. They received particular praise from schools for their professionalism. It was widely felt that they were at their most effective in the third year of the project, when it was decided that control should be decentralised. They were then able to negotiate the development of the project with partners in schools. Artforms may well seek to draw on their expertise in the future, as they have in the past. From pupils' perspectives, these freelance workers have brought new and fresh attitudes and approaches to music teaching that teachers and Artforms peripatetic staff might learn further from.

The Passport model that was developed during the project will not be sustained by the hosts in the two school-based clusters. However, in the coming year, through their music enrichment supplement, Artforms are offering to Leeds schools a version of the model developed in the community-based cluster. The offer includes the proposed involvement of Routefinders already trained by the project. The secondary schools through which they were trained had not been consulted concerning the involvement of their pupils in the offer at the time when it was published by Artforms. Much more substantial developments are being planned for Music Centres, building on the Passport experience in East Leeds. (See section 5).

Section 5 Project legacy

The final year of Passport saw some determined effort to generate a legacy from the project. A consultant (one time head of Music Services in Leeds) was commissioned to capture examples of good practice in the sessions undertaken by Routefinders, and to record effective approaches used in the project. His guidance and accounts are expected to be published via the Youth Music website.

A second consultant had been capturing practice through video recordings. This material has in large part been the source for the above endeavour, and may well also result in short 'programmes' to disseminate the approaches of peer mentoring and music leadership developed during the course of the programme.

Even with the development of a negotiated approach to project development over the final year of the programme, it would appear to be certain that the Passport project model will not be continued in either of the host secondary schools. Both schools recognised the benefits of the programme, especially for their own pupils, but there appear to be two factors that preclude its continuance: the programme would require funding that is not available to the schools, and the pressure on the curriculum makes it very difficult to find either staff or pupil time to run the programme.

That said, there may be some slight chance that elements of the programme will be sustained in those two schools. One school would very much like to retain its after school music club, but only if some external funding could be found to support it. Staff changes in that school made it very unlikely that any of the approaches developed in Passport would find a place in the school. The experiment of transplanting some of the Passport approaches into the Learn to Learn (L2L) curriculum in this school was apparently successful, but was considered too disrupting to be continued into the future. It was hoped that some of the Passport concepts might still inform the L2L programme in the future.

The other high school had planned to establish their own after school club, and had included it in the department's development plan. However, pressure on staffing (with a reducing department size) had made this impossible. That school had relied largely on externally sourced chaperones to accompany students on their visits rather than involving school based Routeplanners, and music staff had been unable to make time to see first-hand the work done by Routefinders with primary pupils, further reducing the prospect of legacy or longer-term impact on the school.

Peer mentoring by high school pupils with primary age pupils already takes place in other areas of the curriculum, especially sports. Leadership is developed through programmes such as Duke of Edinburgh. One interviewee indicated that dovetailing with such initiatives might provide circumstances in which the promotion of music leadership could continue.

Limited funding (including the reduction of resources attached to arts college specialist status), falling music staffing levels in both schools and curriculum changes (including the English Baccalaureate) are all deemed to be playing their part in the likely demise of Passport within these two schools.

In contrast, the work undertaken in the Music Centre-based cluster will have a very tangible legacy. Not only will the Passport sessions continue at the Centre itself, but the roving passport club, working with four primary schools, will also continue, a pocket of funding having been identified to enable this. The director of the centre intends to take passport to local secondary schools to recruit Routefinders for this continuing programme. The lessons and practices will also be shared with and developed by two other Leeds Music Centres, widening the influence of the approach.

Artforms is also offering the roving passport club model to schools across Leeds. It will be led by Artforms staff and paid for by schools, who will also be required to confirm that *'one member of staff will be available/on hand'* during club sessions. The involvement of *'teenagers who have undergone Artform's Routefinder training programme'* is part of this package, though at the time of writing there is some question about whether this component will be deliverable. It is yet to be known to what extent schools will be willing, or able, to buy this new offer from Artforms.

Section 6 Conclusion and Recommendations

It would appear to be the case that the original Passport model, with high school pupils gathering information about primary pupils musical interests to pass on to high schools, will not be supported in the future in Leeds, or elsewhere. The concept itself may well have been based on false assumptions that high schools would be able to absorb or act on such information, and that older pupils might be the best method for gathering such information. In any case, despite efforts on the part of some project participants, this element of the programme was never effectively realised and had never been central to the actual practice of the project.

In the absence of other manifestations of the Passport model (Leeds was eventually the only location to deliver the model) it is not possible to ascertain the degree to which Youth Music's initial project design or Artform's project delivery led to the departure from the original aims of the project.

Indeed, this raises the question of whether a pre-determined 'model' of practice, largely designed off-site (in this case by Youth Music) can be successful in comparison to one that is designed in partnership with those who will be delivering it on the ground. The experience of this case would suggest that once the latter approach was adopted the elements of success rose significantly. Some of the hazards experienced in the three year project (for example, the difficulty of ensuring sufficient buy-in from schools) were flagged up in the report on the pilot project and it is unclear why these hazards could not have been avoided or resolved earlier in the three year project.

That said, the project has provided valuable experience of music leadership for a number of high school pupils and some exciting and stimulating engagement with music for primary pupils. Though substantially different from the project's initial aims, these amount to significant outcomes.

In contrast, in the community-based cluster there was very considerable success in achieving one of the original aims, that of enabling young people to access music making opportunities. Although the new aim of developing music leadership in young people was not achieved to the same extent there as in the high school clusters, several pupils were enabled to move on to instrumental tuition in a location that had traditionally not seen great take-up. This cluster might, in comparison to the other two clusters, be characterised as delivering a programme, rather than as enabling young people to deliver their own programme.

The concept of high school pupils leading music making sessions with primary pupils was clearly enjoyed by many of the high school pupils and most of the primary school pupils. The benefits to high school pupils were clearly recognised by their teachers, and schools derived benefits from the work. Most primary teachers welcomed and valued the work undertaken. Even though the Passport model as a whole is unlikely to be replicated, efforts should be made to continue to promote this peer music leadership approach.

A project of this nature can only be conducted through a genuine sense of partnership. While this project was fully funded from external sources, future work by ArtForms in schools will rely very heavily indeed on schools becoming willing partners in projects and initiatives. Thorough briefing, good communications and negotiated terms will all be essential if schools are to invest in externally developed projects. These features were more apparent during the final year of the project, when relationship building and project development were much more fully in the hands of the cluster co-ordinators, and once it was recognised that the original Youth Music concept of the project had shortcomings. ArtForms might wish to consider how experience of this project might strengthen its approach to partnership working with schools in the future, and especially how project ownership can be transferred to schools.

It took some time for a coherent and shared understanding of the aims of this project to emerge. Future projects should have clearer structures and aims from the outset and these should be very clearly communicated to all partners, allowing greater creative freedom within those defined parameters.

Projects need to have strategies to realise their aims. For example if you want to develop peer leadership, you need to know what strategies can be used to transfer leadership to young people. This involves taking risks with young people's leadership and giving them space to experiment. This was not apparent across all three clusters.

If young music leadership is a strategy to be pursued by high schools or music centres – whether or not the Music Passport continues beyond the end of the pilot project – more attention needs to be given to training staff in the subtle and specialist role of facilitating young people's independent leadership. Adults in this role need to be skilled in standing back and allowing young people to find their own solutions to challenges, only stepping in and encouraging when young people declare defeat or disengagement, or directly ask for help. If this training need is not recognised and not met, the danger is that young people's leadership experiences, despite much effort by staff, may remain essentially directed by adults.

Largely as a result of the focus of the project shifting radically mid-way through the process, legacy building could only begin in earnest during the final year of this project. The extent of realisation of legacy will only be apparent after the time-span of this evaluation and should therefore be monitored into the future by the project sponsors, Youth Music.

Finally, the informal, process-led and child-led approaches to music learning that have been developed over many years by community musicians have provided the main pedagogical approaches for Passport activities. Both the Routefinder-led sessions in the school based clusters and the adult-led music clubs in the community-based cluster have used such community music techniques. They have been warmly welcomed by primary-aged school pupils, and compared favourably by them to the currently prevalent approaches to music in both primary schools and music centres. According to

independent comments by several primary pupils in interviews about what they saw as the off-putting style of their usual instrumental tuition, the community music practice-based methods used in Music Passport may also have much to offer peripatetic music services, in the challenge of sustaining the longer-term engagement of children in learning to play instruments. Consideration should be given to how this approach might be extended, for some children at least, in Leeds.

Glossary of terms

From the Youth Music invitation to tender for the evaluation

Passport holders: Primary school children whose musical journey is at the core of Passport

Routefinders: High school students acting as mentors to the primary pupils, and who will pass on information about Passport Holders to Routeplanners (designated adults in the schools) and to fieldwork co-ordinators.

Routeplanners: designated adults in each school who will respond and react to the passport holders needs and will feed back information to the Fieldwork co-ordinator. They will support both on-going top-up mentor training programme and Arts Award training.

Fieldwork co-ordinators: Adult co-ordinators from Leeds ArtForms who oversee and support the Passport programme in their designated cluster. The Fieldwork co-ordinators will respond to information received via the routefinders, and will submit cluster fieldwork data to Leeds ArtForms, as well as reporting to and liaising with the Leeds ArtForms Project manager.

Leeds ArtForms Project Manager: Oversees and manages the fieldwork co-ordinators, collates data and information from the clusters, and reports and liaises with youth Music.

Music Education Development Manager (Youth Music): Works in partnership with Leeds ArtForms on the strategic planning and development of the project, and liaises with the broader music education sector on national transition developments.

Cluster – a grouping of institutions through which the aims of the project will be delivered:

- Cluster A - a family of schools comprising one high school plus 3-4 of its geographically close feeder primary schools. In this model most Passport holders will transfer to the same secondary school.
- Cluster B – situation where there is no obvious schools cluster arrangement, involving one secondary school which draws on a large number of primary schools, some of which may send only two or three children to a particular high school.
- Cluster C – Community context where Routefinders and Passport holders are drawn from different secondary and primary schools, to explore young people’s musical journeys beyond school.