MOVE ON UP

AN EVALUATION OF YOUTH MUSIC MENTORS

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YOUTH MUSIC

Music is Power

ACKNOWLEDGEMENTS

Working on this evaluation of Youth Music Mentors has been a fascinating experience. Taking our own advice, we formed our own community of practice, and have shared and learned much throughout our journey.

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CHAPTER 1

SUMMARY

1 **INTRODUCTION**

Youth Music Mentors (YMM) was a music mentoring programme funded as part of the government's Respect agenda and aiming to improve the life chances of young people in challenging circumstances (those who are often marginalised by society, vulnerable, may be hard to reach, or have fewer opportunities). It ran in two phases, the second (the subject of this qualitative evaluation) from April 2008 to March 2011 and was delivered by music organisations (in this report called "projects") across England. Its objectives were:

- To deliver high quality music based mentoring provision for young people in challenging circumstances
- To provide links to high quality music making experiences
- To engage and train inspirational music mentors appropriate to the needs of the participants
- To provide young people with opportunities that will develop their resilience, social and emotional skills, and enable them to lead successful and fulfilling lives
- To help motivate and prepare young people for routes into education, employment or training.

The projects achieved these objectives largely by varying blends of music-making and mentoring (see below) activities.

2 **WHAT IS MENTORING?**

Mentoring has been described as a slipppery concept and its effects difficult to evaluate. There is some understanding about its broad purposes – including modifying behaviour, building social skills and confidence, and developing soft skills – but also a concern that mentoring can be seen as a panacea, and a young person as a problem to be solved.

In terms of outcomes, there is some agreement that mentoring has been most successful with individuals and groups who are defined to be ready to change or to be on the cusp of becoming socially excluded, with effects most pronounced on improving attitudes and self-esteem, and outcomes related to this, such as improving school attendance. The effect of mentoring on reducing offending, increasing engagement in the community and improving academic performance is less well established.

There is less common ground about definitions. Youth Music's own Music Mentoring Handbook is clear about terminology, describing mentoring as a "one to one, non-judgmental relationship in which an individual gives time to support and encourage another;" and implying a distinction between coaching, as the development of (musical) skills, and mentoring, which refers to the personal development agenda. A relationship between an individual adult and an individual young person lies at the heart of classical mentoring – but even in this model commentators point to the value of linking this relationship to a young person's wider networks.

Other models of mentoring identified in the literature, both from the UK and the US, broaden the concept of mentoring beyond the classical model. Group mentoring – employing reflective group discussion, structured activities and mentoring support – is clearly cheaper than one-to-one work, and may have advantages for both mentees and mentors wary of the intimacy of the one-to-one, but on the other hand it could limit the level of openness in discussion and depth and individualisation of the work. One particular form of group mentoring is mentoring plus: a one-to-one mentoring intervention alongside education, training and a series of social and recreational activities. (We have termed similar YMM

approaches music mentoring plus.)

Moving further away from classical mentoring, activity-based group work is a staple of youth work, its purpose lying in participating in the activity as a group member but (in this context) with no structured provision for one-to-one mentoring. And we also identified social pedagogy as an important operating process, with its core principles including a focus on the young person as a whole person, and support for their overall development; with the practitioner equally seeing themselves as a person in relationship with the young person; and allied to this, the importance of listening and communicating.

Most of the literature describes, or assumes that, mentors are volunteers; in YMM the mentors were largely paid musicians.

"one to one, non-judgmental relationship in which an individual gives time to support and encourage another;"

3 WHAT WAS YOUTH MUSIC MENTORING?

We saw examples of all the activities and structures described above occurring in projects. But every project was different in its own way: in how it recruited mentees, in the varying emphases it placed on music coaching or mentoring, in its use of one-to-one or group work; in the music genres it employed; in the method of referral of mentees to the project; and in other ways. Moreover, these axes of engagement were inter-dependent: a project might work one-to-one because of the music genres it used rather than for mentoring reasons; another might use group music work as much because they could see real merit in that model for mentees' personal and social development as for musical reasons. Yet another might produce good results with young people in the most challenging of circumstances because of a history of working with such young people as much as because of the specific mentoring techniques applied.

It was not possible, therefore, to identify any method of working as more, or less, likely to deliver the objectives set out for YMM.

4 THE CENTRALITY OF THE MUSIC

There's no question that YMM projects were seen first and foremost as music ones. Projects used music as a mentoring aid because it was inherently linked to a young person's development generally. The music could transcend the personal issue, in some way making it irrelevant to think of a distinction between music development and personal development: you couldn't get one without the other.

Music produced its effects in a variety of ways:

- *Engagement Music as a hook, to get young people into the programme*
- *Trust The shared interest of music-making; the credibility of the mentor as a respected musician*
- *Transferable skills Communication skills, giving and receiving criticism, increased confidence, developing resilience*
- *Success Doing something well and getting praise for it; stepping out into the professional world*
- *A safe place Developing a community with peers and adults*
- *Social pedagogy Room for a more equal relationship between mentor and mentee*
- *Telling the tale (expressing yourself) Most directly with rap lyrics, but seen in music generally*
- *Therapeutic aid Music not as therapy, but as therapeutic*
- *Creative cooperation Not only in group projects but also creating music with the help of a mentor*
- *Personal reflection On life challenges, understanding of self, and the art they do.*

Some of these effects are not specific to music making: a sports programme, for example, would be as likely to be hooks for some young people in terms of initial engagement and trust-building. But a number of the effects are certainly or arguably to be found only in arts programmes or specifically music programmes – some of the elements of transferable skills and social pedagogy perhaps; certainly the four elements of telling the tale, therapeutic aid, creative cooperation, and personal reflection. Again, we found it was difficult to sort out 'pure' music development from 'pure' personal development: the one led, perhaps inexorably, to the other.

So, mentees were helped by their mentors in relational ways: as caring adults who had time to talk; as adults working in social pedagogic ways. But crucially also as fellow-musicians they wanted to learn from, rather than authority figures there to tell them what to do. Again, the music was central to the development of the mentee: mentoring was rarely something that happened formally; as music mentoring, it ran through the whole interaction with the mentee. Music was acting as a communication system, an art beyond words, and recognition of development could be a look or just knowing. The act of making music was intrinsically a mentoring one.

Musical quality was also central to the music making, and therefore to the development of the mentee. Mentors wanted their mentees to progress musically, and we found very few instances in which musical development was compromised by a need for personal and social development. Mentees wanted to progress, as well, either for intrinsic reasons or because they saw progression opening up a variety of career opportunities. While there is no hierarchy of musical forms or genres, the extensive use of rap forms seemed to be very useful as a method of initial engagement and a tool for subsequent direct exploration of personal and social issues.

5 OUTCOMES FOR MENTEES

There was plenty of evidence that YMM helped the social and personal development of mentees, to at least some extent. It was somewhat difficult to ascribe effect to the mentoring process directly partly because the music work itself was often so powerful; and partly because of organisational bias: organisations selected to take part in YMM were likely to have been among those whose previous practice in the use of music for personal or social development was significant. But organisations – and particularly individual mentors – who understood the nature of mentoring working alongside the music were able to point to the additional value of a mentoring approach.

The evidence as to whether projects that took a strong mentoring line produced better or greater outcomes for their mentees than those that were more relaxed was mixed. One project that worked with a wide range of challenges said there was no evidence that different challenges were more, or less, suited to this process of mentoring; with much being down to the individual. On the other hand, there was an indication that another project more used to dealing with the harder end of challenge and providing life outcomes through its various projects could use mentoring to achieve significant life changes.

Potentially limiting the benefits of YMM was the issue of dosage: how long an engagement between mentor and mentee. The basic dosage was for at least 10 mentoring sessions usually at weekly or fortnightly intervals: previous studies suggest a mentoring relationship needs to last a year to be effective; and while many YMM coordinators and mentors would have preferred more than ten sessions, there was also some evidence that the relationship between mentor and mentee, based on a shared interest in music, enabled swift progress to be made even within 10 sessions.

Some organisations found a variety of means to run either longer-term mentoring projects or to move mentees seamlessly on to other projects they ran. As a progression route for mentees this is likely to be an important, if variable, one. Other routes included:

- using music socially
- formal education, including Arts Awards
- developing a career in music
- evidencing transferable skills on a CV
- becoming a mentor or workshop leader.

A key factor in how well mentees were referred on was the experience and contacts of the organisation and of individual mentors. This completes a circle: the importance of mentors as respected figures has been described earlier as a key hook to get mentees interested in the mentoring programmes in the first place; here it crops up again as important to moving the mentees on at the other end of the process. Contacts with other agencies varied widely, with many projects not mentioning such contacts, while others described how they used local colleges, youth workers or Connexions.

Overall, a progression route seems to be an important element of the programme. Well-planned it extends the value-added to a mentee's development in a number of ways. First, by extending the short-term nature of the mentoring relationship. Second, by giving the mentoring relationship a focus. Third, by giving the mentee something longer term to aim for.

6 **DOES MUSIC MENTORING PAY?**

Previous studies have calculated the costs to society of young people in challenging circumstances: for example, the total annual cost of crime that someone on a supervision order is likely to commit if he or she reoffends is calculated at over £82,000; and the average cost of a persistent truant is over £44,000. The challenging circumstances presented by the mentees in phase two of YMM ranged from criminal risk to "nothing specific, just where he lives in the city", so by interpolating and extrapolating from the figures of previous studies it seems reasonable to suggest that the costs of challenging circumstances might similarly range from £82,000 to some £10,000, with a weighted average cost for the challenging circumstances presented by the mentees of around £51,000.

That is, on average a mentee who was fully helped with their challenging circumstance might save society something over £51,000. Since phase two of YMM cost a total of £999,000, then just 20 mentees (out of the 818 who entered the programme, or 3%) would need to have been helped fully with their challenge for the programme to have broken even financially: on the basis of the significant progress of mentees we heard about, and the improvement in mentee scores for "agency" in Youth Music's parallel quantitative analyses, it is reasonable to suggest that YMM is economically justifiable.

Further, the projects are relatively cheap viewed in classic mentoring terms, even not accounting for the value of the in-built music activity. Viewed the other way around – as music projects with an additional mentoring component – then there does appear to be an additional cost for the mentoring. But at around £300 a mentee, this is way below costs other researchers have found for classic mentoring activities. It appears therefore that Youth Music Mentors can provide significant mentoring outcomes for substantially lower unit cost that traditional mentoring programmes.

7 **TRAINING AND DEVELOPMENT**

Youth Music produced a comprehensive set of training activities running alongside the programme, with the aims of standardising the definition and working practice of music mentors across the programme; providing mentors with tools and techniques to help them be effective; and creating a pool of mentors who could train others. The first aim was pursued largely through the Music Mentoring Handbook; the others largely through tailor-made training days – focusing not on music leading skills (which mentors were expected to possess already) but on emotional intelligence, to help mentees be better able to deal with challenging life scenarios; and giving them tools to manage their own temperament.

Many of the mentors found the training to be excellent and inspiring, though some mentors felt it was superfluous as they were doing it already: it is exceptionally difficult to develop a training programme for a programme such as Youth Music Mentors with such geographically dispersed projects, with such a variety of organisational cultures, such a variety of backgrounds in its workforce and the part-time and freelance nature of much of that workforce.

There was scope for further development of learning within a programme like YMM, as well as the off-the-job training provided. This would include the need for organisations (including Youth Music) to be continually developing as learning organisations: learning, for example, from feedback from mentees about their needs. It would include recognising that mentors are often dealing with complex, serious, situations where their input is specifically intended to change people's lives; and that they need supervision, support and reflection to help them do their jobs well.

The organisational dimension of YMM was complex: a centrally-initiated programme delegating delivery to local music projects (who in a couple of cases then delegated further to sub-projects) who in turn

relied on individual musicians working with the ultimate beneficiaries (the mentees) in short sessional work. The whole was exacerbated by the fact that the central initiator was also the funder of the local projects. Such centrally-initiated programmes need to understand what power they need to hold centrally and what power they need to give away; managers at each level need to understand what their jobs are and how they should do them; and the programmes need to allow for the overheads of ongoing support to these managers.

8 **CONCLUSIONS**

Much and probably most of the activity pursued under the Youth Music Mentoring programme was mentoring of a classical or music mentoring plus variety. Other work fitted rather broader definitions of the term, perhaps because of limited goal-setting, or limited systematic one-to-one mentoring engagement. It is likely that effective use of the one-to-one structure may be of particular value in working with some vulnerable individuals who are ready to change; with young people in challenging circumstances it may well be that the one-to-one or music mentoring plus approaches, linked with goal setting, have particular potential.

Taking into account the descriptions and definitions, we found that music mentoring can bring significant musical and personal development to young people; and that much of this effect can be ascribed to the centrality of music within the projects, coupled with an overt mentoring activity. The work can be economically justified.

We recommend:

- Youth Music should continue to invest in music mentoring
- Youth Music should continue to offer workforce development for music mentoring
- Centrally-initiated programmes need to understand what power they need to hold centrally and what power they need to give away.

CHAPTER 2

BACKGROUND

BACKGROUND

In the autumn of 2006, Youth Music was invited to submit a proposal for a music mentoring programme (YMM) as part of the government's Respect agenda. The bid was successful (along with parallel programmes in media and sport), securing £666,324 via the Department of Culture, Media and Sport to manage and deliver a programme of activity between 2006 and 2008. In 2008, Youth Music was successful at securing a further £999,000 to deliver phase two of the music mentoring programme, from April 2008 to March 2011.

The aim of the programme was to improve the life chances of young people in challenging circumstances (defined by Youth Music as those who are often marginalised by society, vulnerable, may be hard to reach, or have fewer opportunities) through music based mentoring. The programme was structured around five main objectives:

- To deliver high quality music based mentoring provision for young people in challenging circumstances
- To provide links to high quality music making experiences
- To engage and train inspirational music mentors appropriate to the needs of the participants
- To provide young people with opportunities that will develop their resilience, social and emotional skills, and enable them to lead successful and fulfilling lives
- To help motivate and prepare young people for routes into education, employment or training.

For phase two Youth Music identified 14 delivery organisations (in this report called "projects") as partners for the programme: Artworks (Bradford), Audio Active (Brighton), GMMAZ (Manchester), Leeds City Council (Leeds), Music 4U (Hull), Nottingham Music Service (Nottingham), Future Projects (Norwich), REMIX (Bristol), Sound Connections (London) Sound Futures (Birmingham), Sound It Out (Birmingham), Southend YMCA (Southend), Forest of Dean Music Makers (Forest of Dean) and Plymouth Music Zone (Plymouth).

Sound Connections in London subcontracted a further eight delivery partners as projects: Drake Music (Hackney 1), Eclectic Productions (Southwark 1), First Musical Academy (Newham 1), Fluent Music (Tower Hamlets 2), Futureversity (Tower Hamlets 1), Hoxton Hall (Hackney 2), Key Changes (Camden), Kinetika Bloco (Southwark 2) and Rolling Sound (Hackney 3 and Newham 2).

This report is a qualitative evaluation of the programme's second phase, based largely on interviews with the projects; see chapter 3 for details of methodology. Youth Music has also carried out a quantitative evaluation of this phase (based on monitoring data held on an SPRS database and using "distance travelled" tools), to which this report refers, and there have also been evaluations of phase one by Mark Hughes and CDH Creatives: all these previous reports are referenced in the bibliography at the end of this report.

CHAPTER 3

THE RESEARCH

This chapter describes briefly what research we carried out and how.

1 **EVALUATION OBJECTIVES**

We were asked to carry out our evaluation to address six evaluation objectives.
Following discussion with Youth Music, some of the objectives were expanded on. The objectives (with a summary of the expansion flowing from each) were:

EO1 To explore the range of challenges experienced by the mentees participating in the programme and explain how music mentoring is suited to these challenges
This is about the life challenges the mentees are facing when recruited on to the programme: how does mentoring help them? Is the music element a help or a hindrance: would generic mentoring be more, or less, helpful to these mentees? Can we say anything about whether music mentoring is more suitable for some challenges rather than others?

EO2 To investigate the benefits and challenges of music mentoring as a method of engagement for children and young people in challenging circumstances (with a focus on the financial investments required)
The first part of this is the flip side of EO1: what's special about making music in the lives of the mentees, and how does music as an expression help the mentees? On "financial investments", Youth Music is looking for a consideration of the possible value or otherwise of this music mentoring: a Fermi calculation (an estimation based on identified assumptions using a series of justified guesses about quantities in the stages of a problem).

EO3 To investigate perceptions, amongst mentees and mentors, of quality music making and improvements in musical knowledge and skill
Quality is an important thread of Youth Music's work. There are continuing debates about what constitutes musical quality, especially in the context of the many genres of music. These issues are compounded in YMM, because its intended outcomes mix improved musical skills with improved personal development. One way of restating the evaluation objective might be "Does a quality personal development necessarily require a high-quality musical experience or development? And does a high-quality musical experience or development necessarily result in quality personal development. And what is meant by quality anyway?"

EO4 To identify signposting strategies and evaluate progression routes into further music making and/or accreditation for mentees
 Signposting and progression could be within the programme itself (eg becoming a peer mentor); within the organisation (becoming a young music leader, or taking an arts award); or outside the organisation (going on to further learning or performing); or progression within emotional or social aspects, such as repaired relationships, or other contributions to family/community.

EO5 To explore outcomes that enable mentees to better engage in education, employment or training
This differs from EO4 in that it is about whether the mentees become more ready to engage in education, employment or training.

EO6 To assess the impact of the music mentoring handbook and mentor training scheme and advise on the future utilisation of these resources
As it says.

While the objectives weren't mutually exclusive, by and large this report tackles each of them as follows:
- EO1 range of challenges: chapter 6
- EO2 benefits and challenges of music mentoring: chapters 4 and 5
- EO2 financial implications: chapter 9
- EO3 musical issues: chapter 7
- EO4, EO5 progression routes and readiness to engage: chapter 8
- EO6 impact of handbook and training: chapter 10

Although not directly requested in the evaluation objectives, we also found it important to address organisational issues: see chapter 11.

2 EVALUATION METHODS

2.1 DATA SOURCES

We obtained our data mainly by interview, talking with project coordinators, mentors, mentees and referrers; we also interviewed the former national programme coordinator. For our work on training resources we also read the Co-ordinators Handbook and the Youth Music Mentors Handbook and interviewed trainers Dolan Hewison and Sam Pepper.

We conducted two main stages of interview. In the first (fieldwork between April and June 2010) we interviewed all 12 then-live (ie, all but Forest of Dean Music Makers and Plymouth Music Zone) substantive projects (see chapter 2), plus two sub-projects, talking to 18 coordinators, 29 mentors, and 33 mentees.

Based on interim findings developed through those interviews we carried out second stage of "digging deeper" interviews (fieldwork November 2010 to March 2011). For these we selected the two late additional projects, plus five other projects which we expected to cover the range of types and styles of mentoring and musical activity described in chapter 4: Artworks, Audio Active, Key Changes, Music 4U, and Remix. In this stage we interviewed coordinators, mentors and mentees, including many we hadn't interviewed in stage one, plus three referrers and two mentees' mothers. In a number of cases we interviewed people twice, at the beginning and end of the fieldwork period, to see whether there had been noticeable changes over the course of the work.

Almost all our interviews were carried out face to face, one to one and using structured interview schedules. A few were carried out by phone or email. For convenience we also held three semi-structured focus groups.

All in all across the two stages we carried out over 150 interviews.

We presented interim findings at a Youth Music-convened meeting of projects, noting coordinators' and mentors' feedback, and carrying out one or two exercises with them to further aid our understanding of models of mentoring.

2.2 DATA ANALYSIS

Most data were captured by longhand transcription onto interview schedules during interviews (quotations in this report are therefore not necessarily verbatim). In some cases researchers' field notes captured against the schedules were transcribed as case notes. Data (identified by interview source) was then analysed first by evaluation objective; within that by interview question; and then finally for themes and patterns. Interview quotations were selected for appearance in this report as either illustrative of a common theme or to point up contrary views.

3 ETHICAL CONSIDERATIONS

In designing and carrying out our evaluation we had in mind the ethics guidelines of the Social Research Organisation (www.the-sra.org.uk/documents/pdfs/ethics03.pdf). Our approach (above) formed part of our ethical principles. And perhaps our key ethical principle boiled down to: data belongs to the people we're learnt it from: we negotiated it where we have used it directly; we explained to it's the owners what we're going to use their data for, and did not exceed their permission; we have anonymised the data in this report – particularly people's names and especially those of mentees.

Data which can identify individuals, including field notes and interview schedules and transcripts will be held securely by the evaluators and will be destroyed securely six months after the final report has been signed off by the commissioners.

The three evaluators all have undergone enhanced CRB checks.

CHAPTER 4

WHAT IS MUSIC MENTORING?
THE THEORY

1 **INTRODUCTION**

1.1 LIMITS OF THIS REVIEW

Youth music mentoring appears to be a term unique to the Youth Music Mentoring programme. Internet searches throw up nothing for that term apart from papers related to the initial 2006-8 pilot programme – Mark Hughes's three interim evaluation reports in 2008, Substance's interim report, and Douglas Lonie's 2010 paper – and details of two more recent independent projects. In our search for theory to underpin, extend or challenge our understanding of music mentoring as a background to evaluation, this review borrows, therefore, from literature on the wider field of youth mentoring. It also explores theory relevant to aspects of learning, to youth work practice, and to music education.

We do not aim to critically appraise this literature, more attempt to capture others' insights on related themes to help understand the inputs, processes and outcomes we find in our field research. We make two important caveats:

- Youth music mentoring may be different in kind from youth mentoring as well as degree, and insights from the youth mentoring literature may not always be transferable to youth music mentoring. Our default position is that there is much common ground between the two concepts but we also highlight when there are differences.
- Most of the youth mentoring literature focuses on projects in which the mentors are volunteers. The mentors in the Youth Music Programme are all paid community musicians though some of the projects also engage volunteers.

1.2 THE CHALLENGES OF EVALUATION

Philip and Spratt in their 2007 Synthesis of Published Research on Mentoring and Befriending highlight "the difficulties of evaluating this 'slippery concept'." (p42). The concept itself "is a highly contentious and contested concept and the term itself encompasses a range of meanings and assumptions" (Hall, 2003; Philip, 2000 in Philip and Spratt 2007). It is important to "resist simplistic overgeneralisation of findings from particular studies of particular aspects."

The "sheer complexity of the questions to be asked has undermined the usefulness of many previous reviews leading them to examine oranges and apples but talk fruit." (Boaz and Pawson 2005 p189). Mentoring is often part of a wider project making it difficult to disentangle specific effects. "And, when effects are found, their implications are not always clear. With a large enough sample, small effects can show statistical significance whereas larger effects can be obscured by small samples. Moreover, important outcomes may go unmeasured, or remain undetectable within short intervals. Conversely, positive outcomes assessed immediately, or relatively shortly, after interventions, may not persist over time." (Philip 2008a).

2 THE CONTEXT OF THE YMM PROGRAMME

To complicate matters, there is a strong political context. Mentoring gathered momentum post 1997 – although the origins of its government sponsorship stem from the Mentoring Action Project in 1993 – and "recently the Cabinet Office Minister Phil Hope told a conference that 'Every single government department is using mentoring in some way to achieve their objectives'." (Meier 2008). However, the government of the time's Social Exclusion Unit, after a review of mentoring schemes reported: "Overall the SEU has concluded that, despite widespread support for mentoring and peer mentoring programmes, the evidence base for mentoring is very patchy and inconclusive … It will be important that as the proposed Youth Target Support Service is developed, more work is done to explore the effectiveness of different kinds of mentoring approach, to try to isolate what makes a good mentoring programme and what makes a good mentor." (SEU, 2005: 81)

The concept is also ideologically contested. Jill Kirby, director of the Centre for Policy Studies, writes in the introduction to Meier's strong critique of mentoring programmes: "In 2006 I catalogued the extent and scope of government intervention in children's lives, which has undermined parental responsibility and extended the authority of the state … Using Government schemes to introduce mentors of variable quality into the lives of thousands of troubled young people is another manifestation of this trend."

Into this contested arena came the Youth Music Mentoring programme, whose conception in 2006 predated much of the review material mentioned above.

3 THE CONTEXT FOR MENTORING AND BEFRIENDING

3.1 YOUNG PEOPLE'S LIVES

Mentoring is seen by many as a mainstream social and educational activity in which 'it takes a village to educate a child': "It is clear that young people in general have faced more extended and complex forms of transition to adulthood over the last two decades than ever before (Colley 2000). … In this context, young people face both opportunities and risks with few safety nets to protect the vulnerable." (Philip and Spratt pp14-15). But mentoring has been colonised by the state to focus on young people at risk and so acquires a deficit mentality. It "can reinforce stereotypical assumptions about the inadequacies of young people by focusing on the individual with little reference to the wider social context." (Philip and Spratt p37).

Growing sections of young people have been defined as posing problems for themselves and for the fabric of society (Griffin 1993). Some highlight structural inequalities as the key difficulties for vulnerable young people. Meier accepts this in part: "There are of course numerous reasons why some young people are more likely to have problems than others. Poverty, unemployment, poor housing and education and many other concerns can all play a part. But a common factor is that, all too often, there is a void in their lives caused by the absence, or the low quality, of parenting. To some degree, and in some cases, mentoring may be able to help." (Meier 2007 p36). Youth Music (see chapter 2) describes such young people as living in "challenging circumstances."

3.2 PROTECTIVE FACTORS

Section 3.1 touched on the challenges. Work done by the Joseph Rowntree Foundation (Beniart et al 2002) highlighted the "protective factors" which diminish the impact of the challenges. These, they found, were:

- Strong bonds with family, friends and teachers
- Healthy standards set by parents, teachers and community leaders
- *Opportunities for involvement in families, schools and the community
- *Social and learning skills to enable participation
- *Recognition and praise for positive behaviour.

*These factors operate together as a 'protective process'.

In this section we focus on a number of key concepts from the literature on mentoring and from adjacent fields which illuminate this protective process and the developmental needs of young people that mentoring can address. In sections 5.6.4 to 5.6.6 we explore professional interventions based on these concepts which may illuminate music mentoring.

3.2.1 A social theory of learning: Etienne Wenger

Learning and the capacity to see oneself as a competent learner: these are central to help young people navigate turbulence, manage change and protect themselves against risk. Many of the more vulnerable young people in society have not been helped as learners by its formal institutions. Wenger starts his seminal Communities of Practice: learning, meaning and identity with a radical critique:

"Our institutions, to the extent that they address issues of learning explicitly, are largely based on the assumption that learning is an individual process, that it has a beginning and an end, that it is best separated from the rest of our activities, and that it is the result of teaching … As a result, much of our institutionalised teaching and training is perceived by would-be learners as irrelevant, and most of us come out of this treatment feeling that learning is boring and arduous and that we are not really cut out for it…So what if we adopted another perspective, one that placed learning in the context of our lived experience of our participation in the world?" (Wenger 1998 pg 3)

Music mentoring is all about learning but there are few explicit links in the literature. The primary focus of Wenger's theory is on learning as social participation. Participating in a mentoring or music-making project is both a kind of action and a form of belonging. Such participation shapes not only what we do but also who we are and how we interpret what we do. Wenger identifies four components:

- Practice : a way of talking about the all-embracing practice of leading our lives, or of music-making;
- Meaning: a way of talking about our changing ability to experience our life and the world as meaningful
- Community: a way of talking about the social configurations in which these enterprises or practices are defined as worth pursuing and our participation is recognised as competence
- Identity: a way of talking about how learning changes who we are and creates personal histories of becoming in the context of our communities. (Wenger 1998 p5)

3.2.2 Resilience, active citizenship and social capital

One YMM objective is "to provide young people with opportunities that will develop their resilience, social and emotional skills, and enable them to lead successful and fulfilling lives." Resilience is concerned with the ability of individuals to do well in spite of facing economic or social disadvantage (Gilligan 2006) Within a psychological framework, interest in resilience signalled a shift from a focus on young people's failures to a more positive stance which emphasised factors which assisted young

people to overcome the challenges they face and to bounce back from failure. (Philip 2008a p22) Resilience is also transferable (Gilligan, 1999: 38)

Features of resilience include:
- the enduring presence of a caring and nurturing relationship has been identified as a feature of such resilience (Rutter 1987)
- helping young people to devise coping strategies, by building up self-esteem or by offering an alternative explanation of negative feedback from others (Darling 2005) (Phillip 2008a p23)
- a sense of belonging within supportive social networks and helping young people cultivate these with friends, family and other professionals they engage with (Phillip and Spratt p21).

Lonie (2010) complements this with a focus on young people's sense of agency as active citizens and quotes Ryan and Deci (2000), in identifying key conditions for that engagement.

A complementary concept is that of social capital. In addition to fostering bonding social capital, Philip suggests mentoring "is viewed as a means of building bridging social capital, allowing the young person to move on and move out of restrictive or 'risky' networks and behaviours and to enter into new social worlds where more opportunities are to be found." (Phillip 2008a p23).

The bridging dimension for some mentees might mean developing networks with people outside their experience, eg professional musicians, support agencies through eg performing in different venues, becoming part of the wider music scene. This would aid their sense of self-efficacy and developing identity first and foremost as a human being who makes music rather than 'a problem'.

3.2.3 Emotional Intelligence

The proponents of emotional intelligence and emotional literacy would suggest that it's five elements (Goleman 1998) shown below:

Personal Competencies	Self Awareness	Knowing one's internal states, preferences, resources and intuitions
	Self-regulation	Managing one's internal states, impulses and resources
	Motivation	Emotional tendencies that guide or facilitate reaching goals

Social Competencies	Empathy	Awareness of others' feelings, needs and concerns
	Social Skills	Adeptness at inducing desirable responses in others

(from Working with Emotional Intelligence (1998) pp26-27)

are central both to generic mentoring and to music mentoring. Goleman has identified studies of young people that suggest they are becoming less emotionally intelligent and that blocked emotional intelligence aggravates problems they find themselves in and hinders them finding a way out. Here we identify the need for young people to develop or reclaim their emotional intelligence in relation to being and becoming resilient, active citizens, and learners. Elsewhere we talk of the mentor's emotional intelligence.

3.2.4 Musicality

We touch here on theory pertinent to whether music (and music-making) has a protective function. Youth Music's Our Music survey (2006) found that:

- 48% of children and young people aged 7–19 believe they are 'musical'.
- 91% of children and young people aged 7-19 like listening to music.
- 39% of children and young people aged 7–19 currently engage in music making activities.
- 17% of children and young people are making music informally i.e. with no adult intervention. 23% are making music with some form of adult assistance, (some of this will be formal and some non-formal). 16% say they are having 'lessons'.
- Nearly 10% of the population of 7 -19 year olds plays the guitar. Of those who play an instrument 'informally' with no adult help, over half (54%) are playing the guitar.

There is a significant disparity in levels of engagement across social grades. 45% of those within social grades AB are currently engaged in music making, compared with only 35% of those within social grades DE. The largest disparity is in instrumental playing between social grades AB (33%) and DE (17%). Of those who have never done anything musical but who want to, 34% were from social grades DE, compared with 11% in social grades AB. Of those who want to do a musical activity but don't currently, 43% cited a lack of opportunities, facilities or financial resources.

Examined through the lenses of gender and age, there is a significant disparity between girls and boys with 44% of girls engaged in music making compared with only 34% of boys. This gap is greatest within the youngest age group (7-10s) where 53% of girls are engaged in music making, compared with only 34% of boys.

Of those who have never done any musical activities and said they didn't want to 84% believed they were 'not musical'. The key factor that makes young people believe that they are 'musical' is their participation in active music making. 80% of those who said that they considered themselves 'musical' have at some point in their lives actively made music.

Broh (2002) finds engagement in music-making enhances self-esteem and motivation. This increase in motivation also led to higher attainment in other academic subjects. Gardner identifies 'musical' within his contested concept of multiple intelligences which "runs in an almost structural parallel to linguistic intelligence" (Smith 2008) and enhances learning. Pitts (2007) showed how involvement in an extra-curricular musical performance increased young people's social networks, and sense of belonging. Hallam also discusses how these outcomes can be particularly effective amongst groups of children and young people who are experiencing challenging circumstances. Spychiger et al (1995) showed how increased music making in schools led to greater social cohesion, more positive attitudes about the self and others, and better social adjustment. The strongest differences were observed amongst those children deemed to be the least engaged and have the lowest academic ability.

3.2.5 Implications

While the concepts described briefly above are selective, it is clear that there is a complex set of theories which may underpin the potential for 'protection' and illuminate the successes or missed opportunities of intervention. We dig deeper into the theories of mentoring and adjacent fields in the next section in pursuit of a theoretical framework against which to examine music mentoring practice.

4 DEFINITIONS AND PURPOSES AND WHOSE PURPOSES

Donnelly (2004) identifies four dimensions of mentoring: the origin of the mentoring relationship; the purpose of the mentoring; the nature of the mentoring relationship (which we call 'structure'); and the site of the mentoring. The resultant diversity explains why it leads to confusion rather than clarification.

4.1 PURPOSES

There is a range of different purposes in the world of mentoring, depending on which role is under the spotlight. In music mentoring, for example, there are at least five categories of stakeholder: government in 2006, Youth Music, partner music organisations, mentors and young people – each of which may have different purposes. And such purposes may vary between the various organisations, mentors and young people.

Philip and Spratt have developed "a tentative model of mentoring" (p66). When examining the main strategies of each of their five mentoring forms they suggest:
- Compensatory: building social skills
- Instrumental: develop relationship via shared interest/activity
- Expanding opportunities: link with individuals/agencies and young person: building skills and confidence
- Reduction in un-wanted behaviours: confidence/resilience, explore alternatives, challenge behaviour, advocacy
- Integration into community: confidence, solidarity, strengthen communities that may feel under threat.

Within these mentoring forms there are a range of 'hard' and 'soft' purposes. Meier, usually quite critical of the way in which mentoring projects are implemented nevertheless appears to advocate the importance of soft skills.
- "it was as important to build self-esteem and 'soft skills' as to gain qualifications. Such simple, interactive skills – the ability to get to work on time, to be able to take directions from people in charge, for example – are central to the ability to develop and maintain benign and productive relationships with other people." (SEU referenced in Meier 2008)
- the provision of appropriate male role models … Thus mentoring may act as compensatory for the absence of appropriate support or as supplementary to existing support in socialising the young person. The emphasis here is firmly on bringing young people up to an acceptable standard, of improving attitudes and beliefs and on changing behaviour. (Philip 2008a p22)

Colley(2003) and others highlight a tension in some mentoring projects between adults' and young people's agendas which the mutual interest of music-making may mitigate.

But purposes can become panaceas.

"It also creates highly unrealistic expectations about the power of mentoring to act as a magic bullet to 'transform lives' and to single-handedly redress the impact of inequalities and structural constraints on sections of the youth population. Furthermore it can reinforce stereotypical assumptions about the inadequacies of young people by focusing on the individual with little reference to the wider social context." (Philip and Spratt p37)

Lonie quotes Philip and Spratt to support the specific focus that Youth Music Mentoring took in phase two of its programme: "The Youth Music Mentors programme was therefore designed to improve

attitude, behaviour and engagement, demonstrated through observed changes in active citizenship and increased musical ability." (Lonie 2010 p8)

4.2 BEFRIENDING, MENTORING AND COACHING

Hughes(2008) cites a range of relevant definitions which influenced those in the Youth Music's Music Mentoring Handbook. The handbook makes the difference between and mentor and a friend explicit:

"Friendship or befriending is a process whereby two or more people come together with the aim of establishing and developing an informal and social relationship. Mentoring is a one to one, non-judgmental relationship in which an individual gives time to support and encourage another. This is typically developed at a time of transition in the mentee's life, and lasts for a significant and sustained period of time."

From its classical origins to contemporary usage, New Philanthropy Capital in its advice to potential funders suggests: "Mentoring is goal-orientated … is time-limited … involves regular, informal contact." (Sandford 2007) though the Youth Justice Board, sponsor of many mentoring projects, appears to weaken the concept to: "someone who helps others achieve their potential." (cited in Bramble 2010).

In the wider literature most mentors are volunteers. With its focus on music mentoring, the Youth Music Mentoring handbook defines this as "using music as a common ground and shared interest to develop a relationship with a mentee in order to support them in making significant changes in knowledge, behaviour and thinking." and then immediately goes on to use the concept of 'coaching': "Through this process the Music Mentor coaches the individual musically in order to achieve on a musical as well as social level." The implication here is that mentoring refers to the personal development agenda and coaching to the musical.

Coaching has been a term used in relation to skills such as sports and other activities such as music-making. However, more recently it has been used in the coaching young people both in the formal education system as well as in more informal settings:

"Youth coaching is the powerful yet safe relationship between a coach and someone under the age of eighteen; where the client identifies his/her ambitions, passions and challenges and then, via the process of congruent belief in their potential, the coach facilitates the expression of that true potential." (Youth Coaching Academy 2011)

The handbook, after examining mentoring, expands on the tasks of coaching which focus exclusively on the development of musical skills:
"The coaching element should:

• Provide a structured process for enabling the development of the music skills of the mentee
• To set a specific goal in the mentee's musical skills development
• To reflect and share music practices with the mentee
• To create or signpost to opportunities where possible for the mentee to practice their musical skills in a professional environment."

(It is noteworthy, though, that the term 'coaching' was not mentioned in any of the evaluation interviews.)

Definition is important only in terms of creating a common language and hence understanding within a programme but also in a programme's external relationships and projects' future relationships with funders.

4.3 STRUCTURES

4.3.1 Classical mentoring

Philip and Spratt record the predominance of the classical model but Philip later and elsewhere expands on the need for greater flexibility:

"Formal mentoring schemes continue to rely heavily on the 'classic' model of an individual adult to an individual young person. This lies in contrast to the lives of many young people which flow between relationships with individuals and within friendships or peer groups. Evidence that peers, neighbours and family often provide valuable and useful support suggests that mentoring may be more useful if it is linked into such existing networks from the start." (Philip 2008a p27)

We have seen above that Youth Music's definition of mentoring in the Music Mentoring handbook states:

"Mentoring is a one-to-one … relationship in which an individual gives time to support and encourage another." (Music Mentoring Handbook page 4)

4.3.2 Group mentoring

Philip and Spratt's review identifies the development of 'group mentoring'. Our searches identified a reference to a contemporary c-a-n-I Academy project which employed reflective group discussion, structured activities and mentoring support (Bramble 2010). The emphasis was clearly on collective personal support. One participant commented: "Other people in the group were able to help with my problems whilst dealing with theirs, because sometimes people can say what you are thinking when you can't quite choose the right words to say."

This form of group mentoring setting could however limit the level of openness. Therefore, it was implied that one-to-one mentoring is more appropriate for any more personal discussions.

There is also literature from the US (Herrera et al 2002) which explores group mentoring essentially as a pragmatic and cheaper alternative to traditional one-to-one programmes. This highlights the benefits of learning from peers but implies that the main value comes from the relatively infrequent examples of close relationships between a mentor and a young person in the group setting. It also implies that some volunteer mentors are wary of the intimacy required of the one-to-one.

4.3.3 Mentoring plus

Newburn and Shiner undertook a three year evaluation of the Mentoring Plus initiative run by Crime Concern and Breaking Barriers (Newburn and Shiner, 2005). The 10 programmes consisted of a one-to-one mentoring intervention alongside education, training and a series of social and recreational activities and targeted disaffected young people who were deemed to be at risk of social exclusion. These programmes, known as Mentoring Plus, were based on the established Dalston Youth Project (DYP) mentoring programme which was one of the earliest UK planned mentoring projects. DYP was well embedded within the criminal justice field, forming a model for many mentoring initiatives across the UK (Benioff, 1997).

Within the programme itself the 'mentoring plus' element which included group work and other activities was highly rated by the participants, leading some to indicate that it was the combination of the two forms of intervention that was viewed as helpful. Still others felt that the mentoring was not as enjoyably or as useful as the mentoring plus component (Philip and Spratt p43).

This model seems very similar to that of some Youth Music Mentoring projects. It is an explicit blend, though, of two distinct components: the one-to-one complemented by related (music-making) activity. This is mirrored in a University of Virginia study One-on-one and group mentoring: an integrated study (Lawrence et al 2008).

4.3.4 Activity-based group work

This is a staple of youth work. Its purpose lies in the activity itself, participating in the activity as a group member, and fun and learning arising from this. In its most sophisticated practices it can blend the spontaneous with the planned, mutual learning with a range of social skills development, and valuable meta-learning about how groups work (Hunter 2007). We identify it here as, in the Youth Music mentoring mix, there appeared to be a certain amount of activity-based group work which, while It had parallels to the group dimension of Mentoring Plus, made no structured provision for one-to-one.

4.4 VOLUNTARY ENGAGEMENT OR COMPULSORY

We identify this as part of any typology but put it aside. In the Youth Music Mentoring programme there was one element in one partnership working with young people in custody. Even here, participants had opted to engage. Philip and Spratt note that relationships "under duress … are found to be less effective. A number of studies have examined 'mentoring' with offenders or young people who are defined as at risk of social exclusion but this kind of mentoring is based on imposed rather than voluntary relationships and findings need to be treated with caution." (Philip and Spratt p48)

4.5 VOLUNTARY OR PAID MENTORS

Youth Music mentors were predominantly paid. The literature on mentoring focuses largely on mentors who are volunteers. Volunteer mentors can impress mentees by their commitment but paying mentors enhances their reliability (Sandford 2007).

Youth Music Mentors are also clearly first and foremost musicians. While professionals, they tend importantly (unlike care workers, teachers and YOT workers) not to be authority figures in the lives of their mentees.

4.6 USING THESE DEFINITIONS

We saw examples of all these activities and structures occurring in projects – though few being described by projects in those terms. Where possible we have ourselves used throughout the rest of this report clear terms:

- Mentoring: activity by a mentor designed to support the personal or social development of (a) mentee(s)
- Coaching: a process for enabling the development of the music skills of a mentee
- One-to-one: either or both of the above activities happening between one person (usually a mentor) and another (usually a mentee)
- Music mentoring: the overall activity of mentoring through music
- Music mentoring plus: a foundation of one-to-one work with strategically used group music-making activity
- Activity-based group work: without a foundation of one-to-one mentoring.

5 SYSTEMS SURROUNDING MENTORING

West Burnham writes of the essential blend of 'passion' and 'system' if an educational enterprise is to be of quality. The Mentoring and Befriending Foundation's 12 point Approved Provider Standard is clearly echoed in the Co-ordinators and Mentors Handbooks, itself important in preparing projects for independent fundraising. This section examines the theory underpinning some of the key systems.

5.1 WHO ARE THE MENTEES?

Can any young person benefit from mentoring? Research findings are open to interpretation:

- They have consistently demonstrated that generic mentoring is rarely successful in reaching out to groups that lie at the margins (Rhodes and Lowe 2007).
- Young people deemed to be at risk may be more likely to benefit than young people who are already demonstrating significant personal problems (Dubois et al 2003).
- There is little or no evidence (as yet) which proves mentoring's effectiveness with particularly vulnerable groups, such as young people who are struggling academically; young offenders; young people who have a parent who is in prison; young people in or leaving the care system; young people suffering from mental health problems; and young people who have suffered sexual abuse or trauma. Indeed, for some of these groups there is evidence that it is ineffective (Philip and Spratt).

The lumping together of some of these 'categories' of young people needs further exploration. But one key seems to be:

- Where it has been found most successful is with individuals and groups who are defined to be 'ready to change' or to be on the cusp of becoming 'socially excluded' (Newburn et al 2005, Tarling et al 2001 in Philip 2008 p22).

If this is true for mentoring, there may be instances where very troubled young people with a musical passion can make use of music mentoring as an exceptional lifeline.

West Burnham writes of the essential blend of 'passion' and 'system' if an educational enterprise is to be of quality.

5.2 WHO ARE THE MENTORS?

Musicianship is clearly an essential criterion for the recruitment and selection of youth music mentors or coaches. The Music Mentors Handbook (p5) adds a list of skills and qualities related to youth work skills. To complement rather than duplicate this material we highlight Meier's concern that:

"schemes which recruit people who have already had experience of, and success in, helping roles are more likely to build positive relationships with mentees … A substantial proportion of people who fell into this category were teachers or other school staff, or undergraduate students reading subjects related to helping, such as psychology, education, or social work. This is probably because people with this kind of background are more accustomed than the general population to thinking about, and reflecting upon, the experience of others; they may also have a greater degree of insight about their own attitudes than the general public as a whole. They may in addition be better able to listen to the anxieties of the people they are dealing with, and be able to tolerate the difficult feelings aroused in them by their mentees."

Others have found that what characterised successful relationships was a degree of reciprocity, a willingness on the part of the mentor to share their own experiences, an open-ended commitment on the part of the mentor and mutual respect. The element of control and negotiation was regarded as particularly important. "Dolan found that young people were most likely to seek out support from family members, neighbours and friends in preference to that of professionals, even when relationships were difficult and even abusive. The next most likely sources of support were peers and youth workers who provided safe spaces within which to discuss problems." (Philip 2008 pg 26)

Meier requires resilience in the mentors themselves. For Bronfenbrenner and Morris the characteristics of the individual are significant – thus mentors who are more nurturing than others in the young person's social network and young people who are motivated and diligent will develop supportive relationships (Hamilton and Hamilton, 2005, p350).

There are different opinions about whether it is generally helpful for mentors to come from a similar social background to their mentees or whether 'social distance' is important to objectivity: "There is a need for a balance to be struck between workers who share young people's experiences and world views and those who can help to challenge and extend them" (SEU, 2005:81).

5.3 MATCHING

The literature handles matching by characteristics such as gender and social distance. While this is interesting, our understanding is that it is trumped by music-related matching and mutual knowledge, where relevant, prior to the mentoring partnership.

5.4 DOSAGE

When considering dosage (Philip and Spratt's term for the length and frequency of the mentoring relationship) there are similarities between music mentoring and generic mentoring but also substantial differences and so the literature needs handling with care.

5.4.1 The harmful effects of early termination

"Indeed, if a relationship terminates unexpectedly, the effect on the young person can be worse than if they had no mentoring support in the first place [but] short term relationships are not as damaging if the endpoint is anticipated and planned for. One of the advantages of mentoring compared to befriending is that mentors and mentees have foreknowledge of the endpoint and can prepare themselves for it." (Hall 2003; Sandford 2007).

In music mentoring early endings are likely to be caused by the mentee's lack of interest and less easily seen as a personal rejection. Meier (p35) recommends, though, that all youth mentoring schemes make – at a minimum – three attempts (via a personal visit, not merely a letter) to contact any mentee whose mentoring relationship has ended prematurely (for whatever reason) with a view to offering either alternative mentoring or further support from another organisation.

5.4.2 The length of partnerships

In Big Brothers Big Sisters of America "the greatest benefits were evident for youth in mentoring relationships that lasted one year or longer." (Sandford 2007 p15). Young people who were in matches that lasted more than 12 months reported much higher levels of self-worth, social acceptance, and scholastic competence than the control subjects (Meier p17). A study found that the longer the duration of a programme and the more sustained the involvement of young people, the more likely they were to re-enter employment, training, and education and to have improved skills in literacy and numeracy. The cut-off point was 10 months and these improvements extended to softer outcomes (Philip and Spratt p46).

Consistency and continuity were also important. "The evidence therefore strongly points to the frequency of contact between mentors and mentees and the length of relationship as being crucial for the effectiveness of mentoring. Mentoring that lasts only a few months and which includes only minimal contact (say, an hour a week) does not really work, according to the research." (Meier p32). We discuss below (chapter 6 section 5 and in chapter 12) how this thinking might illuminate youth music mentoring practice.

5.4.3 Attrition rates

In a study of 80 projects sponsored by the Youth Justice Board (St James-Roberts et al, 2005) significant attrition of the sample of participants took place with half of the projects ending early and a high proportion of young people dropping out of the intervention. (Philip and Spratt p46)

5.4.4 Endings

Philip and colleagues (2004) in an evaluation of three projects, stressed the importance of endings:

"The endings of relationships, when a strong relationship has been developed, can be very problematic. This is particularly evident when endings are poorly planned but can also be true despite planning by agencies. This was true in both befriending and mentoring relationships" (p51).

5.5 GOAL SETTING

Goal-setting is seen as a prime characteristic of mentoring and coaching. In Youth Music Mentoring's case the adults at least have dual goals for the mentees: personal development and musical development.

There is an educational and economic benefit in "mentoring [having] a defined endpoint. This helps maintain the focus on achieving goals and reduces the risk of the young person becoming dependent on their mentor. These attributes make mentoring a more compelling choice for donors who want to be confident that their donation is achieving benefits for young people." (Sandford 2007 p4)

Philip and Spratt (pp49-50) note that these objectives often shifted and moved in the course of the relationships as circumstances changed. Mentoring relationships make uneven progress and they describe how mentors take account of this, recognising that young people will move backwards as well as forwards in moving towards independence in working towards flexible and negotiated objectives.

5.6 MAINTENANCE OF THE MENTORING PARTNERSHIP

"Although a relationship between a caring adult and a young person lies at the heart of mentoring, little is known about how such relationships actually influence youth outcomes … Also necessary is information regarding the core elements of successful mentoring relationships, and how these might vary as a function of the needs and characteristics of particular youth." (Philip 2008 pp12-13)

5.6.1 Some tasks in the mentoring relationship

We will focus here on the processes not the outcomes. These include:

- "help the young person build resilience by helping them to devise coping strategies, by building up self-esteem or by offering an alternative explanation of negative feedback from others" (Darling 2005 in Philip 2008 p23)
- "[helping the mentee] to accept criticism, feel that they can talk and be listened to, and exert some degree of control." (Philip and Shuckburgh 2004)
- "[forming a] 'learning partnership' which is to be welcomed since mentoring projects are all too often appear to focus on ensuring compliance rather than adopting an educational role." (Philip 2008)
- "[provide] a means of assisting young people to renegotiate or develop better relationships in their social networks" (Philip and Spratt p 47)
- "respite from their problems, a sounding board and alternative perspectives. It can provide a positive role model and hope for the future." (Sandford 2007)
- "someone 'who listens to me', who has time to talk, who offers the opportunity of an informal relationship, who does not prejudge or 'treat me as a case' is one point on which most recent research is agreed." (Philip and Spratt p57)

The processes can be quite subtle. Though the common interest in music may shortcut some aspects, possibly not others. We quote the following in full because of its insights into that subtlety.

"The researchers concluded that mentoring is a fragile process and it can take considerable time to build up any kind of relationship. Moving into a more intense relationship beyond the basis cycle of contacting, meeting and doing things together was a fluid, lengthy and often uncertain process. Little evidence is available on the turning points for those relationships in moving from a good natured 'acquaintance' into a working relationship valued by both partners.

"Accounts given by young people and by mentors in other studies have suggested that this can be a subtle process although in some cases there was a more abrupt shift which took place around an incident or event where the mentor 'proved' to be a reliable source of support (Philip et al, 2004, Rhodes and Dubois, 2006). However it is clear that a degree of trust between the mentor and

the mentee was an underpinning element of this shift in emphasis. Nevertheless such a shift did not preclude the possibility of an equally powerful move in the opposite direction leading to the termination of the relationship or, less drastically, a return to a lower level of engagement on either part.

"This process was subject to what Newburn and Shiner (2005) have identified as 'firefighting'. The firefighting took place throughout the relationship and the first instance of this was often a turning point. 'Firefighting' could involve attempts to resolve problems over attendance, family or other relationships, drug related incidents or wellbeing issues. However it was essentially mentor led and there is less indication of how young people themselves negotiated such 'turning points'.
(Philip and Spratt p45)"

5.6.2 Relationships with actual or potential referral agencies

We found little obviously helpful theory here but nevertheless highlight it to recognise that the referrer can be a highly valued partner in the mentoring process. We have seen above how the mentor needs to help the mentee maintain or negotiate relationships with this referral agency – and can also be complemented by the experience and continuity of the referrer.

We note that one principle of social pedagogy which we explore below is: "There is an emphasis on team work and on valuing the contribution of others in 'bringing up' children; other professionals, members of the local community and especially parents."

5.6.3 Difficulties of being a mentor

Mentoring can be a difficult job:

"Sometimes I think I'm just a verbal punch-bag, and that's what I'm there for. My mentee can come in and say: "The whole world's shite and I don't want to do it", and just get it off her chest."

As one of the leading researchers in this field, Jean Rhodes, points out:

"Even the most dedicated mentors are likely to feel exasperation, ambivalence, anger and regret at various points … If mentors were told that the road to establishing this connection [between mentor and mentee] could be a tough one – that the adolescents might very well spend the first six months testing them before offering even a shred of appreciation or authentic disclosure – many people would probably examine their motivations and commitment more carefully before volunteering." (Meier 2007 p29)

In music mentoring, where there's a clear common interest, this issue may be diminished but the implications for the supervision and support of mentors is considerable.

"Sometimes I think I'm just a verbal punch-bag, and that's what I'm there for. My mentee can come in and say: "The whole world's shite and I don't want to do it", and just get it off her chest."

5.6.4 Other mentoring processes: social pedagogy and the artist pedagogue

Social pedagogy is sometimes greeted by community musicians and youth workers as 'what we do anyway'. We believe it certainly underpins the best of practice and can be used to illuminate why that is strong as well as where weaker practice might develop.

We state its core principles here in the belief that they also have much to offer to youth music mentoring. They are all directly relevant to music mentoring or music mentoring plus. That which states "not existing in separate hierarchical domains" may be particularly significant. The equality may be formed by the mutual passion for music. In generic mentoring there may be a similar intent of equality but the medium is often heavily verbal – a medium in which some mentees may feel at a disadvantage. The key features of social pedagogy are described as (Petrie et al, 2005, p22):

- "A focus on the child as a whole person, and support for the child's overall development;
- The practitioner seeing herself/himself as a person, in relationship with the child or young person;
- Children and staff are seen as inhabiting the same life space, not as existing in separate hierarchical domains;
- As professionals, pedagogues are encouraged constantly to reflect on their practice and to apply both theoretical understandings and self-knowledge to the sometimes challenging demands with which they are confronted;
- Pedagogues are also practical, so their training prepares them to share in many aspects of children's daily lives and activities;
- Children's associative life is seen as important resources: workers should foster and make use of the group;
- Pedagogy builds on understanding of children's rights that is not limited to procedural matters or legislated requirements;
- There is an emphasis on team work and on valuing the contribution of others in 'bringing up' children; other professionals, members of the local community and especially parents;
- The centrality of relationship and, allied to this, the importance of listening and communicating."

The Learning Framework for Artist Pedagogues (Chambers and Petrie 2009) takes social pedagogy into the context of creative artists.

5.6.5 The contribution of youth work method

While the best youth work may be congruent with social pedagogy, we highlight youth work here both because the explicit purpose of youth work is personal and social development. Also "The proliferation of youth mentoring schemes has often taken place in isolation from youth work interventions although the processes of mentoring have drawn extensively on youth work approaches." (Philip 2008 p18).

And also because youth work is often misunderstood as simply the descriptive 'work with young people.' The best youth work is, says Young (2008)

"an exercise in moral philosophy insofar as it enables and supports young people to examine what they consider to be 'good or bad', 'right or wrong', 'desirable or undesirable' in relation to self and others – 'What sort of person am I?' 'What kind of relationships do I want?' 'What kind of community/society do I want to live in?' Fundamentally, youth work confronts Socrates' question, 'How should one live?' which is both singular and plural in the sense that it asks, 'How should I live?' as well as, 'How should anyone live?'" (Williams, 1993).

Participation in youth work is therefore more than simply taking part or having a say. Participation involves a process of conscious, critical self reflection that can only be entered into voluntarily.

Mark Smith explores the importance of conversation in informal education, youth work and mentoring method. Some young people have very limited experience of conversing with an adult who is not in authority over them.

"Informal educators have to be prepared to teach some of the protocols that underpin the art of conversation. They may do this by example and by sensitively devising opportunities for individuals to learn how to listen and participate in dialogue and conversation. Here we want to highlight being with….being open….going with the flow…moving between different forms of conversation."
(Smith 2002, 2008)

Complementary to this emphasis on conversation is one on critical thinking: "In other words, it is an invitation to critical thinking: to identify and challenge assumptions and explore and imagine alternatives." (Brookfield 1987: 15 in Smith and Jeffs 1990).

5.6.6 Giving attention and listening

This may be subsumed in the above but is worth highlighting. It's based on the supposition that many young people get little or no attention on an everyday basis from a disinterested adult for being 'good'. They may get it from teachers for being 'a good student'. They will certainly get it from parents, teachers and police for being 'bad'.

But the act of being well listened to is central to "understanding what I am feeling so that it doesn't interfere with my thinking." (Orbach 1999). This is Orbach's definition of emotional literacy and it is clear that emotional illiteracy/blockages are often behind a lot of the difficulties that at risk young people get into. It also leads to young people releasing themselves from limiting behaviours and so moves on to empowerment, autonomy and active citizenship. Katharine Weare, in Developing the emotionally literate school (Weare 2004) identifies core competencies of emotional literacy as follows:

Self Understanding
- Having an accurate and positive view of ourselves
- Having a sense of optimism about the world and ourselves
- Having a coherent and continuous life story

Understanding and managing emotions
- Experiencing the whole range of emotions
- Understanding the causes of our emotions
- Expressing our emotions appropriately
- Managing our responses to our emotions effectively, for example, managing our anger, controlling our impulses
- Knowing how to feel good more often and for longer
- Using information about the emotions to plan and solve problems
- Resilience - processing and bouncing back from difficult experiences

Understanding social situations and making relationships
- Forming attachments to other people
- Experiencing empathy for others
- Communicating and responding effectively to others
- Managing our relationships effectively
- Being autonomous: independent and self-reliant.

5.7 PERFORMANCE

We find Tom Gilbert's thinking re individual performance a helpful lens through which to examine the performance of individuals in the programme. By definition, it has implications too for programme and project performance:

Individual Performance	A. Does the individual know what to do, to what standard and why?	B. Is s/he able to do it?	C. Does s/he want to do it?

is underpinned by …

Organisational practices and conditions.	D. Clear policies, plans, expectations. Effective line management: induction; monitoring etc.	E.. Skills development through: . effective supervision . staff development Resources to do the job Time to do the job	F. Organisational incentives, culture, practices. Effective management: 'good managers make meaning'

Gilbert, T (2007) Human Competence: Engineering Worthy Performance

The top line consists of the key factors in individual performance – equally applicable to Youth Music, the programme coordinator, partner projects, project coordinators, and mentors. The bottom line represents what the relevant organisation can do to support the performance factor identified in the box immediately above.

This model situates mentoring very much in its organisational context: the effectiveness of a brilliant mentor working with a motivated mentee is positively or negatively affected by the operation of the project within which they work and this, in turn may be similarly affected by the overall programme.

6 OUTCOMES

6.1 THEORETICAL MODELS

The two following models highlight respectively learning leading to changed behaviour and developing ability to participate – both relevant to music mentoring outcomes.

6.1.1 The Kirkpatrick Hierarchy

Adapted by Hunter and Mullen, to include 6 stages:
- Attendance: for some young people getting themselves to the venue where mentoring takes place takes courage and/or self-management
- Engagement: once at the venue, actual engagement is another step eg speaking with strangers, joining a group
- Enjoyment/satisfaction
- Learning
- Transferring learning into day-to-day behaviour
- Impact of this new behaviour on family, peers, community.

6.1.2 Youth worker involvement

Gloucestershire Youth and Community Service with John Huskins as consultant developed a progressive model of youth worker involvement with young people which underpin the Youth Achievement Awards.

LEVELS OF RESPONSIBILITY

Level	Stage
Leadership or peer education role	**Stage 7.** Lead
Plan, organise and lead activities	**Stage 6.** Organise
Help to organise activities	**Stage 5.** Be Involved
Take part in activities	**Stage 4.** Take Part
Engage in regular discussions	**Stage 3.** Socialise
Meet regularly	**Stage 2.** Meet Again
Make initial contact	**Stage 1.** Contact
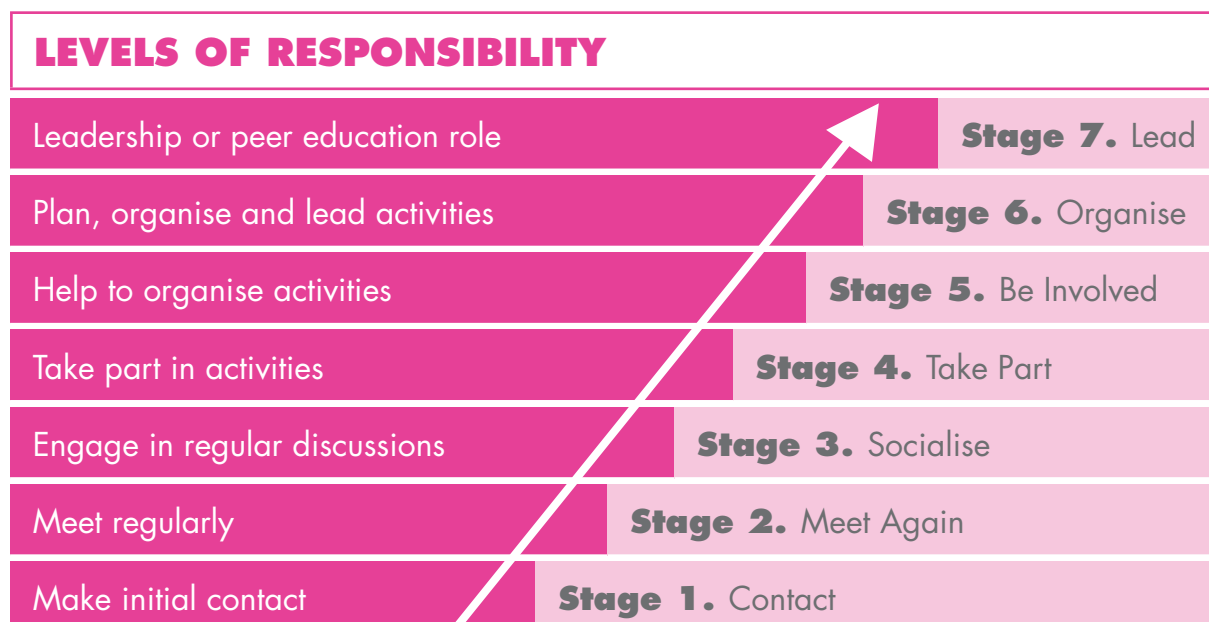
6.2 GENERAL OUTCOMES

Research identifies the following:
- Increased social confidence and feelings of social support (Philip and Spratt)
- A positive alternative to other relationships with professionals and family, providing support, the possibility of a reciprocal relationship and challenge.
- A springboard to renegotiate previously problematic relationships with family and social networks … they may have considerable value in building up support and resilience within communities (pp46-47, 51).
- Traditional mentoring can improve engagement in education, employment and training, tackle anger and violence and reduce drug use.(Sandford 2007 p5).
- linked to increased involvement in their community.
- Educational improvements: changing attitudes towards school and further education, raising aspirations and encouraging better behaviour and attendance at school.
- Behavioural improvements: helping people to cope with their emotions, thinking through problems before reacting and reducing anxiety.
- Relationship improvements: helping young people to develop relationships or new friends, and helping them see other people from a new perspective (Sandford 2007 p8).

Mentoring has a small but significant effect. It is most pronounced on improving attitudes and self-esteem, and outcomes related to this, such as improving school attendance. The effect of mentoring on reducing offending, increasing engagement in the community and improving academic performance is less well established.

6.3 EMPLOYMENT, EDUCATION OR TRAINING OUTCOMES

NPC tells its audience of potential funders that

"mentoring has a significant effect on whether young people continue in education, find work or whether they are unemployed. Young people who are mentored are more likely to be in education, employment or training after the programme than before the programme. Over the same period of time, young people who have not been mentored are much more likely not to be in education, employment or training." (Sandford 2007 p10)

Philip and Spratt (p44) find similarly. Research in other fields suggests that youth work and emotional literacy interventions identified above have substantial impact on the ability to work in teams, to defer gratifications, to handle authority – all essential to entering and surviving in training or work opportunities.

CHAPTER 5

WHAT IS MUSIC MENTORING?
IN PRACTICE

INTRODUCTION

Whatever the theory or previous literature tells us, it is important to recognise what the projects in phase two of YMM actually *did* in the name of music mentoring. Over the following pages, we present some case studies of how projects approached their task in practice.

We aimed to show the range of activities and of patterns of engagement that covered the field of youth music mentoring. But in truth, every project was different in its own way: in how it recruited mentees, in the varying emphases it placed on music coaching or mentoring, in its use of one-to-one or group work; in the music genres it employed; in the method of referral of mentees to the project; and in other ways. Moreover, these axes of engagement were inter-dependent: a project might work one-to-one because of the music genres it used rather than for mentoring reasons; another might use group music work as much because they could see real merit in that model for mentees' personal and social development as for musical reasons. Yet another might produce good results with young people in the most challenging of circumstances because of a history of working with such young people as much as because of the specific mentoring techniques applied.

For all such reasons it is not helpful to think in terms of categorisations or typologies of any of these axes. Consider the following case studies as narratives – stories – about how just some of the projects we visited worked, every day, with young people in challenging circumstances. Chapters 6 to 11 will then slice the projects by a variety of themes before, in chapter 12, we attempt a synthesis of the major factors in play.

ARTWORKS

Artworks Creative Communities in Bradford is a charity working since 1998 using creativity as a force for change. Currently moving, they have been based in offices in the centre of Bradford and work with a range of art forms and approaches to develop creativity with community and youth groups as well as working with businesses and other organizations.

They have been involved with YMM from the start and in the final year had three separate projects with one mentor each: Philip and Ben (both rappers) and Dan from Bradford Community Broadcasting who has been helping mentees develop broadcasting, music production and promotion skills. The coordinator Ged Walker has been with Artworks for eight years and has worked with young people from the start. He keeps in close contact with the mentors (and also mentees) and is crucially aware of the role the mentors can have in the lives of the young people. "Reliability and commitment to young people is absolutely essential. We have had mentors in the past who had all the music knowledge and expertise, but who let young people down, arrived late etc. I haven't re-employed them. Many of the young people we work with don't have positive role models. It is essential that mentors act responsibly. They are friendly and act as a critical friend. They have enough knowledge to signpost and enough sense to have a good idea what is going to work for that particular young person."

Mentees were recruited by mentors through freelance work in schools, PRUs, and so on, and therefore matched with mentees appropriately. Artworks also hosted a 'new cohort launch event' at which young people interested in music production could meet each other and the mentors; and then the mentors could discuss who would work best with which mentees. Previous mentee referrals through YOT were not very successful: "the volatility of their chaotic lives denies them the opportunity to have consistent musical involvement."

Ged makes it a policy to appoint mentors whom he has seen working in other contexts and who have good local knowledge. Dan has a background in youth work: he is fun and very engaged with the young people but clear on boundaries. Philip encourages young people to think about their actions and does so constructively in front of other people. (One mentee aimed to be cool, very much into knife and misogynistic rap; Philip was able to make him consider his attitudes and approach without showing him up.) Danny's mentees tend to work to 10 to 12-week projects; Ben's have a longer term with a more skills-focused approach: mentees might have 15 sessions with other opportunities to engage with activities.
.
Sessions are often group-based with informal one-to-one meetings as a response to need. Mentoring was a mix of group work, moving to one-to-one over time, once they felt more comfortable with adult mentoring. "Sometimes it felt it would have been better to stay with the group, particularly when it was more skills focused. They were working well as a group and would learn from each other's experiences," thought Ged. Working in a group was sometimes essential for mentees' personal and social development. "Some of Danny's young people were there because of their inability to work in group settings and therefore you couldn't have done it any other way. The social side of it, working in a safe social space was crucial to their development." Dan concurred: "When you work with groups the mentoring process is transferred. It helps the mentee become a mentor by sharing their experience, having that exchange of ideas and opinions, sharing their knowledge."

It was important for the project that the young people develop their own sustainability in music making from the outset and also that they, rather than the mentor, owned the process. "This programme highlights the issue of the young person's own journey – their personal experience, not dictated by school or parents." The team is very clear on the extra-musical value of the music mentoring situation: "Working on rap tackles personal attitudes head on and enables young people to stand back, reflect and re-evaluate," said Ged, while Dan reflected that "Young people are not really fully conscious of the process of development and how goals, targets, reflection, and knowing where they want to be, can help them to get there – some people aren't really aware of this. This is a model that can help people identify what they want to do and what they want to be."

Working one to one at this level of emotional need was new and challenging to Artworks. Another challenge was that, unlike most other YMM projects, they didn't have ongoing music activity, but had to invest in developing the work initially. "It made us look at the way we work with our artists – it changed levels of trust. It's very different running mentoring rather than sessions in a community centre. You need to put a level of trust and faith in people which both has and hasn't been successful. We ditched three mentors along the way."

Deep outcomes take time to realise, says Ged. "While a lot of benefit can be had for those with – for example – shyness, lack of self-confidence, minor behavioural issues, or low aspirations in a 15 session-type project, the shifts that have happened mentees with more serious challenges have taken over a longer period of time: 18 months or so."

As a celebration of this project, past and present participants who have gone through the YMM programme had the opportunity to document what they have learnt through a film entitled How to Make Music in Bradford. The film provides advice on how to succeed in the hip-hop music industry, with practical steps on getting started, production and "'Platform and Performance".

Artworks is currently moving and in the near future a Youth Arts Academy will open in Bradford. They plan to build mentoring work into this academy.

FOREST OF DEAN MUSIC MAKERS

The Forest of Dean Music Makers joined the Youth Music Mentors programme in the summer of 2010. They brought a lot of experience: their mentors are established community musicians in the Gloucester, Cheltenham, Cinderford triangle with good reputations among referral agencies and young people on the local music scene.

Their model is essentially one-to-one mentoring sessions with individual progression routes emerging. While the rule of thumb is still 10 sessions, they are flexible. "Some young people are just a bit lost," says George Moorey, the coordinator and also a mentor. "I've one young person with his own personal difficulties but in addition he's new to the area. He self-referred and I'm giving him five sessions to help him find himself a bit and begin to settle in Gloucester. Another is a young man who's just dropped out of college, his girlfriend's pregnant and he too needs to explore how the music in his life can help him find some direction."

Other mentees are more traditionally challenged. Malaki, a mentor with a big reputation on the rap scene, is working with A. Now 18, A has a substantially troubled past. Abuse has meant he finds it very difficult to be alone in a room with another person. He uses drugs and drink, often doesn't eat. He has a court case coming up. And yet he's a very gifted rapper who has featured in a Tynchy Strider concert. Malaki sees his job as being reliable and giving consistent personal support as well as helping A set up his own website, make money out of his talent and develop further his performance skills. Mark is "teaching guitar" to a young man with Asperger's but the strategy is also to help O make better relationships with his peers through the medium of a common interest. After initial one-to-one sessions, Mark has brought in another 16 year old for this purpose and hopes this group may expand.

One feature of Mark's mentoring partnership with O is the strong relationship with others in O's network. A longstanding link with a charity based in the Forest led Pam, its director, to ask Mark to work with O in the first place. The musician team as a whole also took autism training in the summer in preparation for this work. Pam has been impressed with the links Mark has established with O's mother in order to develop a fully-informed joint strategy. Similarly, Malaki has a strong relationship with Sarah from a local community theatre company who had been working with A two years ago and who, in referring A to FDMM (because he'd met Malaki during a previous project) wanted to increase the support for him. "We speak twice a week," says Malaki, "and have had one or two three-ways with A. It enables us both to be on the same page about what might be the best way to support A and it certainly supports me with how best to handle our sessions."

This strong link with referral agencies also strengthened Lee's work with D, a young man referred by the youth worker at a local youth arts centre where he was volunteering, because he was facing substantial personal challenges. This enabled them to see the music mentoring - in this case focusing around drumming – as part of a joint strategy in which D went on to teach drumming to younger users of the centre.

KEY CHANGES SOUND SYSTEM

KC Sound System is a structured creative music programme for young adult mental health service users resident in Camden, London. It is produced by Islington Music Forum, a mental health music charity set up by service-users in 1998, and delivered in partnership with the Camden and Islington NHS Mental Health Foundation Trust with referrals from the trust's Early Intervention services, Community Mental Health Teams and Highgate and St. Pancras hospitals. Its objective is to move people on to new life opportunities in employment, education, volunteering and training, underpinned by the promotion of recovery from mental illness. There is a 50/50 male/female ratio.

There is a pool of 10 mentors, some volunteers, who receive in- house training including mental health awareness training; there are also two peer mentors and one trainee.

The programme's manager is Peter Leigh, who was previously YMM project coordinator for London. Peter is committed to developing high quality performance and recording outcomes as well as positive personal development and recovery for the mentees, some of whom have little previous experience of either performance or recording. "Quality," he says, "is embedded in process and particularly performance." Performance and recording, getting the music out there, is at the centre of what Key Changes does. This is as much to help the mentees' self-confidence as it is for musical reason. "Gigging so many times that the fear factor has gone forever. You are not scared of what people think of you," says mentor Colin.

Peter promotes a non-hierarchical atmosphere where the mentees take control and become empowered. Mentees welcome the equality in the relationship: "Peter wants to know what it's like, how you are doing. You don't have to worry about what is going on in the background. It's easy to take on the challenge of the musical task. He is always on the
level – not someone with authority who speaks down to people."

Participants are referred to the project by health and social care professionals including care coordinators, psychiatrists, psychologists, social workers, occupational therapists and ward staff. Each mentee has an initial interview which is also a mental health and risk assessment; occasionally serious concerns about individual risk factors mean that engagement is delayed and the situation reviewed at a later date. Ongoing contact is maintained with referral partners through engagement. Feedback on any changes in individual behaviour or health indicators is an important part of the mentoring relationship and informs clinical reviews and care planning.

The mentees have two-hour sessions once a week for 15 weeks and many mentees also do concerts and shows. Peter feels this is long enough to get them moved on well. They work in groups and there is a very open-minded attitude to genre, blending such things as funk, hip-hop and death metal with complete acceptance. A typical session would be:
- group check-in, question of the week
- short vocal workshop
- two to three presentations from the group
- small group work
- music sharing
- ending.

The sessions motivate the mentees and are a beacon of inspiration for them during the week. They jam and work collaboratively together. "Week after week the same people come. They express themselves, look forward to it. They are there on time or early and stay till the end. They don't want the session to

end. We channel that into a structure they can use outside the session – in their bedrooms, clubs, says mentor Mark. "How we work is a collaborative process. There are a lot of opinions. We usually start a song from nothing – somebody starts doing something on piano, someone on drum, someone raps. Then we say wait, wait – let's record that. When we have the bones, we compartmentalise it. The singers work on one side, instrumentalists do their thing. As with most bands there's a lot of noise and voices," explains Colin.

One mentee, an inpatient, did a DJ workshop and then joined the community programme from the start. He got on a production course, played concerts with KC. He has done 10 gigs to date which have raised his confidence and self-esteem, his life opportunities and creativity. This has been profoundly beneficial to his mental health over an 18 month period. Some mentees have gone on to study instruments at the Mary Ward Centre in Camden; others have done volunteering or paid employment in workshops assisting activity. " KC has helped me have more balance on my life and boosted my confidence … it has helped me be more embracing of myself," explained a mentee.

KC Sound System will be performing at festivals and events in the summer of 2011 and has been commissioned to produce a performance for the launch of a new youth performing arts centre in Islington in July 2011. Key Changes has secured funding to develop music mentor training and introduce taster sessions to other NHS mental health trusts.

NOTTINGHAM MUSIC SERVICE

Nottingham music service's mentoring project (NMS) is based in a big building in the centre of the city, just round the back of the Nottingham Playhouse. Various music activities take place here and at other locations around the city, including Nottingham Music School based at Ellis Guilford school, Old Basford which has orchestras, a Band Factory ("guidance and feedback from professional musicians who have worked with the likes of The Prodigy, Massive Attack") a range of percussive world musics and choirs ("everything from gospel, folk and pop songs to world music. We also welcome aspiring songwriters with original material.")

The small foyer can act almost as a drop-in centre. While waiting for a Youth Music Mentors session to start, R flops on a waiting-room chair, pulls out a bass guitar and plucks a few notes while passing pleasantries with Kate, the coordinator. He's joined by J and they swap chords and techniques: peer learning of a type that would be recognised by Musical Futures (the music service was a pilot for Musical Futures' work a few years ago).

NMS joined YMM in the first pilot stage of the programme, in 2007. There have been several mentors, including Richard (an advanced mentor), Claire, Hannah (who's risen up through the ranks from being a peer mentor), and a number of other peer mentors. The basic operation is ensemble work, within which one to one music sessions may be held if there are enough mentors or peer mentors to cover the group. Richard runs a drumming group (African, hand and stick drums); Claire runs bands (keyboard, guitar, bass, vocals). As long as the ensembles are running mentees are welcome: there are no set start or finishing dates.

Referrals are varied. There has been a partnership with an education base linked to a hospital unit for eating disorders; and there have been referrals from the adoption and fostering service and targeted youth support. But many referrals are more informal, young people who are known to the project through a variety of routes: a mentor who teaches the young person at a special school, for example. Kate's organisational skills and her desire to have a good understanding of all the mentees and mentors on her project mean that record-keeping is good, and an individual action plan for each new mentee is completed at or soon after the start of the relationship. The plans typically focus on music developments: personal or social plans are often in the area of building confidence or self-esteem.

Both Claire and Richard describe the sessions as music ones. Ones that the rest of the service would probably recognise as such – despite the largely non-western-classical instrumentation and the perhaps more relaxed attitude to lesson plans. But there is also personal and social development going on within the sessions, the whole time – driven by Claire's youth worker background, or Richard's empathetic and emotionally-intelligent approach. Richard, who also teaches drums 'straight' describes the difference as one of intent: not just about teaching techniques and rhythms, but about an intent to "develop the group, how they relate to each other". Formalised personal mentoring is not so obvious from either mentor, but examples of listening and giving advice to mentors on personal issues abound.

In fact, formality is something the mentors deliberately shy away from in most instances. They say they usually have little formal pre-knowledge of the background of their mentees or of the impact of their specific challenges; and they say they wouldn't want to make formal assessments of their mentees' personal and social development. Yet they both describe quite formal, if not formally written down, processes for assessing their mentees' musical abilities and potential, as directed by Youth Music.

PLYMOUTH MUSIC ZONE

Plymouth Music Zone (PMZ) has been a key player in providing music education for young people in the city since 1999. A Youth Music Action Zone operating from a resource in the Devonport area of the city, PMZ runs in-house workshops for young people and a range of community groups in a large live room, studio and multi sensory activity room as well as over 80 workshops a week for school and community settings. It has nine full time members of staff and around 30 freelance tutors and support staff. It is well known and respected in the region and has well established partnerships with a range of agencies; it promotes a family atmosphere and all the staff including the freelance team are closely knit and highly skilled.

PMZ was one of the last two projects to come on board the YMM programme operating in 2010 under the supervision of coordinator Karl Mayer. Karl works hands on with the mentor team and has clear ideas about how best to support his team. "I supervise every member of staff. We have confidential meetings on occasion and have discussed levels of support at training days."

There are six mentors, all experienced music leaders with a range of skills. They were chosen for their flexibility, musical ability and suitability – and also for their working relationship with Karl. The team is well organised and reliable. There was mostly gender to gender mentoring (a strong issue for teenage girls). Using the distance-travelled tools to track mentees' progress is seen as a great positive reinforcement for mentors, although some are not so great with paperwork. "The majority of the mentors are quite young – mid 20s. The role model element is deliberate, around musical culture and relevance. Empathy and sensitivity are already in place in the team," explains Karl.

Mentees were referred through a variety of routes: parents, outside agencies, previous PMZ projects and connections with PMZ musicians. Karl and the team saw the referrers and parents as crucial to the young people's development. "Parental involvement allowed us to see the bigger picture. We wouldn't have got this understanding from the individuals themselves – also parental involvement was key to developing aims and objectives. This has been true across the board with mentees – teachers, youth workers, YOT, city college disabled persons liaison," says Karl, "Because of PMZ's track record in the city it was easy to form trusting partnerships with other agencies. They gave us full autonomy – no toe treading. There was a good understanding of the work."

The sessions have tended to be one-to-one except for a couple of moments of cross-pollination (nothing too established) and for two friends who met at same time with two mentors. Each mentee had 12 hours, organised as they wanted though generally in regular hour-long sessions. "Many of these engagements are with individuals who find it difficult to engage with or excel in groups so this programme is leading towards a readiness for group engagement," explained Karl, "Some have had group experience but this feels like their time – some hid in the shadows previously."

M was a self-referral. He was already engaging with PMZ and using his direct payments to pay for music leading sessions. He has cerebral palsy and has used the mentoring to develop his music leadership at the local Scope centre music studio. J has been involved in PMZ before through their Funky Llama cabaret. He has multiple and profound physical disabilities and also has issues with opportunities for access. He loves PMZ and has embraced percussion (Handsonic electronic drum pad is his medium). This project was an opportunity for a new level of involvement: one-to-one rather than group. His mum is very positive about the difference it is making to him..

Karl is clear that the mentoring often focuses directly on a young person's personal and social issues. "What went on wasn't necessarily music. Mentoring can be totally different to music in session. You can be dealing with confidence, how they deal with home, learning about what it is like to be a person. it's

more about the experiences within and between the lines that make a difference – why is he coming to this regularly but doesn't go to school? – things like that".

It was decided to end the project with a Christmas concert. This was an emotional event for young people, the team and also the families. "A major thumbs up was the showcase. It was very important for everyone and a wonderful way to finish. It was a decisive and clear ending – and a great opportunity for young people and their families. It would have to be a key part of the work in the future."

REMIX

The Remix Youth Music Mentoring project is administratively based in the Education Department at the heart of Bristol's famous venue, the Colston Hall. This is increasingly symbolic. "We are making a complex bid to a large national trust," says Siggi Patchit, the former coordinator, "which will put one to one mentoring at the heart of everything that we do as an education department."

The Remix YMM model is continuously evolving. Their June to November 2009 cohort had 19 starters, 12 completers. Each mentee had 10 sessions one to one, then a series of ten group-based Wednesday evenings. The group phase was too spread out: 50% attended more than half, "five or six got something worthwhile." Almost all young people were known to Remix before starting. In this phase there were six adult mentors and 19 peer mentors.

A project called Renovation ran from January to April 2010 staffed by Siggi, Alex and Jack as the two advanced mentors and six former peer mentors now mentors. Geared towards writing and recording an EP, it began with six hours of orientation training for the mentors followed by 19 weeks of one-hour mentoring sessions in one big room concurrently allowing Siggi, Alex and Jack to circulate, monitor what was going on, and help out where necessary. This in turn was followed by one full week of four hours a day, starting with one to ones, then gradually integrating with other members of the group, leading to a performance in the Colston Hall foyer. "We knew we wanted to use Renovation as an advocacy project, videoing sessions and trying to show what mentoring was about and how it might be spread", commented Siggi. "This led us to choosing mentees who could sustain this though they were still in challenging circumstances. You have to give experiments the best chance of working. We also modified the format in the light of experience. The earlier extended 10-group sessions without a performance focus had been too long drawn out, so we learned from that for Renovation."

And now, in 2011, they are experimenting with an integrated approach, injecting a one-to-one mentoring strand into a Friday night open programme for young people in the target group recruited from a Foyer and an inner city youth centre in which they have had a lot of sustained support from the senior youth worker. "Some young people find it really hard to be in a group," says Siggi. "Our model gives them space to 'be' around the edges and over a period of time to test out relationships with other mentees at their own pace."

Two other aspects characterise the Remix approach. First is that of 'grow your own mentors'. Several of the current mentors, under the coordination of an experienced youth worker in Loben, started as mentees, then progressed through volunteers: Remix has invested strongly in training to support this progression. Another key aspect is the emphasis on reflective practice which has been developing over the programmes with now consistently insightful reflections being made which inform future strategy with individual mentees.

Siggi talks of his own journey as coordinator: "how I've come to realise what the most important things about a mentoring project are. It's been a brilliant learning process. Mentoring is always at the core of what we are doing but I've only recently realised that. Understanding music is the excuse." And he goes on: "For all young people identity is key and music is crucial to finding out who you are through experimenting with different styles, and genres".

CHAPTER 6

WHO BENEFITS, AND HOW

In this chapter we explore the range of challenges experienced by the mentees participating in the programme and explain how music mentoring is suited to these challenges.

1 **WHAT CHALLENGES PRESENT?**

For the parallel quantitative evaluation of Youth Music Mentors (see Lonie 2010), mentors were asked to provide details of the mentee's at-risk status under a range of some 16 headings which for analysis were later bundled under five broader headings: ability challenges (covering physically disabled, sensory impaired, learning disabled, other special needs); economically disadvantaged; educationally excluded (covering at risk of exclusion, excluded, in pupil referral unit, not in education, employment or training); at criminal risk (young offenders and at risk of offending); and risk of exclusion (rurally isolated, traveller, young parent, looked after, mental ill health).

For this report we looked at what those categories might mean in practice, to individual mentees and to their mentors. As exemplars, Table 1 shows what mentees and coordinators told us about some of their mentees, categorised by the broad at risk headings.

Across our researches we found examples of all the broad at risk headings. We also found a range of severity of challenge: all challenges are severe to the sufferer, of course, but even in this table we found challenges ranging from *They are not really marginalised.* to *Abuse in the past … he is in trouble with the police.*

Table 1 Examples of mentee challenge

CHALLENGES REPORTED	AT RISK CATEGORY
Economic deprivation, social isolation, behavioural issues, attention related issues.	Economically disadvantaged. Risk of exclusion
They are not really marginalised and disadvantaged. The term is relative. Economic disadvantage is first also socially one couldn't catch a train by themselves, speak in a group or go out socially.	Economically disadvantaged. Risk of exclusion
They are mostly from challenging backgrounds, on the poverty line, ethnic background, migrants. The young people themselves are actually studious.	Economically disadvantaged. Risk of exclusion
Ka, regional economic; Ke, regional economic; Pl, regional economic/home issues; Li, young dad	Economically disadvantaged. Risk of exclusion
All challenges catered for range mental health /neet / disabled young people/ economically disadvantaged Homeless young people.	Ability challenges Economically disadvantaged. Risk of exclusion Educationally excluded
Clearly with young people with disability it is a brilliant way of working. But it could be across the board	Ability challenges
He's been only recently diagnosed. Talk of him being mentally ill. He has been really badly bullied at school by a group of girls with the school doing nothing. J has Asperger's	Risk of exclusion Educationally excluded Ability challenges

CHALLENGES REPORTED	AT RISK CATEGORY
Ol Asperger's; risk of self excluding; struggles emotionally; getting depressed. Ca Asperger's	Risk of exclusion Ability challenges
'a bit lost': Ja, referred by Connexions, was newly arrived in Gl; dropped out of college course early	Risk of exclusion Educationally excluded
De on an order at YOT. Ma doesn't know offences Ad might? Previously permanently excluded from school.	Educationally excluded Criminal risk
Jm. 19 year old Somalian refugee. Quite bright but has previously dropped out of a course. Language limitations.	Risk of exclusion Educationally excluded
Am; left Ga in a hurry. Homeless, health problems.	Risk of exclusion Educationally excluded
Referrals come through fostering and adoption services, youth crime prevention workers, Connexions, schools and youth workers Targeted Youth Support Service.	Educationally excluded Criminal risk Risk of exclusion
A 19 year old of Somali origin via Kenya who has been in Bg for about five years. His language/ confidence in his language needs some support and his early life experiences were certainly challenging.	Economically disadvantaged. Risk of exclusion
History of abuse and he is wary of other people. He abuses drugs and drink and is in trouble with the police.	Criminal risk Risk of exclusion
Unemployed, alcoholic father; presents as a hypochondriac and there are some slight mental health issues.	Risk of exclusion
Jy has come out of prison, lives in a hostel, has anger management problems, got himself into debt, isolated himself from others due to his confrontational views and political anger	Economically disadvantaged. Risk of exclusion Educationally excluded Criminal risk
St is in care, I don't have all the background, he sees his grandfather occasionally.	Risk of exclusion
Rs is a general tearaway, we'll be working with him during school time.	Educationally excluded
Wa his father was concerned with him getting in with the wrong crowd.	Risk of exclusion
He has learning difficulties and he gets bullied a lot at school. Finds it hard to express himself.	Risk of exclusion Ability challenges
He attends a special school for EBD	Ability challenges
She is slightly obsessional about getting things right.	Risk of exclusion
Nothing specific, just where he lives in the city	Risk of exclusion
Jo cerebral palsy; Sa Down's syndrome; range of mental health conditions	Ability challenges

2 HOW MUCH ARE THEY HELPED?

The quantitative research examined the extent to which mentees felt they had developed through the programme a range of soft skills (working with others, turning up on time, respecting other's view, expressing themselves), and found relatively high mean scores for each skill. This accords with comments we found from both mentors and mentees across almost most of our interviews. The quantitative research, however, found there were no significant differences in mean scores between those in different challenging circumstances.

This may be because, as the table on previous pages shows, the range or severity of circumstances within each broad category is very wide. It may also be because, on every level, we found 'organisational bias': many organisations selected and worked with challenges they were used to, in ways they were used to, usually with musicians they were used to, and often in the ways those musicians were used to working:

Any challenging circumstance can be suited as long as the mentor is flexible and works in a way that suits the young person. Sometimes it might be about the challenge suiting the mentor. Either the challenge or young person it all comes down to relationships. It all comes down to whether you can strike a rapport.

[When might someone not be suitable for you to work with?] Maybe if they were not challenged enough! Then they would go on one of our other programmes. And there are some who are just so off the radar that we can't get hold of them.

No criteria for rejection, we try not to turn anyone away, no need with Cl and Ri, because they know how to do it.

There were exceptions to this rule, and some organisations certainly moved out of their comfort zone during the programme. Another had a tactic of recruiting a mix of mentees: 50% from the most challenged circumstances, 45% a lower level of challenge, 5% the potential to become mentors themselves.

3 IN WHAT WAYS ARE MENTEES HELPED?

3.1 MUSIC AS A STARTING POINT

We say more about music in chapter 7. But first and foremost these were music projects. Mentees attended because they wanted to improve their music skills – while a number of mentees we talked to had an awareness (sometimes a very keen awareness) that the activity they were engaged in was intended to have a personal and social agenda, they didn't attend because they were to be made 'better', but because they were expecting to improve their skills and abilities at music making. Ol's goal, for example, was to learn the guitar and develop his communication skills with other people; his referrer's implicit goal was that Ol, by having a musical skill, would be better able to engage with other young people.

Mentors were matched to mentees almost exclusively on musical criteria; rappers with rappers, someone who wanted to do drums with a drummer. This musical matching, together with the reputation of the mentor, seemed to be a key to how relationships could develop at quite a fast pace. Swift progress is often made when a mentor sits down with a mentee and says 'show me what you know': a mentor can make a judgment about musical prowess and crucially potential. A coaching relationship is easily established which goes beyond tutoring or teaching, and into the realm of the "process of congruent belief in [the mentee's] potential, [in which] the coach facilitates the expression of that true potential" (see chapter 4 section 4.2).
For example, Na was paired with Nm – both young black women who wanted to sing. Na's experience

provided a good model: she was able to have frank conversations with Nm. Because of mentees' prior involvement with the organisation, some had seen their mentors performing and the 'I want to be like her' syndrome worked as a motivator.

From that congruence, the mentee at least cracks the door ajar to other developments:

With the young people we work with, I rarely see anyone who has a straightforward engagement with traditional learning environments. By working with a trusted adult on something that interest and excites a young person, you start to see what makes a young person tick and help them to reach their potential.

The music work acted as a negotiating point in supporting a mentee's development. One mentee *agreed that he had to come to my sessions in a healthy, drug-free state because he wanted to make the most of them.*

3.2 THROUGH THE MENTOR

Mentees were also helped by the mentors – not just in the musical ways described above, but in relational ways as well.

Mentors walked a complex line in their relationships with the mentees. Although there was plenty of coaching going on, mentees recognised their mentors as fellow-musicians they wanted to learn from, rather than authority figures there to tell them what to do (whether musically or socially). The mentors we saw would all fit the bill of Philip and Spratt's "someone 'who listens to me', who has time to talk" (chapter 4 section 5.6.1); we know of one instance where a mentor was sacked because she was unreliable and let mentees down: she didn't demonstrate this caring. Mentors were also demonstrating principles of social pedagogy: see chapter 4 section 5.6.4.

Some mentors could be said to have been 'social neighbours' of the mentees: we found examples of mentors and mentees who lived on the same housing estate, who met at the same gigs. On the other hand, most mentors were at least distancing themselves from any disadvantaged routes by developing professional careers – though they nevertheless had clear empathy as illustrated by that choice of direction. Overall, mentors might be seen as striking the right balance between distance and nearness that a Social Exclusion Unit report commended (chapter 4 section 5.2). However, it is possible that the power of the mutual interest in music-making overwhelmed issues of social distance: this in turn might advantage mentors if that distance helps their capacity to conceptualise.

3.3 THROUGH THE MUSIC, INTRINSICALLY

But there is a higher level on which music works. Music is a communication system, an art beyond words. Recognition of development can be a look or just knowing. In music groups people change, become more competent, become cool, realise a different identity: this can be known by a group even if not necessarily verbalised.

This concept, that the act of making music is intrinsically a mentoring one, is difficult to grasp. This is how we saw it working in projects we visited.

3.3.1 Informality of approach

Mentors' approaches to mentoring could often appear alarmingly relaxed. Some were clear that they not only didn't know about mentees' background circumstances, they didn't want to know: *Q. What do you know of [your mentee's] challenging circumstances? A. Not much, father lives far away and was his main influence as a child, tackling nicotine addiction but winning. Q. Did you want to know this before the start of your relationship? A. No, don't care.*

Mentors rationalised this approach in two ways. A number said that delving into personal histories at the start of a relationship could put up barriers to working with a mentee:

As a music leader I tend not to want to know background details unless it is part of my work. Other than that I take it on board but like to work it out for myself. I like it to come out naturally and I like to make personal statements rather than discuss the problem.

One went further in their concern over the distance-travelled tool used for the quantitative evaluation of this programme:

I found it unnatural for the way I work. The important thing is to build relationship on their terms. … Instead you could do an early case study and a late one, or maybe put questions differently. They find the whole numbering thing really hard, numbering your musical ability scared some mentees It would be better to go with their own way of describing themselves.

Others explained that being 'fixed with knowledge' about the behaviour of a mentee could engender that very behaviour: *There is a case for knowing and for others giving you their idea where he is at. Also a case for the beauty of doing it blindly and not taking preconceptions with you.* But others are more pragmatic about the issue, one explaining there would be limits to how much he would probe: I don't want to know what they're not going to tell you – details of offences he's committed, but recognising the informal contact prior to setting up the mentoring relationship was crucial. *The mentees I've engaged with from cold are the ones that haven't worked.*

Sometimes this rationalisation hid an uncertainty on the part of a mentor who could be very direct, even directive, about assessing musical ability and goals in a mentee, and much more unsure about their abilities in goal-setting for personal and social development:

I'm fairly certain that I'll get him to jam along, not so certain I'll get him to open up. Or maybe because I'm more sure of my musical skills than my mentoring skills.

Looking at mentees' individual assessment plans over a number of projects, the catch-all "increase confidence", rather than anything more specific for a mentee, abounded. Sometimes a mentor has even less ambitious goals than that:

Q. What assessment of personal and social needs is carried out. A. None really if they want to talk about anything, which they sometimes do then we can go into it but generally this is their escape so whatever goes on in their life can be left behind in these sessions.

This mentor seemed to have got it right – but more by learned experience and a highly developed interpersonal intelligence than taught knowledge:

With Sa, because of communication, I am aware that the stutter disappears when he sings. I have yet to discuss it with him. I will talk to mum first … He is letting me know [how he is feeling] by how quickly we go through material. If he's feeling comfortable and confident we will get through more – it's about me picking up on communication, I am getting used to the idea of the process. Other tools such as discussion; we talk about other things. I am still unsure what the line is. I am aware of what transformation is through music in a group sense but this one on one, almost counselling, really is a new thing so I am learning as we go.

And many mentors seemed apologetic and needed to justify their approach to personal assessments: assessment wasn't that thorough – knowledge gathered on way is what is used more. And, as a number of mentors pointed out, a too-direct approach to exploring a mentee's personal issues can be counter-productive, perhaps particularly with mentees on the autistic spectrum: in asking the five 'personal' questions I felt he was uncomfortable. He is autistic.

In some cases that sort of concern may have been a proxy for distaste. One organisation that was used to working with the harder end of challenges seemed to have less difficulty in making assessments of mentees' social needs – though even they acknowledged that they didn't always carry out a formal assessment within the first three mentoring sessions as they needed to build up a relationship with the mentee first.

…many mentors seemed apologetic and needed to justify their approach to personal assessments: assessment wasn't that thorough – knowledge gathered on way is what used more.

3.3.2 An understanding of what is happening

'Building up trust' was a theme that recurred constantly – though whether trust on the part of the mentee or the mentor, or both, could be open to question: *I'm realising now that the relationship may be strong enough for me to broach some of that personal stuff but I have in the past been reluctant to probe.* And: *'want to start building trust through giving him what he wants – teaching the guitar. It has to be driven by Ol.*

In other projects however – particularly those who were more used to using music as a tool for direct personal and social development – mentors were glad to know in advance at least about a mentor's additional support needs; others knew specific details of a mentee: *Cerebral palsy, dyslexia, good family support.* Still others took a more direct line: *I always want to know as much as possible … I always ask the youth workers/assistants to divulge any relevant information. And I had this [situation of not knowing] before with a new mentee, [all] I was told was that they had mental health issues and then I had to tread on eggshells to find out issues which was daunting; and if I'd been aware of why they were anxious it would have helped.*

And such mentors were also alive to their own power: *I'm learning that I do have quite a big impact as a mentor. I didn't realise how much. You can say a sentence – sometimes you say it the wrong way so you have to be careful.* They intuitively knew what their mentees were about:

> *Young people with more challenging circumstances have a lot more to say and say it in more interesting ways … These young people articulate the world from a different perspective, a different slant. They look at the world with different eyes. They have alternative thinking and speak in way you haven't thought about before simply put but put in way you haven't previously thought Young people with challenging personalities are quite good at that.*

And they were prepared to be the help a mentee needed at a particular time:

> *Ah seems very up and down re his levels of self worth. He can completely let himself go physically and has turned up for sessions looking dreadful and not having eaten for some time. Mk's first step on these occasions is to feed him but sometimes he can't keep the food down.*

At one level, this sort of example (we heard of others, if not quite so dramatic) are merely pragmatic: the music session simply couldn't go ahead until Ah had been stabilised. At a deeper level, this is 'befriending': providing social support to an isolated individual and a pre-requisite in some cases to the building of the next stages of a trusting relationship, which (though the process is rarely linear) can eventually lead to mentoring and a change in life circumstances.

3.3.3 A seamless activity

Mentoring, therefore, was rarely something that happened formally, at set times and in set places. As music mentoring, it ran through the whole interaction with the mentee:

> *The workshop experience is not just a musical experience – we use music as a common ground to get to know someone, to build up trust. It has to be the whole thing – otherwise it's just music lessons, music workshops. I look at the individual all the time. Setting up and packing, going for a break, so much comes from that, I try not to make a big deal of it. In terms of mentoring I do it in informal context as much as possible so that it doesn't freeze: relaxed, comfortable, open. Music question comes first, personal question comes second … I spend time with them in a social situation. I use open ended questions: one was in tears a couple of weeks ago about stuff outside session, all his problems came out.*

> *The main way [I assessed personal and social needs] is how I would run a session. If they were in a different frame of mind I would rethink it to match how they were feeling use the energy or build on*

the emotion. The long term goals were part of the relationship not individual session … Discussed things they do in social lives during setup and packdown but this was not me being mentor just having a conversation. Otherwise it would be pressure and transparent.

And the set-up of a music studio itself could provide an almost confessional atmosphere, thought one mentor: *Studio is a strange place because you're like sheltered from the world, it feels safe in there and mentees will talk about all sorts of things they wouldn't talk to their parents about: drugs and things, is this normal? The music is like a gateway, I've had some quite shocking things told to me.*

Another project had all mentors and coordinators fill in a weekly session reflection sheet following youth work practice of having a framework against which to evaluate/reflect, in this instance focusing on the intended aim of the project: "To improve the life chances of young people in challenging circumstances through Music Mentoring."

Planned or intuitively, mentors were picking up on theories of social pedagogy (chapter 4 section 5.6.4): activity done with, not done to; and on mentoring as learning, learning as social participation (chapter 4 section 3.3.1). Both mentees and mentors in a project dealing with a range of mental health issues could see and appreciate the difference: *This is like a two-way process whereas clinical support was one-way … Pe wants to know what it's like, how you are doing … He is always on the level not someone with authority who speaks down to people. And: Generally in classes [the practitioners] are teachers. Here it is the participants who are leading things. We are just coaching you along. You have huge confidence and power. It's not us telling you what to do.*

3.4 THROUGH GROUP WORK

Group work, however delivered, doesn't fits the classical mentoring model (chapter 4 section 4.3.1). One project ran group sessions, in which mentees could have access to a number of adults in addition to an assigned mentor. Session reflection notes showed how the mentors were alive to interpersonal relationships within the (mixed-sex) group:

Da … got here quite late. When he arrived he was quite agitated and I spent a good part of the remainder of the session talking him down … He had been going out with Ab, but she had dumped him … Had lots to fill my time, primarily the development and discussion of YPs emotional intelligence, especially issues around being aware of others feelings and behaviour.

In another project running group sessions one mentor described a model of working that fitted the previous research typology of the group acting as a support to individuals exploring personal issues (chapter 4 section 4.3.2): *mentees were given the opportunity to be in a group that was supportive. Members of the group don't know about each other's background except what they choose to say, so [mentees are] treated just a member of the group, a society of people.* it was almost the group itself that was being mentored:

What I've tried to do, more so than the music, I make what I expect of the group clear … People listen to each other, I make it quite explicit. Sometimes I'm really shocked at how people don't know how to interact with each other, so I take two, [ask them to] listen, then respond on the basis of what the other says. I talk about how this leads to respecting each other.

There was less room in this second project for much individual personal development, but opportunities for chats were still never ignored: *She's talked to me about certain things, has quite fragile relationships, keeps falling out over quite small things, she doesn't know how to manage encounters. Eg a couple of people are leaving college, now she won't be able to get the bus with them: I just talked about some strategies to cope with that: it's not the end of the world if she misses the bus.*

So, such group work can bring about personal development in individual mentees.

3.5 THROUGH REFERRERS

Mentees were helped by referrers. Referrals usually came from referrers that the organisation was used to working with. Often, they came directly through the musicians working with the organisation, or on the YMM project: *[the referral process] has been less formal for us. Young people have been recruited via adult mentors freelance work in schools, PRUs, YOT groups, etc. And, A lot of [referrers] had a good idea of what mentoring was already. It was easy to sell. Referrals from youth service and YOT were great, based on existing and new relationships, others were parents ... There was a good understanding of the work. This also comes from a good understanding of our project within Plymouth.* Ol was referred by a social worker member of the music organisation's board, through the coordinator's longstanding relationship with a Contact a Family project.

With some projects, the referrer mechanism provided another level of engagement with the mentee's challenges. One project involved a community theatre worker, a social worker and a youth arts worker all playing active referrer roles. Another had an excellent YOT worker, another a good senior youth worker. Projects might hold informal case review meetings with such people.

Projects like these welcomed close and continuing contacts with referrers, partly because it helps the work go better then it can be like magic; partly for the practical reason that it's the referrer who usually has the long-term relationship with the mentee, and partly because mentor and referrer can be a mutual support to each other:

> *Mk and Sr, however, keep in close touch about how best to support Ah ... When he comes to see me, he's a strong male and doesn't want to show his feelings to another male but we're getting there slowly. I work closely with Sr because she gives a lot of emotional support so we work in partnership*

4 ARE OUTCOMES SEEN?

4.1 THE VALUE OF MUSIC MENTORING

it's not in a project's interest to suggest that music mentoring doesn't produce outcomes, so the responses to our investigations here need to be treated with some caution. Nevertheless, even those mentors whose approach to mentoring was at the looser end of the scale saw and understood a range of life outcomes:

> *The mentoring gives them an outlet to channel any feelings of any type they have, it gives them a platform of expression and also gives them a feeling of belonging and being someone, as they are pursuing something which they believe in and love, while other people have a much harder time struggling with life ... when mentees mentor younger mentees, it gives them a position of responsibility and trust and also helps affirm what they have learnt and also believe in themselves, what they are capable of, and adds to their self confidence in general.*

The evidence as to whether projects that took a strong mentoring line produced better or greater outcomes for their mentees than those that were more relaxed was mixed. One project that worked with a wide range of challenges said there was "no evidence" that different challenges were more, or less, suited to this process of mentoring; with much being down to the individual. On the other hand, there was an indication that a project more used to dealing with the harder end of challenge and providing life outcomes through its various projects, could use mentoring to achieve significant life changes:

> *One lad was an absolute nightmare; his sessions were a long two hours. Over the year his attitude, how he conducts himself: you would not see him as the same person – all due to the music. Another was in serious trouble with the police; now he's in full time work with a big company. His musical stuff was violent, he was influencing young people; now his latest track is all about it making no sense to fight over which postcode you live in. He's managed to change his circumstances.*

Another said *I think they are all more suited – when you are dealing with a person's feeling, opinions and perspectives that is where the work thrives.*

Previous research suggests a range of outcomes can derive from mentoring that are perhaps in the middle of a range from 'hard' to 'soft' (chapter 4 section 4.1): less likely to be about improving educational attainment or reducing offending; but more than a rather vague improvement in self-confidence. The quantitative analysis of Youth Music Mentors (Lonie 2010) considers this in terms of increased 'agency' (the degree to which a mentee feels involved, engaged and in control), and reports an improvement in the scores for this. Two theoretical models we discuss in chapter 4 section 6.1 take a 'ladder of engagement' approach, identifying increasing levels of autonomy and engagement, from simply attending an activity at all, through learning, to autonomous behaviour beyond the activity. One mentor described just such a journey:

> *One young man has gone from needing coaching to put a track together to bringing out album. Leading by example and giving responsibility the ultimate example is going from mentee to mentor of which we have numerous examples. There is a ripple effect in the wider society as well as individual journeys the former mentees are making decisions now in Bd about what happens for young people. A lot of the time it is about the attitude of the mentor to getting them to engage with services in a consistent way: they are now involved in steering groups coordinating a multi million pound project. This bigger picture feeds into the city, it develops creative communities. That's what we are doing: from personal journey [through] artistic journey, social journey, [to] political journey: [we see] changes at four levels.*

We heard a number of examples of how this ladder was begun to be climbed from session to session: *At Lv he used to hide away. This was a big part of my assessment – seeing him coming in to say hello – coming to look for me instead of hanging around waiting … The fact that he's attending regularly is a good indicator as these lads either don't turn up or find it easy to walk out on anything that isn't engaging them.* And Re moved up the ladder, too:

Outcomes for Re
- Built up a trusting relationship
- Can distinguish between right and wrong
- Still has outbursts but infrequent and almost tongue in cheek now
- Greater ability to empathise
- Has benefited from being in an environment here he has had to mix
- Has become honest re his feelings and able to express them. 'My Dad gave me a hug, my Mum cried.'
- Re now has a plan. He has returned to live at home. He's going to the Job Centre. He's listening to his dad's encouragement to save.

Mentees themselves tended to describe outcomes there were expecting for themselves in terms of "confidence". That was a big thing for some of the young people we talked to, and they saw it could lead further up the ladders of engagement:
- Personal confidence. It has helped me to speak more in front of wider audience
- It helps you know what to say to people to get your point across to other people
- Definitely confidence has got better for instance previously I would have been nervous and head down in this situation here [talking to the interviewer]
- It is making me think about it more … We have done quite a bit about emotions.
- It is because if I didn't have the mentor I wouldn't even know how to use the computer so I would not even be in the music room.
- If someone said 'this music is rubbish' I can now say 'what's the reason you say that for?.' It's making me think about how I act around different people

Of course, even music mentoring isn't a panacea: *You cant overcome Asperger's,* said one mentor – before adding *[the mentee] gave me a card saying thank you for help with my singing and my Asperger's. This was quite telling.*

4.2 THE ADDED VALUE OF MUSIC MENTORING

A further difficulty in ascribing effect to the mentoring process directly is that the music work itself was often so powerful – as we have explained above and in chapter 7 What about the music? There were conflicting messages about whether, and to what extent, Youth Music Mentors provided an added-value route to young people's development, over and above that which an organisation, working in a community music practice that has developed for three decades now, might provide.

4.2.1 Where the added value might be slight

The literature around the effects of music on personal and social development, and particularly for those in challenging circumstances (chapter 4 section 3.3.4) shows clear gains from the music-making alone. Previous research also suggests that disentangling the effects of other interventions from mentoring within general activity-based work (chapter 4 section 4.3.4) is difficult. So, one example that looked promising from a mentoring point of view (*There are instances where they have been referred by care coordinators. They have a range of diagnoses; one was classified as mute*) created *massive impact* – but that impact was ascribed to *engagement in performance and as a team … something that is structured and constant in their lives, role modelling:* all elements we would expect to find in any competently-run outcomes-focused community music programme.

Another organisation involved in group work with young people was concerned that the added personal and social development agenda could be a barrier to the original focus of the centre, as a place young people could socialise with their peers, have positive and constructive relationships with adults, and feel safe and not out on the streets on a Friday night:

> *We are now running the Youth Music Mentoring with in these sessions, which I do feel very positive about and is definitely helping and moving forward some of our young people forward with their music. But for some of the young people who come, this format is difficult for them to adopt and fit in with. I feel that the original outlines and objectives of the sessions have become a little blurred.*

In another project, working in a group-work way and largely with mentees with relatively light challenges, the issue of value depended on the mentee. With Du, *On a personal level he's significantly more confident, but that might be just because he knows me more now. He's self assured, open, self esteem massively high, other mentees not bullying him.* [Would a 'straight' music programme have helped him? as much?:] *Yes, probably, maybe not to same extent. But for Du it's about being involved in something, if it had been film making that might have done it, too.* To some extent, the value may be in the undivided attention of a sympathetic adult regardless of the activity; and it's the mutual interest in the activity which creates the connection in the first place.

It is, however, not so surprising that the added mentoring effect might be slight, and this finding shouldn't be taken as meaning that mentoring isn't worth doing. There is almost certainly organisational bias here: organisations selected to take part in Youth Music Mentors were likely to have been among those whose previous practice in the use of music for personal or social development was significant. And projects were likely to be starting from a very high base of success in this work: Youth Music's Proving the value survey of October 2006 (before Youth Music Mentors programme started) looked at the effect on the personal and social development of participants in 200 Youth Music-funded organisations. Over 90% of these organisations self-reported their work as assisting the behavioural needs of young people, specifically with building respect, confidence and self esteem; developing skills of listening, concentration and attention, self expression, communication, and social interaction – all attributes that the Youth Music Mentors programme set out to develop in mentees and which were reported to us in projects.

4.2.2 Factors that might enhance the added value

The value seen depends a lot on the individual mentor as well as the attitude of the organisation they work for:

The intention is different. My intention with this group is to develop their music skills and them as people, but also to develop the group, how they relate to each other. In my teaching, it would be about techniques and rhythms, we might talk about other aspects of playing in a band, but the focus is on the music. Because it's [this group] a group the combination of the two [music and mentoring] works really well, if you aren't conscious of yourself you can't really play music in a group. Peter Renshaw did similar in the training, he hit the nail on the head about the essentials of being a human being.

I had a group of lads in an open session big gang, wasn't really engaged, just wanted their own time on the mic. At the end of the session, they wanted to put down another track, and I wasn't alert enough: when I reviewed it later I found their raps were about dissing people from their school, verbal bullying, and linked Future to it … if that had been a YMM programme, the lyrical content would have been more rigorously reviewed. If that had been a mentee, I'd have had serious words.

[prompted for whether if at all any personal or social development was adding value:] Yes obviously, because it improves his school work, gets him to engage with something that isn't hanging around with mates, skiving off school. The difference now is that he's in school here.

And one organisation, which had a strong ethos of personal and social development of its community-based clients, still felt that the Youth Music Mentors approach – the training and experiences it had brought that organisation – would be carried over into the work it was otherwise doing: *Although we were mentoring, we weren't as aware of what we were doing as we are now.* They had absorbed the 'permission' to be concerned with, and authoritative about, their clients' personal and social development needs.

5 DOSAGE

Potentially limiting the benefits of Youth Music Mentors work is the issue of dosage: how frequent an engagement between mentor and mentee, over what length of time: see chapter 4 section 5.4.

The basic dosage, according to the Youth Music's guidance notes for project applicants was for a "minimum of 10 mentoring sessions although the longer the relationship lasts the greater the impact is likely to be." In practice, we saw a range of dosage models used, including:

- Consciously shorter than the minimum dosage: one project used a small part of its budget to offer five mentoring sessions to young people who were considered more personally than structurally vulnerable and for whom the coordinator considered a few focused sessions might help them dig themselves out of a trough.
- Shorter as part of a design: again, a few sessions of one-to-one work before integrating the mentee into a wider ongoing group (paid for by other funding streams or with mentee contributions) because that was seen as an important next step for the mentee's personal development.
- Ten 60 to 90 minute sessions after referral by an agency or self-referral. This model was often referred to as 'starting from cold'.
- Ten sessions offered to a mentee who already had had contact with the project (and often the mentor) through other activity.
- An extended number of one-to-one sessions.
- An ongoing relationship between the mentor and mentee.

Many coordinators and mentors commented that the ten-session dosage was too little:

- While a lot of benefit can be had for those with, for example, shyness, lack of self-confidence, minor behavioural issues, low aspirations in the 15-session type project, the shifts that have happened in Ja and Ha – those with more serious challenges – have taken over a longer period of time: 18 months or so.
- In some cases a little [progress can be made in ten sessions], in some cases a lot, especially if it all goes like clockwork, it depends on an exit strategy and planning ahead. In some cases it takes ten sessions just to build a relationship. [Interviewer: what would you think of, say, 20 sessions?] That would make me happy, be a lot more realistic.
- Ideally longer for those most personally challenged. The others often stay within [our project] orbit.
- Too short overall. Want once every two to four weeks for two hours one-to-one, over a year.
- We invariably run greater than ten sessions anyway, at least 20 possibly. Difficult to say, [how much dosage mentees receive] as they tend to slide from Youth Music Mentors into other programmes.
- It took Js nine months into the programme to talk about what was going on at home.
- I need to build a relationship [with my mentee] even though two months is not that long. Hope in that time to be able to talk about certain subjects, (my first mentee confided in me after several months).
- There was some stuff around his secondary school … I expect more will come later, after 10 sessions we're only just getting going.

Though there was one dissenter: *12 hours focuses things – previously it was open ended. This tightened up the way I look at working with somebody.*

CHAPTER 7

WHAT ABOUT THE MUSIC?

In this chapter we explore the importance of the music in these projects, looking at perceptions among mentees and mentors of quality music making and improvements in musical knowledge and skill; but also at the extent to which music impacts on mentoring aspects and vice versa.

1 **WHY MUSIC?**

1.1 PROJECTS FOCUS ON MUSIC MAKING

There's no question that these projects were seen first and foremost as music ones. For a start, music was what mentees were known to want:

- we are a music project. Music making is the only reason they are there.
- they are passionate about music and it's the one part of their life that they enjoy.
- they are entrenched in a music culture, they identify with their idols on the local and national music scene. In music, you can feel really free to do and think whatever you want to without an authority figure telling you what to do. They have never really been listened to. We also link with sports programmes and outdoor education programmes but music does have this particular appeal.

Second, mentors were chosen for a particular mentee largely (though not entirely) because of musical fit:

I put Wi together with St because they're both musicians … Rs and Td because both work in urban forms, and because they've worked together previously. Wa with either Mi or Td; I went with Mi because of gut instinct. Jy has me as mentor because he's more difficult and I thought he'd need someone who would be more tolerant of his ways. [coordinator]

Third, there was a tendency for mentors to be much more confident about assessing and setting musical goals rather than the personal goals. One mentor had made a clear assessment of his mentee's musical abilities – and more importantly, potential: *I want him to lay down four 3.5 min tracks, with instrumentals, lyrics. At the moment he can only do half a track. I'm pretty confident he'll do that. I'll listen to his words, timing, things not making sense, record it, listen, redo it better next time.* Another on the same project contrasted a similar approach to his own music assessments with a rather less directive approach to personal and social assessment: *I'm fairly certain that I'll get him to jam along, not so certain I'll get him to open up. Or maybe because I'm more sure of my musical skills than my mentoring skills.*

Overwhelmingly, musical goals were seen to be key to what was actually done in sessions, and this was true whether we talked to mentees, mentors or coordinators. *We wanted to work on something specific – doing a mix tape and then releasing something on the net. We wanted to go from writing to putting it out to promoting it.*

1.2 MUSIC MAKING IS PART OF YOUNG PEOPLE'S DEVELOPMENT

According to these projects, the point of the music was that it was impossible to separate it out from a young person's development generally. *I think it is linked because music is a part of me and I am expressing my ideas – more people hear them and like them and I feel more confident as they like my ideas.* And from another mentee: *It's been real good fun learning different techniques, styles, rhythms etc, especially on the djembe because I am a drummer myself. I hadn't played djembe before. I have incorporated all the beats I learned into my drumming.*

Within this music making, mentors employed a range of strategies that aided a mentee's personal or social development:

- Ol has Asperger's. His sessions focus on guitar techniques – but with the intention of getting him to a stage where he can integrate on a common task with other young people. This is more than just traditional guitar teaching.
- Ah's mentor has to cope with Ah's drug use. This is beyond music making, even though his mentor's support and confidence-building is there to help Ah produce an album.

- Am has recently left Ga for Bg, where he has no local support network. His mentor Jack is working with him on music production – but just as much is providing for Am the role of an interested adult with time to listen and talk.

We come back to this in section 3: how does the music work.

2 WHAT SORTS OF MUSIC

2.1 FITTING THE MUSICAL CULTURE

As with other aspects of this programme, the styles or genres of music employed by projects were largely functions of an organisation's existing musical culture. A music service, for example, might be based around ensemble instruments: rock band, drumming group. Other projects more used to studio work would be more likely to offer mentees MCing, production, rap and other urban forms, or perhaps individual guitar or drum work. Both solo and group work could produce mentoring successes, as chapter 6 describes: the important point was not the music form but how it was deployed and used. That could be very practically thought-through:

This comes down to accessibility. Most young people have access to some form of computer technology. Finding ways of working they can access when they are not with their adult mentor is really important – whether it is setting up SoundCloud or music production software etc. It is crucial to help them operate free from any funding source.

2.2 STYLES AND GENRES

We found the following styles, types and genres employed, among others:

- music production: SoundCloud, podmatic
- dance and dubstep
- *grime and also kettle drums*
- pop, dance, rock
- hip-hop
- jazz/rock
- classical piano
- body percussion
- experimental music/composition/improvisation/dice and cards
- polyrhythm/African/samba
- guitar theory
- *I've introduced John Cage*
- Cubase and studio
- pop rock
- composing, not genre specific
- rhythms and structures
- *He'll play anything on bass, into Bob Marley, rap, hip hop, rock*

3 **WHY MUSIC?**

3.1 CODIFYING EFFECTS

In these projects we found music working, doing things, helping in a wide variety of ways. Table 2, next pages, lists the main effects we found. Some of them – engagement and trust, for example – are not specific to music making: a sports programme, for example, would be as likely to be hooks for some young people in terms of initial engagement and trust-building.

But a number of the effects are certainly or arguably to be found only in arts programmes or specifically music programmes – some of the elements of transferable skills and social pedagogy perhaps; certainly the four elements listed last: telling the tale, therapeutic aid, creative cooperation, and personal reflection. Again, we found it was difficult to sort out 'pure' music development from 'pure' personal development: the one led, perhaps inexorably, to the other, as later sections in this chapter explore.

We also investigated mentee's particular journeys through their project in a number of ways. Some of the narratives in chapter 5 form case studies showing this journey. We also charted the different stages of a mentee's emotional journey through a project, as described in Table 3, below. Such a journey is by no means universal – different mentees go through different journeys and some may only experience on or two of the levels shown in the table. It may however be a start in charting how, as one mentor told us, *music has a rescue for everybody.*

Finally, in the box following the tables we provide an interview transcript from a single mentee, who developed into a peer mentor. It shows clearly progress from wanting to make music, through being able to do that, to what it has developed into. Among other qualities, we would see this mentee's journey as displaying traits of:

- having an outlet
- building a community of practice
- stickability and resilience
- developing autonomy
- finding values and challenging preconceptions.

The levels and descriptors shown in the two tables are not mutually exclusive, as the boxed interview shows. Both mentees and mentors could see music working on several levels simultaneously:

For me music is expressing myself. It has given me confidence and helped me develop musically as well. It's a really good programme and has opened my mind up to a lot of new music. It has given me great opportunities

If you're teaching someone music properly, the skills are so closely associated with self-reflection and consciousness-raising. This is where the value of music mentoring lies. It's not only we have an interest in common but music is potentially bigger than 'chat'.

Table 2 What music does

EFFECTS	COMMENTS
Engagement Music as a hook, to get young people into the programme	*If you didn't do music you wouldn't get them to come.* *If I weren't doing this programme I probably wouldn't be doing hip hop. I 'd have nowhere to record, couldn't get software – wouldn't know which software to use.*
Trust The shared interest of music-making; the credibility of the mentor as a respected musician	*We use music as a common ground to get to know someone, to build up trust. It has to be the whole thing – otherwise it's just music lessons or music workshops* *Ma (AA) asked De 'What are you listening to at the moment?' That led to an honest conversation about his music because Ma was up to date with developments in De's often extreme stuff. This furthers Ma's credibility and allows honest conversation without posturing.*
Transferable skills Communication skills, giving and receiving criticism, increased confidence, developing resilience	*They won't say 'I love my girlfriend' in front of their mates, but to express these feelings in rap is cool .* *I give him the chance to record and listen to his own drumming so he's developing the skills of analysing his drumming and developing self-critical abilities.* *From a session on Thursday when we rehearse, It gives me a real buzz – and makes me feel more able to do things such as college work.* *if it wasn't for music I would probably be six feet under. It has helped me stay focused – physically as well. I saw a lot of stuff when I was growing up – music helped me to elaborate, to stay on point and stay focused.*
Success Doing something well and getting praise for it; stepping out into the professional world	*It is nice to get music played to a wider audience. There's good sense of achievement when you can do that.* *When you know your music is getting heard it just pushes you. When you're working with a mentor it makes you want to get better, shows you the bigger picture of where you want the music to go. Before that it is more of a popularity contest between friends.*
A safe place Developing a community with peers and adults	*[it's] feeling I am part of something larger. It can have the effect where you can feel marginalised in the world – you are the only one with this. If you find like minded friends, you can start to build an enjoyable community.*
Social pedagogy Room for a more equal relationship between mentor and mentee	*Sm helps with this. Before I met [project] I never even thought I could make songs, now I realise I can, having somebody just alongside me. We just work as a team.* *Music mentoring because it focuses on a shared interest can be much more of an equal relationship. General mentoring for these young people can appear very unequal because the medium used is verbal and some young people feel they haven't got the power of words. With music mentoring, the young person brings their musicality to the partnership. It's much more mutual.*

Table 2 (continued) What music does

EFFECTS	COMMENTS
Telling the tale Most directly with rap lyrics, but seen in music generally	*He was getting into a lot of trouble. He likes urban – hip hop and rap – with that comes a certain style of life, the role models aren't always positive. This was an outlet for expression for him. We had an opportunity to bring in someone we know Callum would really respect and give a positive slant.* *As an individual they can express themselves – but also the project links to the wider society. People need to get on with each other. There is segregation everywhere particularly in Bd – music brings them together.*
Therapeutic aid Music not as therapy, but as therapeutic	*Playing music is a form of communication in itself. He is letting me know by way of content how he is feeling..* *Heavy music is very cathartic. It is a way of venting stuff. His song choice fluctuated with and reflected his moods. If he had a bad week he might put on Eminem to cheer himself up.*
Creative cooperation Not only in group projects but also creating music with the help of a mentor	*With MCs working together, you see everyone has same flaws as you have at some point and you are not stuck with it. You can work through it. You can see there is a way to improve.* *it is good to hear different people's points of view. When we put a piece together, everyone's styles and influence come together and it is amazing.*
Personal reflection On life challenges, understanding of self, and the art they do	*A big part of the programme was to encourage the mentees to focus on how music had influence their identity. So all of them were encouraged to consider the impact music had on their lives throughout the course of the project and how music can form the basis of a sound track to their lives.* *It's a form of communication – a higher form – being creative rather than literal. Being creative is massive tool for personal development. Music is a different form of self.*

Table 3 The journey a mentee can take

THE STEPS	COMMENTS
Music as a safe place in times of frustration, challenges or life issues	*For St music in the studio is an escape from the school and everything else in his life, his anger*
Affirmation of shared passion, empathy, sense of community with mentors	*Music has been the central tool in helping the group to discuss and get to know each other. Often forming new groups of young people can be difficult but having a mutual interest in music has provided a focus and common group for the mentees to build a relationship with the mentor and fellow mentees.*
Emotional venting through music	*If I am feeling strongly about something I'll make a track about it. Music is a way of venting feelings and emotions*
Life skills developing through music	*Now I stick to the topic, am more confident with delivery, have better structure, I am saying things with emotion now, enjoying it more* *Jo was so organised on the day – snappy and professional*
Increasing awareness and enlightenment through music mastery	*Music is a part of me and I am expressing my ideas – more people hear them and like them and I feel more confident as they like my ideas.* *I use music metaphorically – be patient with yourself – build the grounds to put something bigger on top.*
Giving back finding new role as a teacher, leader, or contributor	*I have more knowledge of being able to run a group – being able to handle people if someone was upset or angry* *when mentees mentor younger mentees, gives them a position of responsibility and trust – and also helps affirm what they have learnt and also believe in themselves, what they are capable of, and adds to their self confidence in general*

Box 1 A mentee's journey

[How is the programme helping you develop musically?]
Definitely, mainly because you would have to pay for limited studio time. The engineers might not be enthusiastic. It's definitely good if the right person is doing it … it was more of an incentive which made me write a lot more … Having people to bounce off, mentoring you, you learn a lot from teaching people. You work it out in your head. You always learn from people who write no matter what level they are at, the way they start, pick the concept, approach a verse etc because there is no set way to try … It makes you value people who are willing to work with you and give their time. Performance makes a big difference. When you know your music is getting heard it just pushes you. When you're working with a mentor it makes you want to get better, shows you the bigger picture of where you want the music to go. Before that it is more of a popularity contest between friends … I would like to be classed as good. It is a big thing when you are first getting heard, other artists hearing it. Getting amongst the scene is really important before you move on.

[Is it having any knock on effect on your confidence or in any other areas?]
Yes – one to one sessions are good for that. The mentor will more than likely be honest with you – in groups it is also good. If you are out of the norm you will get a bad reaction from other kids. But I would make a rule – don't laugh at each other. Performing in front of people in sessions gets you prepared for gigs. Then you do gigs and that is better. Doing gigs in front of non hip hop crowd such as Bd Mela is good because they are not expecting you to blow them away … When you first start you think that is your style but you go through loads of developments. Being able to be yourself and being part of something as a young person is definitely a confidence booster. For a year and a half there was nobody I could write with. Then I met you guys. Once you realise you can be yourself and be part of something that is the confidence boost.

At 15 you just see who you know and what they are doing … You will have friends and life through being a hip hop artist but you are scared to step out of your comfort zone – what friends and peers think is cool. I personally wasn't worried. I knew it was cool. I had a better understanding. When you're at a certain level ie you're a beginner it isn't cool. There is never a good age to be a beginner. The hardest thing to come to terms with in this programme as a beginner is to start with a good year of just practice. With this they do get recording and can hear themselves back; write a verse, record it and then move on to next thing – which is good. Don't get obsessive about it which is good.

[The mentoring focuses both on your musical development and you as a person and your own journey and development. are these linked or separate?]
A good thing I have noticed about the kids we mentor is they all want to write conscious deep lyrics. I assumed they would write about stabbing people or having sex when they do hip hop or even grime. Without being pushed – they all want to do conscious lyrics. Most of them, 90% … Having a studio to work in and work together builds a relationship and builds respect. You work in healthy ways. You push each other rather than trying to knock each other down. Filling the time is very good for the community – fun as well. Even those who didn't do well turned up every week. Everyone finds writing rap lyrics fun. Listening to your own voice, it feels like an achievement instantly. It's good as well they want tracks on their phone. It's just a start but a good one. It shows their friends they are doing something.

3.2 USING RAP AND HIP HOP

There is an identity issue for young people: music, explained one coordinator, is crucial to finding out who you are through experimenting with different styles, genres etc:

For example, Re started out as 50 Cent and nothing else. Instruments such as guitars and violins were 'gay'. Pk (mentor) accepted that initially and worked within that constraint but then when helping Re compose raps, started challenging and extending his use of language; and started showing how a guitar or other instrument overlay might be used. This began to open Re up to new thinking.

Rap and hip hop was, for projects working in these styles, often seen to be particularly powerful at working through several levels of engagement. Young people, one project reported, *have baggage*. Simply sitting and talking with them about their issues would not produce results, but encouraging them to rap about it worked.

Through rap lyrics young people can express their anger and frustration safely and re-evaluate. It's easy to see 'engagement' and 'trust' levels operating here. Some mentees might then move on to 'telling the tale': Ph and Bn's sessions often included rap-writing and the content would provoke discussion on personal attitudes and subject matter. One mentor told of a mentee's journey which demonstrated a number of the levels of music engagement:

Ha, twin brother very studious, himself MCing, into stabbing, drugs etc and change of gear through having his rap lyrics challenged and rethought. First I accepted him writing lyrics about knife crime. Then gradually got him to stand back and reappraise. Gave him performance opportunities. Took him with me to run rap workshops. Gave him responsibility to mentor a 14 year old. Trained him in workshop delivery. I think he admired me as someone who could make a living from music. 'How can I do what you did?' I myself had been disengaging as a young man but music was my bag and through hard work and study I do make a living.

Music, of course, is not a benign force: we use it to make just as much war as love. So it's not so much the music form itself that is powerful in music mentoring – but how it is used by the mentors:

I do think the music and lyric-writing of urban rap can go either way. They can sit at home, getting stoned and pretending to be gangstas and the music and lyric-writing fuels problems and negativity. That's why these projects are so important. The chance to talk with mentors who can challenge them, can talk them through some of these issues can turn things positive. It's so much a part of their culture, to go from being a passive listener to an active producer can be a very powerful step, creating something from nothing. Given the place of music in their culture, it's even more powerful.

'His tunes are cynical but not violent. He shows me his lyrics. I respond: 'Yes, that's good, have you anything more.' I positively reinforce this direction. I've previously tried to push people who aren't ready. I want him to make something which is intellectually in the right direction. The lyrics are important. I think there's a link between the lyrics and how he thinks and acts in himself (which is one reason why we're concerned about the growing market for violent, misogynistic rap; we used to be able to say you'll not get broadcast if you rap like that but now there are alternative ways of making money through that kind of rap)

3.3 THE IMPORTANCE OF PERFORMANCE

For some young people performance, being on stage and learning stagecraft was an important part of the programme. For some it was a transformative experience and may have been a factor in changing self perceptions and realizing matured identities:

- When I am on stage I am a different person [mentee]
- You are not scared of what people think of you. It's more you let go and have fun with yourself. [mentor]
- A major thumbs-up was the showcase. It was very important for everyone and a wonderful way to finish. It was a decisive and clear ending. [coordinator]

3.4 THE MUSIC IS THE PERSONAL

The music could transcend the personal issue, in some way making it irrelevant to think of a distinction between the music development and the personal development. When we asked mentees questions about whether music and personal development in themselves were linked or separate, overwhelmingly mentees saw it themselves as linked, and could articulate clearly why they felt that way. Certainly within these projects, it seemed you couldn't get musical development without getting personal development:

I think making music is helpful to all people. It is a necessary part of having creative space. I engaged with mentees. The focus is always the same – about that person being comfortable and about them being abler to make musical progress. When you strike a relationship with a person you are looking to get past that aspect of the challenge anyway so they feel comfortable enough to make music, therefore the challenges, they don't become irrelevant but they don't become the focus – making music is the focus.

There are at least three factors in play in that last example – the music, the mentor and the mentoring process. It is impossible to disentangle one from the other. Certainly it is possible to have music making that is elitist, excluding, and possibly bad for personal development. It is easy to find music tutors that are only concerned with a musician's technical development, and not with developing them as people. And there are projects which work with young people, even those in challenging circumstances, on a purely musical level, without concerning themselves over much with a mentoring approach; we saw just one of those within this programme.

What seems to be happening with the last two examples cited in section 3.3 and here is a combination of the way music can work, with an empathetic tutor, who is ready and able to weave into the music making process a concern for their mentee and an understanding of how the music making processes can be used to help personal development. As one mentor said: *Mentoring is always at the core of what we are doing but I've only recently realised that. Understanding music is the excuse.*

4 HOW QUALITY IS RECOGNISED

Musical quality was central to the music making, and therefore to the development of the mentee – no-one wanted to do poor-quality music!

4.1 MUSICAL PROGRESSION

Mentors and mentees all testified to a sense of musical progression through their project – progression that was definable and assessable:

Before I didn't know how to make beats at all. Now I can make beats at home whenever I want. I am still learning and getting better. I rap over the beats. I learned how deliver my voice better – not too use too many syllables to catch the beat properly … Before this I just made random tracks about anything – since this I want to do a mix tape about a topic and release it on the internet for free download. My confidence is getting a lot better, the change is related to music and work with [mentor] and [mentee].

One project was specifically set up to "challenge stereotypes around mental health through community music, raising, pushing the boundaries in terms of quality and creativity "

4.2 MENTORS DRIVE MUSICAL QUALITY

Mentors wanted their mentees to progress musically. We describe elsewhere how mentors presented to us as being able to make quite directive and directed assessments of mentee's musical quality and potential. They were also able to follow these assessments through in helping musical developments in their mentees; and we found very few instances in which musical development was ever compromised by a need for personal and social development: the music came first, always – but in a supportive atmosphere:

Sm: Has a problem with pulse, timing. Sm found a lot of the sessions difficult because he was out of his comfort zone. I discussed with Sm the importance of good timing and this needs work if he is going to work in a studio. We discussed this in his one to one. I did see an improvement and gave Sm a lot of support and praise to ensure he would participate in the warm ups and keep trying.

Pl: Opened his mind to other genres and timings, stuck in a 4/4 much of the time because of the rock he listens to. Over time Pl's confidence improved and was willing to experiment with enthusiasm.

Li: plays guitar but could not locate a chord, I expressed the importance of knowing what chords/ scales he was playing so he could communicate with other musicians and help younger students in the club with learning guitar

Ke: Very enthusiastic, open to learning anything musical, appreciated why we were doing what we did musically and how he could translate that into his own music. His stepping and clapping improved throughout the programme. Ke wants to deliver workshops [coordinator assessments]

We heard a number of descriptions of how a mentor would help a mentee develop musically – often using the standard coaching method of analysing skills and ability; discussing relatively long-term goals (the end of the project and beyond); breaking this down into manageable time-bound steps; and using a combination of modelling, feedback and Socratic direction to enable the young person to achieve their goal. Many tutors structured their approach in such a way that the mentee was encouraged to become more autonomous over the course of the programme.

It is important to note that quality music making in this programme, because of the nature of some of the client groups, is not necessarily synonymous with technical dexterity or musical complexity. Mentors

– and coordinators – had on occasion to be skilled at finding the diamond in the music created by mentees, and setting it appropriately. With musicians with limited technical skill a technique often used is to identify a key creative idea in a mentee's work and let that come across clearly, rather than working towards a technically polished performance. This skill enables quality music making with simple materials:

A very important consideration – always a real issue – is about ways to manage low level skill; through presentation and programming. Quality is embedded in process and particularly performance. [coordinator]

4.3 MENTEES DRIVE MUSICAL QUALITY

Mentees wanted to progress, as well. For many, that might be as a route into the music business, which they saw as something that was possible, or at least on the horizon, as a result of this programme. For others – not just those going on to being peer mentors – the work had opened up possibilities of becoming workshop leaders themselves, or of doing y*outh mentoring and youth work … want to do career within music.* But not necessarily – one or two made it clear that they wanted to develop musically for their own sake: *The main reason I wanted to do it was to be more skilled, I'm not really planning to go into the music business, it's more for myself.*

For others, it was about learning new instruments or technology. There were a number of examples of mentees developing what David Price has called being "musically tasteless"; that is, becoming more open to the influences of different genres, and recognising validity in other people's music: If I just listened to one genre before, it has made me listen out more and realise things like 'there is a brilliant drumbeat in that – could be hip hop, dance or metal, whatever.

4.4 MUSICAL DEVELOPMENT IS LINKED TO PERSONAL DEVELOPMENT

We saw many examples of circularity: an emphasis on developing music quality being intimately linked to developments in self-confidence, leading to more self-awareness about issues surrounding the mentee. Again, rap showed this linking of quality music work with personal and social development clearly:

Through the lyrical content he gets to explain about emotions, feelings, what he'd like. It's an emotional release for him, I'm intrigued to know where his music samples have come from. He used new lyrics at the second session, a lot more positive; 'I want to be heard' rather than boasting as on the first session. [Could he just talk about those feelings?] He would definitely find it difficult to talk about that because he's reserved. First, his lyrics were just line after line and he was getting tripped up. So I explained to him how it's structured, based on my previous experience. Talked to him about the importance of preparation, being ready for a session: where's your lyrics? you can't just bring things in on MP3s because the quality is rubbish. He's taking note. My assessing is about how he's engaging with me and he's understanding.

[Where next?] singing thing is what he's got to focus, because of his rare, unique voice; I tell him don't try to ape others. As soon as his singing ability increases his confidence and skills will go up and that'll work in other areas. I want to create a final product with him, including case, a small film clip. At the moment he's working with covers; I'll move him onto working with original CDs of lyrics and music so that he could get played: he really has the talent to do so.

[What help to the challenging circumstance is the music mentoring] Through lyrical content, evolved onto very positive good things. Lots of people talk about bad things - violence, drugs, with Wa it is all about himself. I feel I can talk to him about this and where he wants to take that, story telling. Music is the common ground where we enjoy creating music. That really opens up conversations about school, personal problems he's having eg racist comments.

CHAPTER 8

WHERE NEXT?

This chapter looks at where mentees might go next, looking at how mentees might have been better enabled to engage in education, employment or training; and at organisation's signposting strategies or progression routes for mentees into further music making or accreditation.

1 **INTRODUCTION**

We have already discussed (chapter 6 section 4) the general outcomes that accrued from Youth Music Mentors projects. Those outcomes included general confidence-building, and developments in mentees' personal and musical situations; and for a number of projects they are perhaps the most important impacts, certainly the ones at the front of a project's mind:

[What are your hopes and fears for each of the partnerships for the next few months?] Jy: able to understand his own behaviour, because that's what got him into all his problems. Musically he's pretty confident, wants to get his tracks ready to press onto vinyl. I would have liked him to have stayed with [a college course] but he was too disruptive.

Wa: for him to get enough confidence to perform at an event; and to be able to allay his father's fears about being in the wrong crowd.

Rs: to stay engaged with his school work. Musically, to clean up his lyric writing.

St: better engagement and behaviour in school, developed confidence.

This chapter looks at the specific progressions that mentees have made or are expected to make at the end of their time on a project.

The general range of actual or potential progressions identified included:
- using music socially
- formal education, including Arts Awards
- developing a career in music
- evidencing transferable skills on a CV
- becoming a mentor or workshop leader.

Two projects suggested just such ranges:
- To opportunities within Aw
- To supporting mentors in delivering workshops
- To delivering workshops within IYSS
- To becoming a peer mentor
- To going to college courses.
- They're a step further along the road
- Musical skills
- Progression to other opportunities within GM
- To a college music course
- To work experience in GM ie within the music industry
- Peer mentor to traineeship
- Personal development through greater self awareness.

It is reasonable to assume – though we have little or no direct evidence – that the shape of the Youth Music Mentors programme had at least some influence on the range and some of the types of progressions we found, which we would characterise as broader than you might find in many generic youth music making projects. Most projects made at least some attempts to address progression; the very fact of exploring personal issues with mentees could put this topic on the agenda; and contacts with other agencies opened up the potential for progression routes.

2 TYPE OF PROGRESSION

2.1 BECOMING A WIDER COMMUNITY OF LEARNERS

We discuss the issue of the length and frequency of mentees' engagements with a project in chapter 6, section 5. But there was evidence that some organisations found a variety of means to run either longer-term (than laid down in Youth Music Mentor guidelines) mentoring projects or to move mentees seamlessly on to other projects they ran. This progression route is an important one, though it is likely to be a very variable one, depending as it does on just what opportunities a particular organisation has or can manufacture at the time:

We try to get them involved in other stuff, don't like just to say to them 'you've had a great time, try to keep in touch'.

I mentioned that it would still be possible for him to book the studio free of charge and create music if he wanted and he seemed quite interested in this. I think that this would be an ideal opportunity for him to engage in self directed learning with occasional contact with me to check his progress after the paid mentoring ends. I've also got in mind continued sessions for Ja as part of a group of Neets – something we are working on providing after Christmas.

Some other projects coupled this sense of continuing contact with moving mentees on to other activities, and these are considered under the subheadings below.

We saw that, for a number of mentees, including a number of disabled musicians, the only obvious progression route was back into another project run by the mentoring organisation.

2.2 USING MUSIC SOCIALLY

One or two projects made a case for 'progression' being any development in the mentee:

Where's their next step; helping them think through what they want to do with their lives musically … Personal progression, for example confidence to interact with others.

Another suggested that the current climate of cuts and uncertainty across the board made it particularly difficult to signpost mentees at this time:

We still refer people to colleges if it is appropriate but for a lot of our young people music is the key to engagement rather than the final goal they are working towards.

Such examples should certainly not be underplayed. They relate to the central purpose of youth work which is personal and social development, including Weare's emotional literacy competencies (see chapter 4 sections 5.6.6). Confidence to interact with others also links to bonding types of social capital (section 3.3.2). But we found one or two more specific instances of where this social element had real progression for a mentee, rather than a more general outcome as dealt with in chapter 6 at section 4; in particular, for mentees with learning difficulties where small steps can be a hugely important progression:

I would hope we might be able to move Ol on to meet up with other young people. This sort of progression is what Pm [referrer] and his mum also want. It's also good that one of our other mentors works at Ol's schools and might help him link with other musicians at the school.

2.3 FORMAL EDUCATION

Many projects had a variety of links with formal education, and suggested that route to their mentees:

Dn's talked a lot about different courses we could go on I am not sure – halfway motivated – think I need a big push.

(we heard a couple of similar examples, and would hope that their mentors were able to find the time to help give them this "push").

For one project, where there were formal links, a whole lineage of progressive education moves could be charted:

Couple from the PRU [this project] also runs, were really disruptive and not engaging with the alternative education in the PRU. Transferred to the Youth Music mentors and they engaged straightaway; behaviour in the alternative education programme improved markedly (tutors there engaged in a bit of carrot and stick to motivate this!). Moved onto an E2E programme [Education to Employment, a full-time music programme the project also runs] where they achieved Level 1 English and maths, the first qualifications they had got. Now going on to BTEC courses.

Arts Awards were frequently mentioned, both as a route for progression and as a potential way of delivering the mentoring itself. Though note that actual uses of Arts Awards were rather fewer than suggestions of potential use; and the perceived value of Arts Awards as a tool (either for engagement or progression) varied widely.

- *There was an opportunity for accreditation. Mentors were trained as advisors in Arts Awards. Often young people don't want to do it. A lot of the time they are coming here it's more about meeting people, having fun, learning skills.*
- *If it wasn't for O I wouldn't have got my Arts Award, which led to my course.*
- *I am a fan of Arts Awards. The bronze is not hard. It can distract from the art form as you go to higher levels.*
- *The one project that did Arts Awards found it good and the young people like pursuing an interest but the award itself was of little progression help.*
- *Few want to do it. S is Arts Awards trained but it doesn't often seem appropriate. In principle good but it takes practice and skill to seamlessly blend this in to the day to day contact with the mentee and to combine the reflection needed.*

2.4 DEVELOPING A CAREER IN MUSIC

A number of projects described how they were supporting their mentees into work in the music industry. This is an understandable line for projects to take: once again, we say these projects were music projects:

We support avenues to sending music out to labels. They have set a label up: one wants to study media and go into journalism, she has her own blog and radio show. We are giving the opportunity to support her to do this as a career. If we can work with people at reasonable depth there is more chance of it sticking.

We brought mentees along to Aspire day, which was part of Youth Music Week around performance skills and getting into the industry.

The opportunities were clear to mentees:

It is a platform for a wider audience to hear my music it will generate interest in what I am doing, make it more commercial. It's an opportunity to do my own music my own shows.

Gigs like the Mela are massive opportunities I would never get – kids don't know promoters.

In one or two cases, turning out more musicians was not the point for an organisation. Perhaps linked to

the way they worked generally, they were more interested in developing people so that they could enter the world of work:

I didn't realise a month ago I would be a volunteer doing music. The whole idea is to get [service users'] confidence up, get them to write a song they thought they wouldn't be able to do, putting their own vocals to it. This is with people with varied disabilities, people both younger and older … it has taken them a while to get used to me being a volunteer, to get used to my role as I used to be a service user.

2.5 TRANSFERABLE SKILLS

The skills enabling mentees to better engage in education, employment and training include a range of soft skills. According to the CBI, employers want "confident, motivated young people, with the attitude, knowledge and skills to succeed in life and in the world of work. In particular, they want young people to have … the broad set of employability skills (team working, problem-solving, communication, business and customer awareness, self-management) necessary for all jobs." While maybe not addressing customer awareness, the range of outcomes discussed at section 4.1 in chapter 6 covers most of these employability skills. And the point was not lost on this mentor:

Employers and education encourage applicants to have a wide variety of experiences so the skills and experiences collected on the programme would make them more employable and give them essential skills for future education.

2.6 BECOMING A MENTOR OR WORKSHOP LEADER

There were a number of examples of follow-my-leader: mentees moving into workshop leader roles (this was not the same as mentees being trained to take a role in the mentoring project as peer mentors). A project was able to describe a range of such outcomes for different mentees:

Three [former mentees] from challenging circumstance now work at the Warren delivering DJ workshops to young people in challenging circumstances.

- Js: now delivering media/occasional music software workshops for creative projects.

- Mg now delivers craft and occasional singing workshops to early years.

- Ke: volunteering as a guitar tutor at the youth club, Youth Music Mentors helped with his transition from participant to youth apprentice.

That project also specifically explored mentees moving into workshop leading:

Giving me opportunity because I see how these things work … More support to be a leader: Dn tells us how to handle groups of people etc, how to put things into a workshop etc.

3 HOW THE PROJECTS HELPED

3.1 ADVICE FROM THE PROJECT

In a number of instances the notion of progression and signposting appeared to be underdeveloped among projects. Signposting is not done formally. We can provide support and send the partners resources, emails re funding or networks … I sent out resources around accreditation as a supplement. Some were concerned, during our questioning, to suggest that maybe they should have made this element of their programmes more formal: Certain amount of literature knocking around … I should develop a next steps pack. But then they went on to describe a range of work they had indeed done:

There hasn't been much of that to be honest. One will take Grade 3 vocals. I am trying to get one to join a choir. With Je it is harder, I am just encouraging him to stick at it in bands.

In others it was clear that, overtly or tacitly, mentees were getting clear pictures of where they might move to and how they could make those moves – especially into workshop leading:

Training has made me more professional here. I act more like a music tutor than a user.

It has made me think of carrying on pursuing this musical path to become a mentor. I got lots of insights into what needs to be done and how to get there. We also got information to help us currently. I have a better idea of what it would be like to be in this profession.

And this project had aims for progression and clear objectives for delivering them:

The overarching plan is to give opportunities to progress and to point to where they need more mentoring support. It's not what we would offer in youth service … Some have helped behind the scenes in how we deliver youth arts in [the city] including giving their ideas and opinions, making funding applications, getting involved in events. They performed at Freedom Festival which was a big event.

One project told us that they had created a document of progression routes and a contacts sheet, though it changes a lot.

3.2 EXPERIENCE AND CONTACTS

A key factor here was the experience and contacts of the organisation and of individual mentors. This completes a circle: the importance of mentors as respected figures has been described earlier as a key hook to get mentees interested in the mentoring programmes in the first place; here it crops up again as important to moving the mentees on at the other end of the process.

With Sa … I have done my best to signpost him to opportunities outside. I have told him to work with guys at Deep Blue Sound recording. There are possibilities for a sound engineering apprenticeship. I don't know if they have any SEN focus.

We agreed as a start I could help [mentee] with writing letters for sponsorship and contacting promoters for gigs as he is not fully confident in these areas.

I am going to see if I can find some suitable people to join [mentee] in a small group.'

One project recognised that moving from a ten-week mentoring project into a music career was not always going to be straightforward. It organised a half-way house:

We're also trying to set up progression routes at the YOT: a studio where they can develop a record label, record and set up showcases, sheltered gigs before engaging in more external stuff because it's quite tough out there.

3.3 OTHER AGENCIES

Contacts with other agencies varied widely. Many projects did not mention any such contacts – though in some instances this might have been because they took such contacts for granted, rather than because they did not use them. Other projects described how they used other agencies as progression routes or for onward referral. Local colleges and specific courses such as Access to Music, as well as youth workers and Connexions received a few mentions:

> *We have a small team of youth workers. They meet mentees and make relationships and pass info on. It's important to pass on to youth workers, it's mostly around word of mouth … means info and opportunities are coordinated. Youth arts in [city], creative voice partnerships, all work together to link ideas. The aim is coordinated for mentees' benefit.*

Overall, a progression route, or 'referring-on', seems to be an important element of the programme. Well-planned it extends the value-added to a mentee's development in a number of ways. First, by extending the short-term nature of the mentoring relationship. Second, by giving the mentoring relationship a focus. Third, by giving the mentee something longer term to aim for:

> *Sc made it clear that applying to the college will give him something to work towards between now and next year.*

CHAPTER 9

DOES MUSIC MENTORING PAY?

Earlier chapters have shown that there has been significant progress with mentees in both musical development and in personal and social development in the YMM intervention. This chapter examines whether or not there might be a financial case for such an intervention.

1 **THE ECONOMIC CASE FOR YMM**

1.1 THE COSTS OF CHALLENGING CIRCUMSTANCES

Probably most of the work on monetising poor behaviour by young people has been in the field of youth crime: there are strong public policy reasons for wanting to understand the costs of crime and to examine the value for money or otherwise of interventions designed to reduce offending or reoffending.

While we certainly found examples of criminal risk among the categories of mentee challenge (see table 1) it was not widely prevalent and we found a wide range of other challenges, right down to "Nothing specific, just where he lives in the city." But it is not necessarily the case that the weaker the challenge the less costly it is to society: whatever the challenge, an economically-unproductive young person costs money, not only in terms of welfare benefits but also in loss of tax revenue from earnings and spending, the loss of contribution to GDP, and social costs. However, even in the field of youth crime "data on costs is extremely variable and should be treated with caution" (van Poortvliet et al p14); and with other challenging circumstances we would expect that data to be even less robust.

Van Poortvliet has calculated that the weighted average cost of a crime committed by someone on a supervision order was £6,260 in 2007/08. They go on to calculate as follows:

"Ministry of Justice figures show that young people on Supervision Orders are caught committing an average of 4.39 crimes each. Evidence from self-report surveys show that young people commit many more crimes than they are caught for—three times as many, according to one evaluation. NPC therefore estimates that the actual number of crimes committed is 3 x 4.39 = 13.17. So young people on Supervision Orders who re-offend will commit 13.2 crimes each in the following year at an average cost of £6,260 per crime. So the total annual cost of crime that someone on a Supervision Order is likely to commit if he or she re-offends is therefore £82,639." [p71]

NPC has produced other figures. Brookes et al calculated that the average cost of each young person excluded from school is almost £64,000 in 2005 prices, including costs to the child in future lost earnings, and costs of crime, health and social services. The average cost of a persistent truant is over £44,000.

Given these additional calculations from NPC, it seems reasonable to assume that the annual cost of crime is at the top of a scale of costs of challenging circumstances; "Nothing specific, just where he lives in the city" would have a low cost; and exclusion and truancy costs would be somewhere in between. It is therefore possible to suggest a weighted average cost for the challenge circumstances presented by the mentees in YMM. Using the at risk recodes of table 3 in Lonie 2010 (p14), and interpolating some costs for different types of challenge, we might get the figures shown in table 5, next page.

Table 5 Costs of challenging circumstances

AT RISK CATEGORY	% OF CASES	EST COST PER CASE £	WEIGHTED COST £
Educationally excluded	17.6	64,000	11,264
Ability challenges	17.6	30,000	5,280
Risk of exclusion	16.0	40,000	7,040
Criminal risk	9.2	82,000	7,544
Other	6.7	10,000	670
Economic disadvantage	32.8	60,000	19,680
TOTALS	100.0		51,478

That is, on average a mentee who was fully helped with their challenging circumstance might save society something over £51,000.

1.2 HOW YMM MIGHT BE ECONOMICALLY JUSTIFIED

Phase two of YMM cost a total of £999,000: £625,120 on direct grants to partner projects and the remainder on national staffing, evaluation, training, the SPRS distance travelled tracking tool, and other national level costs. 818 mentees entered the programme (a cost per mentee of £1,221). For the programme to break even financially on its total-cost figure, therefore, just 20 mentees out of the 818, or under 3%, would have to be fully helped with their challenge. Or, half the mentees would have to be helped by just 5% of their challenge. This concept of "partially helped" is not entirely fanciful: Van Poortvliet et al, in calculating the economic values of a dance programme aimed at cutting reoffending rates, suggest a break-even figure for that programme would occur when one participant stopped reoffending altogether and the remaining completer participants cut their reoffending by 18% (p71).

While we have in no way quantified the amount of reduction in challenge mentees have undergone, on the basis of the significant progress of mentees we heard about, and the improvement in mentee scores for "agency" in the parallel quantitative analyses, we feel it is reasonable to suggest that, on the above figures, YMM is economically justifiable.

Perhaps more importantly, the market might bear the cost. We heard this from one YOT social worker:

I know it's £25 an hour (plus management costs) but it's well worth it and I'm going to try and get funding to continue after March to pay for it.

And we heard a number of unsolicited comments from projects about how they hoped or intended to carry on some form of mentoring. One has already secured funding to continue the programme and is raising its profile with a piece commissioned from the mentees for the launch of a new youth arts centre; another is working with major funders to try to ensure mentoring becomes central to everything they do. In another project a disabled mentee is arranging for his direct payments to continue paying for mentoring.

2 **THE ADDED COST OF MENTORING**

As we have said repeatedly in this report, these projects were firstly music ones. Music activities provide intrinsic benefits as well as extrinsic ones. Rather along the lines of the famous Saatchi slogan for the V & A, "an ace caff with quite a nice museum attached," you could look at these projects as music ones with mentoring added at little expense, or as mentoring projects with music in addition. Which view you take will affect how you view the costs.

2.1 MENTORING PROJECTS WITH ADDED MUSIC

Viewing these as mentoring projects, then they are relatively inexpensive. Sanford gives examples of costs per mentor per year, showing that the cost is "typically around £2,000 to £4,000 for traditional mentoring, depending on the structure of the scheme and what it sets out to achieve." (YMM projects, at £1,221 a user, were well below the bottom end of this scale.) She ascribes the apparent high cost as due to the complexities of managing mentoring projects. "This includes the process of recruiting and training mentors and providing ongoing support. The majority of these costs come from expenditure on staff." These projects would be largely using volunteers as mentors.

The dosages in Sandford's examples are likely to be greater than those seen in most YMM projects. However, as we argue in chapter 6 section 3.1, music mentoring relationships can develop at a swift pace, based on the musical matching of mentors to mentees together with the reputation of the mentor. There was some indication (see chapter 6 section 5) that a dosage of twice the length of the Youth Music-required ten weeks would be more beneficial to mentees; but even this would put YMM towards the bottom of the range of costs that Sanford saw. And, you got a "free" music project for young people as part of the deal.

2.2 MUSIC PROJECTS WITH ADDED MENTORING

Viewing these as music projects, then there does appear to be an additional cost to the mentoring element. Youth Music's figures put the mean cost per participant of all its grantee programmes at £146 – taking into account only grants awarded, not the central Youth Music costs of running projects and programmes – with a typical range from £79 to £463 (personal communication). It is impossible to compare like with like here even on a simplistic inputs and outputs basis: many Youth Music grants are for projects with large participant numbers and perhaps less contact time than YMM.

On the same basis of cost as the above figures (grants awarded, rather than total costs of programmes), YMM's last phase cost £625,120 for 818 mentees, or a unit cost for YMM of £764. This would place the additional mentoring cost at at least (£764 - £463=) £300 per mentee. But this is way below the bottom end of Sandford's range. On the basis, therefore, of these (admittedly rough) figures, it appears that Youth Music Mentors can provide significant mentoring outcomes for substantially lower unit cost that traditional mentoring programmes.

3 COST EFFICIENCIES IN MUSIC MENTORING

Whether music mentoring is relatively inexpensive or not, it is still helpful if cost efficiencies can be made in the model. We identified two particular areas: the use of peer mentors and the use of group work.

3.1 PEER MENTORS

Peer mentors were a substantial focus of phase one of YMM, but the phenomenon seems to have been problematic, particularly in terms of lack of role clarity, and lack of ability or training to fulfil the role: mentoring done properly can be challenging enough to paid and trained adult mentors, let alone to volunteer youth ones. Some projects developed the role in phase two; but for at least one other project peer mentors seemed to fade away.

It is important to attempt to distinguish between peer coaches and true peer mentors. Peer coaches were usually young adults slightly older than the mentees who had an interest in and ability in music. These had often been participants in phase one and the first stage of phase two projects. They were seen and saw themselves essentially as music-focused and were even named in one project as "peer music advisers".

Peer mentors, while similar to peer coaches, were in addition employed and encouraged by their projects to befriend and in some cases to act as assistant mentors. This is noteworthy for two professional and one financial reason:

- peer mentors (or more accurately peer coaches/peer music advisers?) add motivated personnel to enable individual attention to mentees, particularly in a music mentoring plus focus
- peer mentors may demonstrate the potential to develop into mentors: this would have benefits for the individual and also for the organisation
- peer mentors are cheaper and so make the money go further.

Peer coaches were often voluntary or paid at £5 an hour. Peer mentors often, too, started as voluntary and some might move on to be paid.

In one project there was a further gradation. With substantial investment of training and supervision, there was now a team of mentors who had all been peer mentors on previous projects and who were now paid at £15 an hour working under the leadership of a senior mentor paid at £25 an hour. This staffing model was used in a music mentoring plus approach.

3.2 GROUP WORK

Mentoring in groups took various forms in this programme: see chapter 6 section 3.4. In the project described above, one senior mentor and five mentors worked with 10 to 16 young people on a music mentoring plus model.

In this model the staff costs totalled £100 an hour for an average of, say, 12 young people, or £8 a mentee-hour. This would compare with a cost for a mentor working one-to-one with a mentee of £25 a mentee-hour; a substantial saving and one likely to drive the overall cost per mentee closer to the range of other Youth Music projects, even making no allowances for the added value of the mentoring.

There are parallels in this project's model with the concepts of the barefoot doctor, or the paraprofessional. Not all the interaction between mentor and mentee in a session was intrinsically requiring of the input of a £25-an-hour mentor: less experienced mentors paid at a lower level could perform many tasks effectively as long as they had ready access to an overall senior mentor. Strong

teamwork enabled the mentee to work with staff other than with their own allocated mentor where that added value to the partnership.

Some of these homegrown mentors were also nearer in age and – having been mentees – in personal circumstances, to the current mentees. The literature (chapter 4 section 5.2) explores the advantages and disadvantages of nearness in social distance: this model potentially achieved a win-win. The preconditions for effective use of this model would seem to include:

- rigour in selection of mentors and also of matching
- pre-training and in-project supervision, support and individual and collective reflective practice
- the physical space in order to operate one-to-one work and group work effectively
- the appropriate type of project – one where mentees have a strong need to develop social skills or to gain recognition and support from peers; rather than one where mentees need a substantial one-to-one relationship with an emotionally intelligent, highly skilled mentor.

CHAPTER 10

TRAINING FOR MUSIC MENTORING

We infer that the development of the Music Mentoring Handbook and the CDH training programme were part of an overall strategy to develop the quality and consistency of mentoring performance in YMM. This chapter examines both, and also their place in the wider strategy.

1 **THE CONTEXT**

We have seen in the emerging drafts of the Music Mentoring Handbook, in the mentoring and befriending Approved Provider Standard (section 5 of chapter 4) and in the literature surrounding mentoring (chapter 4) that while there is widespread agreement about the systems needed to underpin quality mentoring, there is less explicit thinking around the knowledge, skills and attitudes required to make individual mentoring partnerships work. The handbook talks about the qualities of a music mentor but of the 10 identified, only four refer explicitly to what happens within a mentor/mentee partnership:

- experience and/or ability to relate well to young people especially those in challenging circumstances
- sensitivity to cultural diversity
- able to work in a non-judgemental manner and committed to equal opportunities
- excellent listening and communication skills.

We identify this issue because clarity about the task is a key element in ensuring quality performance and consistency through, for example, training programmes. Lifelong Learning UK has identified a set of standards relating to generic mentoring which seems to guide awarding bodies – see table 6. This may be seen as complementary to the handbook material in providing a framework for development.

Table 4 LLUK mentoring standards

LEARNING OUTCOME	ASSESSMENT CRITERIA
1. Understand own role and responsibilities in relation to mentoring	1.1 Identify and describe the role and responsibilities of the mentor, indicating the boundaries of the role. 1.2 Identify and explain the qualities and skills required in a mentor. 1.3 Identify and describe resources and/or materials required for mentoring.
2. Understand ways to identify individual mentoring needs	2.1 Identify and describe individual learning needs that can be met through mentoring. 2.2 Identify and describe individual learning styles that need to be considered when mentoring.
3. Understand key techniques to establish and maintain an effective mentoring relationship	3.1 Identify and explain styles of mentoring to meet learner needs. 3.2 Explain the importance of and demonstrate a code of conduct, ground rules and confidentiality in a mentoring relationship. 3.3 Explain and demonstrate ways of assisting mentees to clarify their goals and explore options to facilitate their achievement. 3.4 Explain and demonstrate strategies which can be used to clarify situations and overcome misunderstandings. 3.5 Describe and demonstrate ways of building rapport with individuals in mentoring sessions. 3.6 Describe and demonstrate ways of creating an environment in which effective mentoring can take place.
4. Understand how to review progress	4.1 Describe how to review the mentee's progress, identifying action required. 4.2 Explain and use good practice in providing feedback to mentees on their progress.
5. Understand how to evaluate the effectiveness of own practice	5.1 Use reflective practice and feedback from others to review own mentoring role and identify areas for development.

» http://www.accreditedqualifications.org.uk/unit/D5008965.seo.aspx?OwnerRef

2 THEORY: LENSES THROUGH WHICH TO EXAMINE PRACTICE

2.1 GILBERT

Thomas Gilbert's six-box model (see chapter 4 section 5.7) provides a useful frame within which to analyse human performance in both youth music mentoring projects and the programme as a whole. This model situates mentoring very much in its organisational context: the effectiveness of a brilliant mentor working with a motivated mentee is positively or negatively affected by the operation of the project within which they work and this, in turn may be similarly affected by the overall programme.

2.2 STAFF DEVELOPMENT AS A FUNCTION OF MANAGEMENT

This follows principles similar to those outlined in the Gilbert model. In the field of youth work since the late 1980s it has been increasingly common to place off-the-job training as one – however important – of a number of elements in the development of an organisation's staff development policy. This model recognised that in more fluid organisations (unlike formal education where job descriptions and procedures were more standardised) performance in the job was strongly influenced for good or ill by the existence and quality of core systems aimed at supporting the individual's performance. The elements are:

- **Job analysis:** on what needs is the job based? Are these fully understood? 'owned'?
- **Job description:** how can the main direction of the job be accurately and invitingly expressed to be useful as a living tool to aid in recruitment and selection and act as a baseline in the job?
- **Recruitment:** are jobs advertised and placed in such a way as to attract the best field?
- **Selection:** are selection processes geared to selecting the best person? Are they equitable? Do they act as the best first step of the successful applicant into the organisation?
- **Induction:** are new staff members well inducted into the people, places and systems in the organisation and at the right pace to help them engage quickly and effectively? Is this also the case for existing staff who switch to new jobs?
- **Supervision:** are staff effectively supervised on an individual and/or group basis? Is there a common understanding of the purposes and practices of supervision?
- **Appraisal:** is the performance of staff regularly and more formally appraised? Is the identification of individual staff training needs effectively carried out?
- **Training and development:** are staff's training needs then met, recognising that there are many means of this happening including participation on off-the-job training courses, visiting other projects, observing experienced performers, reading, membership of working parties, coaching etc.
- **Career development:** are staff given the support to stand back periodically to look at where they might develop their career and what they need to do to equip themselves for such moves?
- **Exit interviews:** when staff leave the organisation, do they receive an exit interview to help both parties learn from their experience in the job and support emotional closure on the job?

A common phrase in youth work circles has been 'staff development is a function of management' – in other professional cultures staff development is seen to be synonymous with off-the-job training and to be the job of the training department. The line management relationship or its equivalent is central to performance improvement in this model through responsibility for each of the elements of staff development.

2.3 TRAINING: SQUIRRELL AND KIRKPATRICK

We don't identify specific theory here. It is well covered in a plethora of publications though Gillian Squirrell's Becoming an effective trainer may be particularly relevant for this field. We simply highlight the importance of the Kirkpatrick Hierarchy (see chapter 4 section 6.1.1). While used as an evaluation tool it is also central to the design of off-the-job training. It poses the question of what can be done to ensure that learning during an off-the-job training course can be transferred into the participant's day-to-day behaviour on return from the course. And how such a change in behaviour can have the greatest impact on the mission of the organisation.

2.4 REFLECTIVE PRACTICE AND LEARNING FROM EXPERIENCE

Reflective practice is nowadays a commonly used term and the handbook requires mentors to be "able to commit to reflective practice". However there are two types of use of the term:

- A 'weak' use which seems to encompass random and unsystematic wonderings about what might have caused a particular phenomenon.
- A 'strong' use which is seen as systematic and rigorous and part of a conscious attempt to learn from experience. This has been developed by Schon (1973), Kolb (1981) and others. In one particular model there are two adaptations. First, from Paolo Freire, the encouragement to build your own theory with the help of others. The other, the work of Honey and Mumford on highlighting related skills of reflective practice. These include: participant observation or observing while one is participating; spotting patterns in a situation; finding meaning in these patterns; building workable theory; planning the new theory into future practice; implementing the newly-informed practice.

One main means of generating such reflection is through reflective recordings of, for example, mentoring sessions. These go slightly further than the YMM SPRS exhortations to summarise meetings in terms of the musical and the personal and would encourage reflection as much on the processes which contribute to or hinder effective outcomes.

Reflective practice has a basis in individual worker reflection. However, it can be considerably enhanced if it is complemented by collective reflection, for example within a team of mentors, and even organisational reflection as part of a whole organisation learning from experience and developing as a learning organisation.

... It poses the question of what can be done to ensure that learning during an off-the-job training course can be transferred into the participant's day-to-day behaviour on return from the course.

3 THE WORKFORCE

The mentors used in YMM largely shared a number of characteristics – highly skilled artists and communicators used to working in an emotional medium – and this particular make up may be a pointer as to why some of them found the training inspirational and also why some found it covered things they were already doing, as we explore later. There were challenges in designing a training programme for such a workforce which was mixed in terms of:

- Professional background: some were trained community musicians, some trained youth workers with a range of shades in between;
- Status: most were freelancers from different cultures in relation to organisational training and also constrained availability
- Experience: some were highly experienced, others were less experienced peer mentors.

3.1 PROFESSIONAL MUSICIANS

Mentors were almost all professional performing and recording musicians with significant experience in music leading. They came from a variety of music genres and backgrounds, from classical through to hip hop, and had a range of strategies and approaches mostly quite informal. Those whom we spoke to were quite comfortable with the non-judgmental, non-authoritarian aspects of mentoring.

High quality music leadership was an essential skill set for every mentor employed. These skills were significant criteria for selecting mentors. Mentors were often matched with mentees primarily for their music skills and styles (see chapter 6 section 3.1). By the time mentors were employed they already had a skill set that would make them attractive role models and possible mentors to young people:

We picked people who would be inspiring for young people. The majority of the mentors are quite young – mid 20s. They were chosen from the existing team after debate. The role model element is deliberate – around musical culture and relevance. Empathy, sensitivity is already in place in the team. Some music leaders have an understanding of similar [social] issues in their own lives. [coordinator]

These mentors had been very carefully chosen by coordinators. Those who didn't have the abilities to behave professionally and to establish and develop working partnerships with young people had been weeded out by the time of the evaluation.

3.2 BACKGROUNDS IN NON-MUSIC WORK

A number of mentors also had a background in youth work, therapies, or psychology.

I bring my youth worker background and training to sessions any way, that's why they're with me for a period of time. [mentor]

Dy is fun and very engaged with the young people but clear on boundaries – perhaps the strongest of the three in this way because of his youth work background. [coordinator]

3.3 DEALING WITH PERSONAL CHALLENGES

As explored in chapter 6 section 3.3.1, some mentors were not comfortable with discussing life challenges and what felt like very personal issues with the mentees. However because of their musical skills and careful and sensitive matching by the coordinator these mentors were successful in working sensitively with mentees on difficult areas of personal challenge:

I don't like discussing life issues with others uncomfortable with others for me that is massive. While trying to do something good you can do something bad. I try to be a musician first and a mentor second because that is where my strengths lie.

Sa is very nervous – stutters. Now he talks confidently with members of the team – the stutter is to do with being familiar. What I really want him to do is talk confidently about his music with people he is not comfortable with. He is starting to do this when it is me and him, with others there he refuses to talk emotively – it seems he rehearses small talk

4 THE MUSIC MENTORING HANDBOOK

The handbook offered guidance in relation to personal and mentee protection in its code of practice section and gave mentors a starting point for understanding their roles and collecting data. It didn't 'put any flesh on the bones' and could probably benefit from the inclusion of real life stories illustrating aspects of good practice.

A number of mentors said they referred to the training or the handbook in their day-to-day work. That said, with both the training and the handbook it was hard to pin many down to what specifically they used in their practice. As with most of the training package, the handbook evoked a range of responses from mentors and coordinators:

- Mentally massive – hard work. Felt too serious, lots of info, don't really remember anything. Felt cold, if you are dealing with relationships.
- The Handbook is fine. It didn't really get down to the nitty gritty of what I would be doing with young people. More of that would have helped me be less panicky in the beginning.
- Enjoyed it, direct, built my confidence. I learned what mentoring is, roles of mentor, coach etc. Boundaries should be given straight away
- It's the way we operate anyway.
- Really handy to refer mentors to it. Good guide, fine. Definition of coaching was really helpful. Not sure who'd actually sit down and follow it.
- The handbook was fantastic – especially for myself – what to include in reports. It was well written – keeping on track. All the paperwork was well written – linked with SPRS.
- The handbook is useful to have as frame of reference – like a lot of instruction guides, if you feel you are doing something right you don't really use the instructions. It's a frame of reference to enforce good practice.

The handbook was one plank of a strategy to develop consistency across the programme. The main query is whether, and how, it was in fact used to achieve this consistency.

5 CDH TRAINING

5.1 CONTEXT

5.1.1 Background

Training was delivered by CDH Creatives to mentors from initially 14 projects. The training was in two-day blocks. According to a CDH report, there were three main aims:

1. To standardise the definition and working practice of a Music Mentor across the 16 areas across the UK.
2. To provide Music Mentors with the tools and techniques required to be an effective mentor
3. To provide a pool of mentors that could train other peer mentors and future mentors in the skills required."

Aim 1 was pursued through the development of the handbook, which gave a nuts and bolts guideline to the mentoring process and the understandings and responsibilities of a mentor, as well as the core mentoring training, which was delivered to 83 mentors in four different cities.

Aim 2 led to "Psychologies and Techniques": two days of training developed by Dr Mark Hughes focusing on communication skills and Daniel Goleman's ideas around emotional intelligence (EI). The second day of this training was quite interactive and included role-play scenarios which proved very popular with the mentors.

Aim 3 led to "Advanced Mentor Training", sometimes referred to as the cascading training: two days of training which featured both a review of previous material and tools for training others and a reflection day led by Peter Renshaw, formerly of the Guildhall College of Music and Drama.

Forest of Dean Music Makers and Plymouth Music Zone joined the YMM programme later than other projects: they had a somewhat truncated version of the training and neither was involved in the advanced mentor training.

5.1.2 Setting a single standard

As there had been projects all over the country developing mentoring in different ways and with different understandings, a strong aim from CDH was to give a single national understanding and framework to the work. While this might mean that different mentors with different levels of experience would have different responses to the training, it was an approach that imposed a shared and common sense set of understandings to the work, potentially enabling more cohesive cross programme dialogue. CDH said:

"There are a lot of people doing group work and calling it mentoring. Our role was to show people Youth Music had a strong understanding – music is the medium through which you engaged young people but then tried to develop them emotionally, develop them in general character, interpersonal skills. A specific description was laid out in the handbook. The essence of what we said is; if you start to hear about young people's issues you can notate and build an action plan and give them tools to deal with that."

Part of the challenge in standardising understanding and vocabulary in the core training was the various levels of experience and differing approaches in place from the mentors by the time CDH entered the programme.

"There is a big variable in the mentors level of experience and training both nationally as well as within mentoring teams themselves. This is generally recognised by the delivery partners who have recruited the mentors based on the need to ensure a range of musical and mentoring skills within the team." [CDH report]

5.2 TRAINING STRUCTURE

5.2.1 Core skills training

The core skills training worked to develop the aim of standardising practice and understandings. It built on and referred to the handbook in relation to such things as roles, the mentoring process, do's and don'ts and reporting.

The core training helped – we went through the qualities required – it was confirmation for me – seeing it helped. We got the right level and the main benefit would be consistency. [coordinator]

[I liked the] dartboard – scoring reference and doing a baseline and looking at procedures and referring to that – also the training has been useful to network and meet other mentors. It has been useful to step back and get the bigger picture – wider society. [coordinator]

5.2.2 Psychologies and Techniques

Most of, not all of, the mentors came to the programme with advanced musicianship and music leading skills already in place . CDH focused on emotional intelligence (EI) as the key area for development in the training programme.

"While there are other skills required for mentoring, the research phase of the YMM programme identified the above interpersonal skills as the most important in terms of delivering a good mentoring experience for the mentees." [CDH report]

"Training was as much self development for mentors as anything. It made them more able to deal with challenging life scenarios, giving them tools to manage their own temperament" [CDH]

Getting to grips with the concept of emotional intelligence/literacy was not only important for the self development of the mentor for the reasons CDH states. It was also important for mentors working to develop the emotional literacy of themselves and the mentees for the following reasons:

- Many of a young person's behavioural issues are very likely to have emotional issues at their base. Helping them develop the language of the emotions and emotional self-awareness through mentoring and through music may be disproportionately helpful to their managing those emotions more effectively.
- They will also very likely have a lot of negative emotion around learning prompted by early hurts and previous experiences in formal learning situations. This could also be through coming across teachers as authority figures. Musicians with the capability to help young people handle and work through these feelings will be worth their weight in gold. For someone to have the ability to communicate with vulnerable young people in a non-authoritarian way and to be able to show the ability to manage one's own emotions will, for many of these young people, be a rare example of a positive, caring, adult role model. For some this may kindle a sense of themselves as student learners, something which they may never have experienced before.
- Music and the experience of making music with all its potential for catharsis and the development of transferable skills may offer an important new way in for some young people. For mentors to be skilled at working well in emotionally heightened situations is an essential requirement in this particular arena.
- A further reason for emotional intelligence to figure strongly in a music mentoring programme is the benefit of developing a common strategy within local delivery organisations. The organisation needs resilience to be able to handle groups which are often behaviourally challenged. The more emotionally intelligent the workforce and the organisational culture the better equipped everyone will be to sustain themselves through the inevitable challenges of working with very vulnerable young people.

For many mentors emotional intelligence in particular was a new and valuable area. It was both useful and inspiring and a few followed up the emotional intelligence by reading and researching further themselves.

"The 'average' participant found the [Psychologies and Techniques] training easy to understand, relevant to their role as a mentor, pitched at the right level for their experience" [Feedback collated by CDH]

Mentors and coordinators commented to us:

- The emotional intelligence training was very good.
- Really good, main benefit was the role play because you get to analyse how you're behaving.
- EI training would have been highly beneficial in my early stages of mentoring, active listening, Socratic questioning.
- One major outcome of P&T was that participants appreciated it was 'a serious business' ie had strong academic/scientific foundations. This added gravitas.

5.2.3 Advanced mentors training

Peter Renshaw's contribution to the advanced mentors training was felt to be personal, relevant and inspiring by mentors and coordinators:

Peter Renshaw did similar in the training, he hit the nail on the head about the essentials of being a human being.

I got good package of notes from Peter Renshaw – very useful

There was a sense from some people that cascading of the training could have been more fully thought through in terms of creating appropriate support for the trainees. Others found it a highlight:

Well-targeted, concise, enlightened.

[Mentor] did the advanced mentors training but hasn't delivered formal training to his mentors: not comfortable with that; just informally cascaded.

How I opened up delivery. I got a lot of stick locally about being a trainer. I am not a psychologist etc. I delivered psychology and techniques. I studied for myself: read, watched talks etc. Two brilliant days of advanced training … It felt a bit like – right you're out on your own now. CDH talked about a network. We needed more time with the trainers – the opportunity to ask more questions.

5.3 GENERAL TRAINING ISSUES

5.3.1 Responses to the training

Many of the mentors found the training to be excellent and inspiring.

Really good, even for a training-weary organisation.

Training generally worthwhile, looking at the mentors pack and some skills. Good discussion time. Felt part of Youth Music. Welcomed child protection update. As a freelancer I appreciated the free training.

I thought it was good for clarity of purpose, context to work in, for procedure and process, particularly for musicians and producers who hadn't come from mentoring or youth work background.

5.3.2 Design and delivery

For a number of mentors the how of training was just as important as the what. For some the experiential aspects, especially role-play, were probably more important than facts. This would seem to be a natural fit with the way they already worked and taught. This was factored for by CDH in the programme design through the emphasis on role-play and scenarios. However some found the theoretical approach of sections still uncomfortable as a method;

More like a lecture, not delivered experientially: should have been. it was useful to have role play … With the actors people were put on the spot. This could have been explored even further.

"I think it [emotional intelligence] was really academic. It was really theoretical for such a practical thing. I wanted to hear what they were doing. It should be a sense of sharing. They told us what words to say or not (don't say ___ but ___ etc – I would be on edge if I couldn't do that).

5.3.3 Presentations

One day of training consisted of presentations delivered largely through PowerPoint presentations. There was a range of reactions from mentors to this style:

- *First day, death by PowerPoint. Very useful info but heavily theoretical*
- *Very in-depth, but very text-led, powerpointy. I'm very much a visual person so turned me off approach though I did understand what he was getting at. But similarly we were doing it already. Didn't seem like anything new.*
- *[PowerPoints] all good stuff.*
- *There was a lot of PowerPoint. I was not very happy with it … I felt I was back at uni, doing a dissertation, quoting from books. It didn't teach me about mentoring.*
- *Training was good. [It was] sold as something practical – not as practical as I thought. There was a lot of PowerPoint, sitting and listening.*
- *Really good, really enjoyed the PowerPoints, well delivered, enjoyed the role-play.*

5.3.4 Feedback

From the beginning and throughout the process CDH Creatives showed sensitivity to the needs of the mentors and adapted the programme in the light of emerging feedback:

"Importantly, video clips and role-play scenarios will be tailored to music mentoring scenarios e.g. giving feedback in relation to a song's lyrical content. Such practical and tailored engagement is considered particularly important as experience has shown that participants with strong artistic backgrounds can get bored easily if a presentation format is the sole training method used."
[CDH interim report]

"Finally there were comments that the training needed more context and this is something that we have taken on board as it was a consistent comment from all regions and all training."
[CDH interim report]

5.3.5 Real life tales – Si's contribution

One mentor contributed strongly to the later training with field tales and input to the role-play that was universally well received. Mentors wanted stories from the field and to ask someone what it was like. 'Telling it like it is' was very popular with the mentors who appreciated the combination of grounded knowledge, peer teaching and experiential learning.

- *Si did a great job of bringing relevance to questions and answers.*
- *Role-play was more real. Si played role of mentee. Observations: all good.*
- *Most valuable was the expertise and experience of deliverers Si and Sa.*

Our view is that Si was exceptional in that he could combine his role as a mentor with the

organisational and communication skills of a great trainer. This may not be true of all those who went through the advanced mentor training: see below.

5.3.6 Timing

Mentors and coordinators reported some issues both as to when the training occurred in relation to the start of a mentoring phase and also in terms of notice given to attenders.

CDH were responsive to these issues:

> *"Due to the timescales we have been working with to develop and deliver this training the amount of notice project coordinators and mentors were given to attend training was between 4 and 6 weeks. This was identified as being too short and 8 weeks plus is ideal"* [CDH final report]

5.3.7 Mentors commitment to train

Not all mentors attended all the allotted training days. CDH noted "various levels of commitment" from mentors, and identified lack of budget to pay for attenders' time, geography, and timing of the training as factors; and suggested that training should be mandatory.

Given that a key aim was to standardise understandings this may have significance for possible future developments, such as cross-programme initiatives.

5.3.8 Doing it already

Some mentors felt the training was superfluous as they were doing it already; others found that affirming. Given the range of mentors' existing training and backgrounds this would seem to have been unavoidable.

> *Local training wasn't good for me because I had youth work experience. My fellow mentor, thought it was good, though.*

> *Didn't realise that what we were doing before [YMM] was mentoring; gave what we were doing some stability.*

> *Feedback from other mentors was that the mentoring training was less useful than say arts award training. Someone like Dy kind of knew it anyway, therefore accreditation would be more useful.*

5.3.9 Impact on mentors' practices

It was difficult to pin most mentors down on where they were specifically using the different elements from the training in their day to day work, but several said that it had been a factor in their overall development over the last year. One commented on how it made her realise that she hadn't been giving people enough time to respond to her questioning; another said it had helped them to listen more effectively. Another explained how they were *constantly working on raising my empathy, concentrating on the fundamentals of EI. This greater understanding has made it easier when working with particular challenging groups.*

While it didn't work for everyone, when it did work it seemed to have given affirmation, opened a new dimension of interest and raised levels of self awareness.

CDH through their follow-up e-mails introduced an interesting device to help transfer the learning from the off-the-job training course into day-to-day practice. In a complex training programme with a freelance workforce, it was inevitable that not all mentors could make all the training. It might have been valuable had an open learning version of the courses been available to those who missed elements and as reinforcement to those who had attended.

5.3.10 Changes to the intended plans

A number of change factors impacted on the latter stages of the training. These factors included a requested change from Youth Music in the distribution of resources from what was originally intended – doubling the number of mentors to be trained in one year, and restricting the training in the second year – and also a perceived loss of momentum because of the delay in starting the last leg of training. Further training around assessment and measurement had been originally planned by CDH. These were in the end not implemented.

CDH reported that one organisation felt that the shortened version of the training – packing a planned four days into two – hadn't worked because they were a reasonably experienced group who learned little new and because the cramming reduced what would have been a useful reflective and discursive element.

6 STAFF DEVELOPMENT ACTIVITY TO COMPLEMENT TRAINING

This section looks at areas for further development of learning as well as potential beyond the current sector.

6.1 STRATEGIES FOR DEEPENING AND WIDENING THE LEARNING

It was clear from our research that mentors saw their development and learning as being influenced by factors beyond just the handbook and training, citing also:
- working with a group you are steering by the atmosphere in the room
- the environment of support here
- learning from the mentees themselves and being spurred on by their enthusiasm
- in all the work I do I try my upmost to constantly use reflective, reflexive practice. Constantly evaluating what I do, how I work with individuals and groups.

6.2 WIDENING THE LEARNING IN THE ORGANISATION

6.2.1 Coordinator training

Coordinators did not receive training specific to their challenging role, and initially were not included in the mentor training. This led to a sense of not always knowing what was going on. They were brought in at a later stage.

6.2.2 Organisational culture

There were issues around the need for the organisations (including Youth Music) to be continually developing as learning organisations and for there to be a two-way flow of learning.

There was a real need for vulnerable young people to be treated with respect by everyone in an organisation (as young people highlighted to us in informal discussion) and for processes to be developed to reflect the values and sensitivity of the mentor/mentee relationship (such as social pedagogy: see chapter 4 section 5.6.4). In this way the young person may feel part of a wraparound, supportive community; the mentor has a better chance of doing their job properly knowing they are supported with intelligence and understanding; and the organisation can rely more on such things as mentors gathering appropriate data because it has framed its materials in a user friendly way.

In our research the issues raised around developing more responsive organisations ranged from feedback from mentees that they felt that they should be welcomed and treated with courtesy by all staff not just their mentors, to mentors discussing more mentee friendly ways of designing the baseline questionnaire, through to mentors seeking a more thought through and collaborative approach to targeting and outreach. "The consistency of training," said a CHD report, "was not matched by consistency of organizational delivery."

> Some organisations were not felt to be as supportive by mentors. They felt thrown in at deep end. There were things around approach, a lot of it around establishing trust / defining role and managing expectations. [coordinator]

6.3 SUSTAINING THE PRACTICE: SUPERVISION AND REFLECTION

6.3.1 Supervision

Mentors are often dealing with complex, serious, real life situations where their input can (and is indeed specifically intended to) change people's lives. They are charged with a serious task and need support from within themselves, from their peers and from their supervisors.

The YMM Co-ordinators handbook says that coordinators should "Provide regular supervision to mentors and mentees to monitor progress of mentoring relationships." For some but not all this was already in place:

I have experience in the past with these areas. I supervise every member of staff. We have confidential meetings on occasion and have discussed levels of support at training days. We put in three group steering days per term for sharing problems within group – going to colleagues for support. I have made sure opportunity and space is available to deal with lump in the throat issues, [we have] a family approach.

Me and [fellow-mentor] don't talk so much, don't have the time really: you could spend a day, not two hours, on this project to do it thoroughly

6.3.2 Reflective practice

While the purposes of music mentoring may be standardised, the needs of individual mentees and the style of individual mentors may not. As a result, mentors need to be helped to build their own theory about being a mentor with the help of others, and learning from experience is the key to this. For these reasons a strong base of reflective practice can be critical in a programme like this.

When dealing with vulnerable individuals and emotionally charged situations practitioners need the tools to make sense of their own practice, see what has happened from different angles, understand their role within the encounter and develop new ways to support young people by building on and rewriting existing narratives. Most, if not all, mentors undertook informal reflection and saw themselves as reflective practitioners. However very little of this was structured and this could be key to further development;

- I do a little mental evaluation all way along
- Anything from talking with other workers around the project to thinking in the bath.
- Constant, exhausting, I like it really. Taken me a long time over the time I've spent as a musician to be properly self-reflective, to see myself: … it's never nice at first. I do it informally, spend a lot of time thinking.
- Every session I always reflect on the session, make judgments then pass them on to [my coordinator]: 'this guy, I think we should be doing this with them': 'this' would be about musical or personal or disclosing stuff.
- I used to do a full-on review after each session, but found I wasn't using it. It would be good to do if you had difficulty in remembering but not needed otherwise.

6.3.3 Deepening the practice

Some organisations felt the need for ongoing, deeper and top-up training. Where there were greater personal challenges there was often a perceived need for more in depth training.

A pool of 10 mentors, some volunteers, receive in-house training including mental health awareness training, workshop leading and Nordoff Robbins. [We have our] own handbook adapted from 'Keeping arts safe' [a training book from the local Mind].

We ran a mentor development day in addition to core training. I felt it important to have dialogue and reflective practice, sharing how they applied principles of training in their context.

Some respondents expressed the need for additional training on working with challenging young people. We note, too, that there was no explicit development activity around young people and informal education method. This is particularly desirable given the LLUK Mentoring Standards, especially Learning Outcomes 2 and 3.

6.4 STRENGTHENING PRACTICE ACROSS THE PROGRAMME

Mentors told us that they would welcome the opportunity to network regularly face to face and also that they would appreciate a support network. There was some feedback around a need for cross programme group reflection for mentors, essentially an internal forum for sharing effective practice. A number of coordinators and mentors mentioned wanting to learn from mentors in other places, to be part of a learning network (as coordinators already were). This echoed similar findings by CDH:

The most useful thing was getting a group of mentors together – people on a shared wavelength with a team spirit on what we are all delivering here. It was more about passing on ethos rather than passing on direct skills … What would be more useful than this training would be mentors' meetings. They missed out on learning from each other. There should be more opportunities for adult mentors in different areas to work together .We felt we were very independent of each other. There was a lot of potential to cross over –but I didn't feel it happened.

"I think when I did the training, what I really wanted to do was sit down with another mentor and ask the questions I wanted the answers to – not to be conferenced about something. I would prefer sharing reflective practice but not training in that sense – looking at the realities of doing it.

6.5 ALIGNING WITH PRACTICE BEYOND THE PROGRAMME

6.5.1 Developing emotional literacy among young people

A number of mentors wanted to explore practical approaches to developing emotional literacy with young people both through music and of itself – something which is relevant across community music organisations and their developing offer.

Schools, through SEAL programmes, have been improving their performance in these areas in recent years, but:
- the young people often worked with through community organisations are often those on the margins of schools and who need more personal engagement on these issues than they are likely to get in schools;
- the SEAL programmes anyway may be at risk in some schools given the current curriculum review.

CHAPTER 11

THE ORGANISATIONAL DIMENSION

1 INTRODUCTION

We were not specifically asked to address organisational issues of the programme or individual projects. However, we noticed throughout our investigations certain elements of organisational style which impacted on how projects ran and hence could have impacted on the issues of music mentoring we were asked to investigate. We report those elements here.

Note that, because we weren't specifically looking at organisational issues, our evidence here is necessarily limited. We also want to make clear that, if this chapter is seen to contain criticism, it is criticism of organisational culture and not of individuals.

2 IMPLEMENTING THE LEARNING FROM THE 2006-8 PILOT

A number of activities flowed from the 2006-08 pilot of Youth Music Mentors, designed to make future phases of the programme better:

- An evaluation of the pilot and three reports by consultants CDH.
- Many of the report recommendations were taken fully on board in the design of the 2008-11 programme.
- Assertiveness by the national programme coordinator (hereafter NPC) in delaying the start of the second phase of the programme despite DCMS pressure "until we were ready to go."
- The development of the Music Mentors Handbook and the Coordinators Handbook as the foundation for phase two of the programme – both developed, with partner involvement, from the experience of phase one
- The development and implementation of a programme-wide training programme to support the central activity.
- The development of project coordinator meetings in the last 12 months of the programme.

There is substantial evidence here of Youth Music taking 'a learning approach to strategy', one of Burgoyne's characteristics of a learning organisation. (Pedler et al 1991)

3 MANAGING POLICY INTO PRACTICE: THE THEORY

We found Thomas Gilbert's six-box model (see chapter 4 section 5.7) again a useful frame within which to analyse human performance – in this case, project coordinators and the NPC.

4 MANAGING POLICY INTO PRACTICE: THE ROLE OF THE PROJECT COORDINATOR

The Coordinators Handbook was created in August 2009 by Youth Music with CDH Creatives and the YMM delivery partners. It codifies procedures which seem to emerge from best practice in the pilot.

The handbook builds on the MCH Consulting recommendation in 2008 that "YM should charge co-ordinators with greater responsibility for evaluation and allocate their employment levels and salaries accordingly." (p17) and endorses the need for "sufficient time, status and support in the organisation". It goes on to say; "As a general guideline a fulltime co-ordinator should manage no more than 15-20 matched mentors". This is interesting on two counts:

- The model in practice was usually something like three sessions a week for six to seven mentoring partnerships. We were unaware of any full-time coordinators. Several projects were reflecting in future on the need for consolidating posts. The fragmentation of part-time coordinators working with part-time mentors had proved challenging.
- The use in the same sentence of "coordinator" and "manage". Is there a difference? Project coordinator responsibilities according to the handbook included "providing regular supervision to mentors and mentees" as well as 'managing mentors" which are both weighty management responsibilities.

Our tentative theory about influences on project coordinators as managers is that:

- The handbook's systems provided the basis for much greater consistency among the different partners in delivering the programme than had been the case in phase one.
- Several personnel – coordinators and mentors – continued in key roles in the 2009-11 tranche and may have carried over different practices than those specified in the newly developed handbook.
- The role of the coordinator was underplayed in the programme, at least until later in the piece. Coordinators were not systematically involved in the development or delivery of the core skills training which was designed to underpin the consistency across the programme set out in the Coordinators Handbook and then the Music Mentors Handbook and which might in another model have been the vehicle for coordinator—mentor induction. They were included in the Psychologies and Techniques training only as an afterthought.
- *In hindsight* they [coordinators] should be brought in at off set – this builds shared understanding between management and deliverer. (CDH Creatives).

- They were not, we believe, brought together as a full group until 2010. It would appear that the programme was more concerned with the role of the mentor than of the coordinator.
- Coordinators did not always act as if they had – or wanted – the authority to manage some of the systems into action. These systems include (from the Role of a Music Mentor identified in the handbooks): "liaise with appropriate professionals alongside the programme to monitor the progress of mentee ie any referral agencies" and "To be involved in reflecting on the mentoring process as part of monitoring and evaluation requirements."
- Relationships between coordinators and their mentors appeared to us on our visits to be strong. In trying to understand forces which appeared to lead to some coordinators underplaying their management role, we stress evidence for our questioning is limited. Interpretations vary. One associate of the programme had observed the same phenomenon: It may be a cultural thing – tensions between the established coordinator and the freelance mentor? (CDH Creatives). It might also be structural: the logistical challenges of a part-time coordinator managing part-time mentors. It may have other cultural causes: a weak culture of management in some music organisations. But it may also be aggravated by confusions of authority further up the chain in the relationship between the overall programme and individual projects – which we address in the next section. We stress that some project coordinators did seem to manage their music mentoring project effectively. With others, management was inconsistent and patchy.

5 MANAGING POLICY INTO PRACTICE: THE ROLE OF THE NPC

Relations between the projects and the NPC appear to have been good: *They [Youth Music]are very friendly and supportive; Youth Music has been good in the past. [The NPC] has always been helpful to me. She used to e-mail us, passing on information.*

One project coordinator, however, said *lots of support from [the NPC] but no real leadership.* Another echoed this: *However, there's little professional leadership. It's led to me having to make my own mistakes and think things through locally.* Occasionally projects said: *We've sometimes been left out on a limb in X and would have welcomed more contact.* Another said: *we have had no real contact with [the NPC].* Yet another suggested: *Along the way you need regular check ups, maintaining the health and morale of the project.*

The NPC acknowledged: *there are some [projects] I haven't visited.* The constraints were clearly resource-linked. The NPC:
- took on the management of another equally large partnership programme soon after taking over the Youth Music Mentoring programme, leading to her being responsible for approximately 32 partner projects;
- had three months of compassionate leave during the programme;
- got a fieldwork post and agreed to stay on with Youth Music in a part-time capacity;
- left her NPC post in July 2010.

It was also *partly because of Youth Music's ongoing but changing tensions about there being potential role conflict between being a funder and a supporter (NPC).* There was also, perhaps, confusion about leadership. Some projects articulated to us their need for central leadership but the programme was clearly pioneering and experimental with little obvious direct expertise to tap into. The lack of

subject expertise is understandable. The relative lack of management experience and expertise is more problematic and created an apparent vacuum which in turn may well in some instances have led to ongoing inconsistencies and underperformance.

An assertive coaching intervention (based on project management not subject expertise) either from the centre or bought in regionally might have been valuable. This would have entailed offering support and challenge to project co-ordinators individually or, say, in threes (or a combination of individual and small peer groups) to examine their practice in the light of the purposes and systems set out in the Co-ordinators Handbook. Occasionally it might have involved a programme management ruling. One of Hughes' recommendations in 2008 had been: "Youth Music's funding agreement with projects should explicitly outline what should be incorporated in the programme (and clarify the implications of not complying)" (p10, our emphasis). Such holding of the boundaries sends positive messages. One new project coordinator found her first coordinators meeting *supportive but confusing as everyone's doing it so differently.*

Such meetings – perhaps six of three project coordinators for three to four hours at four-month intervals – would, we feel, have had the potential to:
- support project coordinators in a challenging job;
- develop consistency across the programme on core issues while still enabling organisations to play to local strengths;
- act as important professional development for project coordinators;
- allow the NPC to develop professional authority within the programme and cross-fertilise interesting practice.

We think the extra resource required of 12 to 14 days a year would have been very well spent, would have justified its diversion from frontline delivery by contributing to even greater quality, and would have substantially aided value for money.

6 ASSESSMENT OF THE ORGANISATIONAL DIMENSION AGAINST THE GILBERT MODEL

In this section we compare the organisational progress of the programme against Gilbert's boxes *(see matrix in chapter 4 section 5.7).*

Boxes A Does the individual know what to do to what standard and why?
… is underpinned by:
Box D Clear policies, plans, expectations. Effective line management: induction; monitoring etc.

Clearly in an experimental project there was bound to be some uncertainty. However, the Co-ordinator's Handbook (along with the Music Mentors Handbook) was an important and high quality document with the potential for generating clarity of expectations, values across the programme. Such a document, however, needs managing into the day-to-day practices of the organisation. Some co-ordinators appeared to give it only a cursory examination because, in the words of one fairly typical response, *it's a bit wordy and was only about what we'd been doing already.* Closer investigation suggested certain key tasks laid out in the handbook were being ignored.

Coordinators were unlikely to receive such induction into their YMM role through their own local line management. We gained the impression that some saw their role essentially as administrators and supporters and not as managers. A detailed examination of each others' plans and processes in a baseline meeting with two peers and the NPC would have been mutually instructive.

We are uncertain if the NPC herself was clear about what to do, to what standard and why, and whether she felt supported in Box D but infer there was some 'looseness' here.

Box B Is s/he able to do it?
… underpinned by:
Box E Skills development through: effective supervision and staff development. Resources to do the job. Time to do the job.

We infer that some project coordinators did not have access to supervision and staff development processes to develop themselves systematically as managers and the proposed four-monthly meetings would have complemented existing processes significantly. We found that resources and time to do their job did not appear to them to be an issue in phase two, probably explicitly as a result of changes implemented by Youth Music.

We suggest boxes B and E are particularly relevant to the role of the NPC. One associate of the programme said: *Ideally Youth Music would have a full-time person in house to manage the programme with prior experience – it was managed between three to four people, [the NPC] drove it although all roles weren't fully clear – it seemed to work at the time. [The NPC] didn't know about her employment so we could never plan long term. This made the whole thing disjointed.*

We feel it was a big ask for the NPC to manage such a major programme. This was more an issue of capacity rather than capability. We have suggested that insufficient time was allocated to the management of the programme. We believe that the recommended role of 'assertive coach' was not at the time in the organisation's repertoire.

7 REFLECTION

Peters and Waterman (1984) write of tight-loose management, tight control where it mattered, loose where they gave people autonomy. This concept seems relevant to the management of the YMM programme: tightness about the central value – the worth of music mentoring with young people in challenging circumstances; looseness about aspects of local delivery. Getting the appropriate balance is undoubtedly problematic. Had there been too much tightness around the Music Mentors Handbook, would the music mentoring plus models have emerged – the Handbook is silent on the role of groups in the mentoring process?

Another model which may be helpful is Greiner's Five Phases of Organisational Growth (1988) with the phase of "growth through creativity", of "let a thousand flowers bloom" (as in phase one of YMM) being followed by "growth through direction". Youth Music seemed to have got several elements of the latter right (see section 2 above) but other elements of programme management and management in some of the projects were weaker and possibly not quite ready for Greiner's third stage of "growth by delegation".

CHAPTER 12

DISCUSSION

1 INTRODUCTION

On occasions in the text so far we have compared and contrasted the evidence in our field research with the theory in Chapter 4. Here we stand further back and discuss our findings in relation to six overarching themes:

- The power of music
- Mentees, mentors and matching
- Models of practice
- Systems (especially goals, and referral agencies)
- Training (especially the project coordinator's role, and further learning opportunities)
- Organisational issues (especially who should hold the reins and how tightly).

2 THE POWER OF MUSIC

2.1 WHY MUSIC?

Almost whatever we were investigating we kept being returned to the centrality of the music – not only in chapter 7, about the music, but also in our investigations about how and to what extent mentees are helped, and about their progression routes at the end of the mentoring relationship. We have made the bold statement that the act of making music is intrinsically a mentoring one; and we think that arises from:

- The motivational power of the music in terms of both its aesthetic qualities and the opportunities for emotional engagement and catharsis through the music.
- The personal changes implicit in developing musical mastery within creative forms – particularly increased resilience, the development of artistic autonomy (a voice), the change of how one is perceived by peers through performance and other outlets, and the transformative power of performance.
- The role played by the mentors as trusted experts and role models, providing both practical advice and mature guidance, modelling stability and the ability to reflect, framed by their skills as community music workers and their ability to work with empathy and emotional intelligence.
- The way music and the relationship between mentee and mentor as colleague musicians transcends a mentee's personal challenges.

2.2 WHAT MUSIC?

We don't want to suggest that one music is "better" for mentoring than another. For one thing, projects worked with the music forms they were skilled in; for another, there is no hierarchy of musical forms or genres.

However, rap is a particularly interesting area (chapter 7 section 3.2), and many of the projects' stories of particular success were rap-related. This might have been partly to do with the number of rappers on the programme, but certainly also to do with its particular combination of musicianship, overt personal expression and cultural credibility; and perhaps because of its 'hard end' image. As a method of initial engagement and a tool for subsequent direct exploration of personal and social issues, rap seemed to be very useful.

3 MENTEES, MENTORS AND MATCHING

Over the period of phase two of the programme the partner projects as a whole seem to have increasingly managed to keep in appropriate balance three factors: working with young people in challenging circumstances; being able to bring about change through music mentoring partnerships; and developing the culture and capacity of the partner organisation.

For some projects this has meant increasing referrals from agencies working with young people in challenging circumstances, for others assessing more clearly the challenges a potential mentee faces, for yet others building support partnerships with appropriate agencies and supporting individual mentor development. There was some evidence from some projects that a mentee's readiness to change their behaviour was one criterion which might influence success and so selection policy; and this would endorse the findings cited in chapter 4 section 5.1. In some cases this readiness was not immediately apparent when the mentee first engaged with the organisation but became more so once they had built relationships and trust with musicians and seen other ways of adults interacting with young people or of music-making. This might suggest the value of a phase prior to engagement in the mentoring project.

There was mixed evidence about the extent to which music mentoring could help highly challenged young people: some were thought to have made very limited progress; others had a more successful experience. It is difficult to pin down possible reasons either way, in part because they are so interwoven; but we could certainly speculate that a shared passion for music can create conditions supportive to a readiness to change and so underpin a mentoring experience which is more likely to be productive than a traditional mentoring relationship. In other words, the key is not the challenge or the type of music but the core relationship and how the mentor uses that to extend a mentee's sense of agency.

4 MODELS OF PRACTICE

4.1 THE RANGE OF MODELS ACROSS THE PROGRAMME

In November 2010 we shared at a project co-ordinators' meeting a matrix (table 7) which might tease out the different models in use across the programme. The two axes were: Degree of emphasis on music coaching to degree of emphasis on mentoring; and working with individuals to working with groups. Projects' dominant reaction was the difficulty in committing themselves to one space on the matrix. The balances between coaching and mentoring, between one-to-one work and group work varied even within a single project – where, for example, the individual work with a music coaching focus might dominate early on, with more group work if collective performance was involved, and more mentoring as the relationship became established.

Table 7 The dimensions of Youth Music Mentoring

Working with groups

Emphasis on music coaching

Emphasis on mentoring

Working with individuals
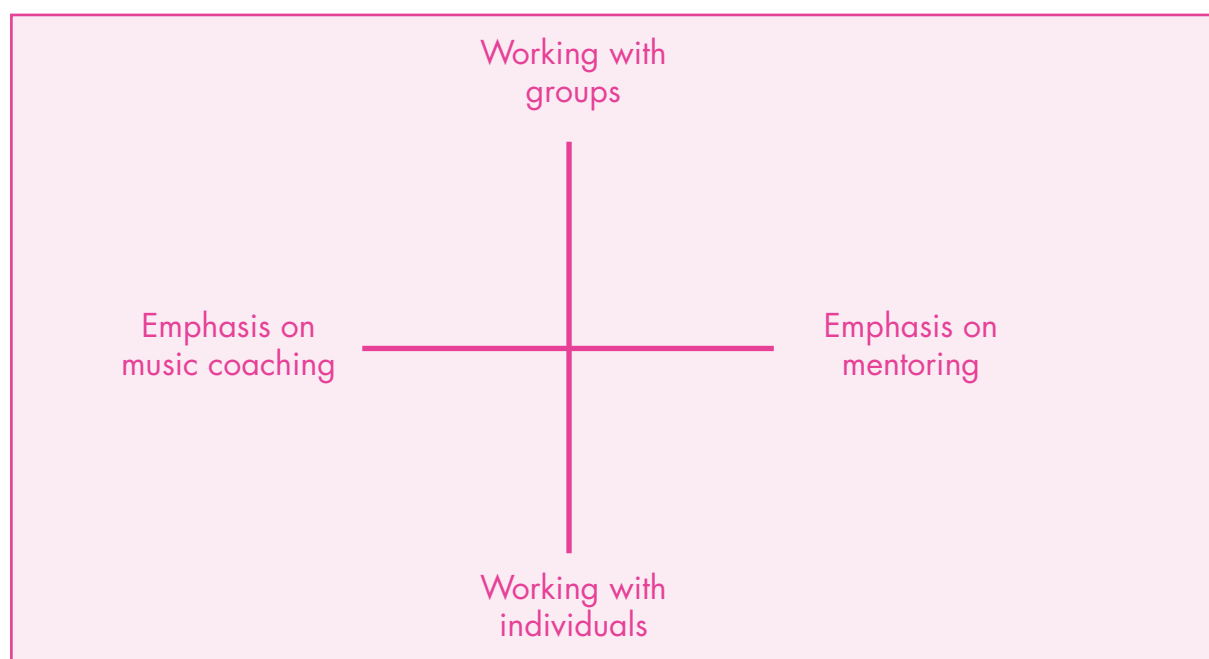
4.2 PATTERNS OF ENGAGEMENT

We described a range of mentoring (and mentoring-type) structures commonly used in the literature in section 4.3 of chapter 4. To refresh the memory this is how we how we tried to codify those patterns of engagement at section 4.6:

- Mentoring: activity by a mentor designed to support the personal or social development of (a) mentee(s)
- Coaching; a process for enabling the development of the music skills of a mentee
- One-to-one: either or both of the above activities happening between one person (usually a mentor) and another (usually a mentee)
- Music mentoring: the overall activity of mentoring through music
- Music mentoring plus: a foundation of one-to-one work with strategically used group music-making activity
- Activity-based group work: without a foundation of one-to-one mentoring.

Here, we describe briefly some of the engagements we actually saw in the projects we visited.

4.2.1 Relationships starting before engaging with the YMM project

Several projects already worked with young people in challenging circumstances and recruited mainly from these groupings. In these prior relationships, the potential mentee gained a feel for the organisation and possibly had the start of a relationship with a musician working on the programme who was also a mentor on the YMM. The coordinator in this open phase developed an understanding of the mentee and possibly a suitable match with a particular mentor. In some projects, this prior phase was said to contribute to more success than starting from cold. Such sessions in some projects also offered a progression route at the end of the mentoring partnership for some mentees, an arena in which they could continue to have secondary support after the intensity of the YMM project.

4.2.2 One-to-one coaching and mentoring

Some projects, including the two latest additions to the programme, stuck clearly to this interpretation of the brief. They did not have a group work dimension in their YMM project – though one created separate group-based progression routes for two of their mentees.

4.2.3 Music mentoring plus

Some projects mixed one-to-one sessions with group-based activity. This appears to parallel the 'mentoring plus' model (chapter 4 section 4.3.3). The group dimension was often performance-related but it offered opportunities for

- the mentee who was initially anxious about either one-to-one work or being in a group to be able to experiment from a safe place; and
- the skilled group workers among the mentors to use the resources of the group to focus on group membership skills, conflict resolution, peer learning, relationship development, group decision-making skills as appropriate (chapter 4 section 4.3.4).

4.2.4 Activity-based group work

In one project there was a group guitar class which the project coordinator was beginning to think lay outside the brief. In another we observed two examples of good quality group work with outcomes for all at personal, social and musical level. In one of these, the youth worker knew the relatively small group (eight young people) involved in a particular music-related project well and had developed a relationship which enabled good quality discussion of a social education nature. There was limited evidence of group members setting non-music-related goals or proactively seeking out the youth worker for individual personal and social development discussion. The other example involved a group of young people developing rap-related activity. Again, high quality adult music leadership and the creation of a productive climate in terms of personal and social development, but no systematic one-to-one-ness in terms of individual goal-setting or mentoring.

In both these(and some other) examples we were struck by the strong group work dimension. In some instances, workers suggest they are "doing group work" when more accurately they would be simply "working with young people in groups." In youth work terms, group work sets out systematically to maximise the benefits of the group to facilitate mutual support, learning from each other, using the group's resources to achieve a task, and learning how to work collaboratively. Youth workers see the ability to work in groups as a major aspect of young people's development and as occupying a crucial middle ground between being in a class of 30 in the formal education system and "being caseworked." One of the youth workers involved was indeed trained as a youth worker, the other acted intuitively in this way.

4.3 WAS IT ALL 'MENTORING'?

We found that the activity in almost all the models mentioned above to have considerable merit. Was it, though, all mentoring? And if not, does it matter?

4.3.1 Purpose and outcomes

All the work we explored appeared to have been of good quality: skilled musicians; committed; persistent; good relationships; positive outcomes. it would fit the (rather broad) description of mentoring as being about "help(ing) others achieve their potential" (chapter 4 section 4.2) and so could contribute to the purposes of mentoring as outlined in that section and section 4.1.

Although the word "learning" does not appear much in the literature of mentoring (though see chapter 4 sections 3.2.1 and 5.6.4) and was not a term much used by projects, it does appear in the LLUK Mentoring Standards (chapter 10 section 1) and seemed to be implicit in much of the YMM practice. There was much personal, social and musical learning in evidence in the learning partnerships with mentees developing music and musicianship skills, developing an understanding of self, a realistic self-concept, self-management skills etc. This was also the case with many individual mentors and co-ordinators and, indeed, projects. There may be value in more consciously framing the processes of youth music mentoring in terms of learning.

4.3.2 Structures

Of the different models mentioned above in section 4.2 and related to the literature in chapter 4 section 4.3, we found that all were being implemented with beneficial outcomes. Our queries about whether they could or should all count as mentoring stem from:

- whether music coaching – the obvious place for a relationship to start – did always develop a mentoring dimension. We have seen how some mentors identified constraints here caused by their own confidence to engage with the intrapersonal or by time. Counterarguments here include that engagement in music-making has an intrinsically mentoring dimension
- whether activity-based group work which does not have any structured and proactive one-to-one relationships can be called mentoring. Counter arguments here are the examples we explored (see chapter 6 section 3.4) of the group itself being mentored; and some of the literature (chapter 4 section 4.3.2) would support that use of the term.

4.3.3 The place of goals in mentoring

The literature (chapter 4 section 5.5) records goal-setting as a prime characteristic of mentoring. Youth Music Mentoring's distance-travelled assessments required the setting of two music goals and five personal and social development goals. Mentors in general found the music goals easier to negotiate with their mentees than the personal ones, and both mentors and mentees sometimes stumbled over interpretations of the assessment questions. These issues would make it more difficult for assessments to have been used fully in the traditional mentoring way.

4.3.4 Reflection

Much and probably most of the activity pursued under the Youth Music Mentoring programme was certainly mentoring of a classical or music mentoring plus variety and so fitted the tight definition of mentoring we found in the literature. Other work fitted the rather broader definitions, perhaps because of limited goal-setting, or limited systematic one-to-one mentoring engagement. While all the work was effective as we have described, it is nevertheless likely that effective use of the one-to-one structure may be of particular value in working with some vulnerable individuals who are ready to change: even the studies which explore group mentoring seem to imply this (Herrera et al 2002). With young people in challenging circumstances it may well be that the one-to-one or music mentoring plus approaches (Philip and Spratt 2007 p 43; Lawrence et al 2008), linked with goal setting, have particular potential.

4.4 DOES IT MATTER?

We identify three areas in which definitions of the term mentoring might matter.

4.4.1 Contract compliance

While almost everything we saw was either mentoring within the broader definitions or could be said to be as useful as mentoring, it is clear that not all of it fell within the strict definition in the Youth Music Mentoring Handbook "mentoring is a one-to-one non-judgemental relationship in which an individual gives time to support and encourage another" (p4).

If the handbook were to be used as the basis for future music mentoring work it could be important to understand the extent to which such phrases might form part of a contract between funder and project, and so would have to be complied with strictly, or the extent to which they could be subject to appropriately creative interpretations; it would be helpful, for example, for any future handbook to include mention of the music mentoring plus model.

4.3.2 Effective communication across and beyond programmes

We have seen (chapter 4) how the literature of mentoring uses emotive vocabulary: a "slippery concept" and "leading them to examine oranges and apples but talk fruit" (section 1.2). One newly-arrived co-ordinator highlighted a "bewildering variety of models", another wondered whether how she was "doing it" was right. A more rigorous compliance with a commonly interpreted terminology might strengthen common understanding; on the other hand, taking advantage of the Music Mentoring Handbook's silence in terms of group-related mentoring to develop a range of music mentoring plus approaches in some projects can be interpreted as positive. Learning from each other, though, will be more difficult unless there is a commonly understood vocabulary.

We do suggest, however, that music organisations that want to develop youth music mentoring will need to be very clear on terminology: most if not all commissioners and funders in this field would expect music mentoring to include one-to-one mentoring and a process including personal and social goal-setting (though we would suggest that they would also see the inclusion of a music mentoring plus component positively).

4.3.3 Cost

Group mentoring has attractive implications for the cost of programmes, as chapter 9 section 3.2 explores. It would however be unhelpful if, in the pursuit of cost-savings, the term group mentoring became so broad as to encompass almost any activity-based group work – however good and useful this work otherwise was. It seems important to avoid this type of definition-devaluation.

Group mentoring therefore should not be seen as alternative activities to "real" mentoring but as a designed programme addressing mentees' personal and social development needs through a combination of the most appropriate activities for reaching the desired goals. All parties to any local negotiation need to be clear about purpose, structure and cost in order for an effective sale to be made.

5 SYSTEMS

We have commented in the body of the report on certain aspects of systems. Here, further comment on two specifics.

5.1 GOALS AND INSTRUMENTS

We have discussed above the significance of goals to mentoring and also the challenges some mentors faced in negotiating personal and social goals. Some coordinators, too, while agreeing in principle with the importance of record-keeping, found it more difficult to manage with often reluctant mentors: it may have helped if mentors and mentees could have identified jointly the assessment indicators, and so have personalised the process. It was perhaps unfortunate that the planned training day on measuring was a victim of a rearranged budget.

5.2 PROGRESSION AND PARTNERSHIPS WITH REFERRAL AGENCIES

These might be addressed separately but we wish to highlight where they come together. In our literature review we highlight social capital (chapter 4 section 3.2.2). In YMM practice one illustration of bonding social capital was the relationships and networks that mentees formed with peers and with adults within the project. And an illustration of bridging capital was running gigs and workshops in youth clubs or taking their experience of being mentored into new projects and creating new networks for themselves.

One clear injunction from the literature to mentors is to help mentees strengthen links to family, community and other professionals. There were occasional examples of this happening. Some projects had good and developing partnerships with local agencies, not simply receiving referrals but keeping in touch for mutual support and the exchange of information during the course of the mentoring relationship, and mutually helping the mentee progress at its close. There were a few examples of restored relationships between mentees and their families.

6 TRAINING

It is exceptionally difficult to develop a training programme for a programme such as Youth Music Mentoring with such geographically dispersed projects, with such a variety of organisational cultures, such a variety of backgrounds in its workforce and the part-time and freelance nature of much of that workforce. We saw a particular role for the project coordinator, and an interest in further learning opportunities.

6.1 PROJECT COORDINATOR ROLE

We saw the project coordinator as a key element of YMM, and suggest their role could usefully be further enhanced, linking both management and staff development, as chapter 10 section 2.2 explored. Trained coordinators could have a particular role in delivering core training, Inducting mentors individually and collectively as a team and perhaps thereby overcoming some of the earlier inconsistencies identified. Coordinators would be key also in establishing systematic reflective practice, collective learning from experience and the development of a local community of practice. And through regular and effective supervision, they would know their mentor workforce and individually assess training needs with them.

They would further be key to any national training that might link future mentoring projects: being consulted over it and developing ownership of it; supporting mentors returning from national training in embedding the learning from that experience; and complementing that training by steering mentors to relevant local training.

Some of these tasks might be deemed to be included in the tasks of supervision which are identified in the coordinator job description in the Project Co-ordinator Handbook.

6.2 FURTHER LEARNING OPPORTUNITIES

Discussions with some mentors suggested that learning opportunities in both informal education and working with challenging young people (see also chapter 4 sections 5.6.4 and 5.6.5) need to be easily accessible, not only to those in mentoring projects but in wider community music areas.

7 ORGANISATIONAL DIMENSION

Tom Peters (1984) writes of tight-loose management: if managers can get staff to be tight around values, all singing from the same song sheet and ensuring those values percolate and permeate every aspect of operations, then they as managers can be looser around controls, relying on those values to drive practice appropriately and so relieving them of the need to monitor and control too closely. Youth Music, as we have seen, developed with partners some very effective documents embodying core values but there wasn't always consistent compliance or active commitment to these. This may have enabled greater creativity but conversely may have diminished effectiveness and dissipated learning.

8 RECOMMENDATIONS

Except for one evaluation objective, around the future use of training and the mentors handbook, we were not asked to produce any recommendations from our work. But given the direction of our findings above – that music mentoring, as practised by the projects we examined, produces useful results – we felt it right to conclude our report with some broad suggestions for what in our view should happen next. We present these under three headings.

8.1 YOUTH MUSIC SHOULD CONTINUE TO INVEST IN MUSIC MENTORING

Youth Music's mission statement is: "Youth Music is the leading UK charity using music to transform the lives of disadvantaged children and young people."

Youth Music Mentors aimed to provide young people who needed additional support the opportunity to achieve musical and social outcomes with support from a trained mentor. We found that it achieved this basic outcome; provided added value to mentee's personal and social development over and above what might be expected in a standard (assuming there is such a thing) Youth Music-funded project; and could be economically justifiable. So we recommend that Youth Music should continue to ensure that at least some of its funded clients carry out music mentoring activities as part of their programmes of work.

This could be achieved in a range of ways:
- At one end of the spectrum, Youth Music could consider continuing to run a YMM programme, either funded directly from its own resources or by an external partner.
- It could consider adding a mentoring element – either optional or mandatory – to its funding agreements with Youth Music Action Zones (YMAZs): this would seem appropriate given the Hayton Associates (2009) recommendations that "The YMAZ organisations' role should … be to continue to deliver to young people in challenging circumstances .. and to establish effective progression routes" and "YMAZs should develop a more systemised approach to articulating the personal, social and music learning outcomes of their work."
- It could consider adding a mentoring element to its Open Programmes criteria: perhaps as a new objective 4 under its Challenging Circumstances goal eg "To deliver high quality

music making activity together with support from a mentor to achieve both musical and social outcomes for children and young people in challenging circumstances." Alternatively it could suggestion music mentoring as a way of evidencing current objectives 2 or 3 ("To deliver high quality music making activity which supports mainstream education in meeting the needs of children and young people in challenging circumstances" or "To deliver high quality music making activity which facilitates learning and development for children and young people who are out of mainstream education or who are NEET (not in education, employment or training)"

Whichever ways music mentoring were delivered, the activity would need at least three key ingredients:
- a clear and agreed understanding of what music mentoring is and is not, based on the discussion above in sections 4.3 and 4.4
- good attention paid to the appropriate setting, monitoring, and assessment of clear and useful goals, both musical and personal
- good partnership working with local agencies: for initial referrals, for mutual support and the exchange of information during the course of the mentoring relationship; and to help the mentee progress at its close.

8.2 YOUTH MUSIC SHOULD CONTINUE TO OFFER WORKFORCE DEVELOPMENT FOR MUSIC MENTORING

If Youth Music continues to fund music mentoring, then it must continue to offer useful, professional development for managers and mentors alike – we found that, to whatever extent projects and individual coordinators and mentors took on board the training and handbooks, training was central to a good understanding of what mentoring is and is not, and to the development of mentoring skills in mentors. Even if Youth Music decides not to continue funding music mentoring there would be value in offering such training, much of which was largely well-regarded, to both music and possibly to non-music clients

- The exact nature of workforce development and the mix of ingredients in a development package will vary depending on how Youth Music continues its work in music mentoring, so we cannot give precise details here. A complete package might include the following elements (reference numbers in brackets are to sections in chapter 10 Training for music mentoring):
- An element of core skills training (5.2.1). This would set the scene for what music mentoring is, crucially setting the single standard (5.1.2). The details of what this training might include needs to tread a careful line between offering participants a view of music mentoring which is close to the classic mentoring model, such as offered in the Mentoring and Befriending Foundation (2008) Approved Provider Standard, and a view which is perhaps closer to what we found YMM projects delivering, to good effect, on the ground. The former approach might be more suitable if Youth Music were to think of offering such training outside the music field; at least elements of the latter approach might be a more pragmatic direction to take for its core audience. The learning dimension of LLUK's mentoring standards (chapter 10 table 4) would be important in both approaches.
- An element of emotional intelligence training, based on the Psychologies and Techniques training (5.2.2). This and the above training would need to consider carefully how to ensure that theoretical knowledge was best imparted to keep the attention of (largely-experientialist) musicians; and how to ensure that emotional training was underpinned by a supportive atmosphere.
- Versions of each of the above training days suitable for project managers. It is imperative that both managers and mentors have a shared view and understanding of the work they

are jointly delivering. In particular, managers need training in supportive supervision of mentors (6.3.1) who may be working on an emotionally challenging front line. Managers may also benefit from understanding how they can engineer Tom Gilbert's "worthy performance" (2.2), and from exploring how they can develop their organisational culture (6.2.1). These are particularly important for delivering on the next bullet:

- A mechanism for reflection (2.4 and 6.3.2). Reflective practice is particularly important in music mentoring, and efforts need to be made to embed the practice at all levels. It is, of course, not a training issue as such but a cultural (as in "the way we do things around here") issue: training can lead this horse to the water but it can't make it drink. But ongoing efforts can be made to help embed the idea of a learning organisation – through the training days for both mentors and managers, through handbooks and other written means, and through the next bullet:
- A community of practice (see chapter 4 section 3.3.1) to generate knowledge, learning and meaning and identity. Mentors and coordinators told us they wanted to network (6.4) and to learn from each other – and indeed from mentees (6.1); and a well-run package of on-line, off-line and face to face meetings would be an effective way of sharing good practice. Of course, we would want only good practice to be shared; and there may be value to be had in an element of the advanced mentors training (5.3.3) aimed at training trainers – but it is important to note that an excellent mentor may not necessarily make an excellent trainer of other mentors, especially where they have not had time to live the experience of the training for themselves.
- Between them, these three previous bullets also provide mechanisms for tackling work we see still needs to be done in exploring the relationship between music development and emotional literacy, including:
  - exploring what emotional literacy means in practice
  - exploring what this means for the community musician working with young people. This would include understanding young people and also reinforcing group work/individual intervention skills
  - exploring organisational issues such as demonstrating outcomes and impact under different conditions of dosage; balance of individual and group work; and relationships to referral agencies.
- Back-up written materials, such as the Music Mentors Handbook (4) well tied into and reinforcing the face to face learning, the importance of reflection and the communities of practice. A YMM legacy summit in January 2011 highlighted the opportunities for the dissemination of at least parts of the training beyond the music (and perhaps arts) sector "by embedding a mentoring culture across sectors, skills and knowledge, mentoring building." Part of this could involve aligning the handbook more closely with the Music Education Code of Practice for Music Practitioners, thus enabling users of the code to see the handbook and mentoring as a natural progression from the work they are already doing and a deeper confirmation of the values in this field.
- And finally – also discussed at the above summit – a policy of advocacy of the use and value of music mentoring further afield, aligned where appropriate to government policies and national agendas.

8.3 CENTRALLY-INITIATED PROGRAMMES NEED TO UNDERSTAND WHAT POWER THEY NEED TO HOLD CENTRALLY AND WHAT POWER THEY NEED TO GIVE AWAY

We make this recommendation generally, rather than to a particular organisation, because it is of universal significance, certainly significant to all funders who initiate programmes that are then delivered through a number of agencies in a usually-called partnership programme.

In this report we have looked at such organisational issues largely through the lens of the Gilbert six-box model (chapter 4 section 5.7); elsewhere (Deane et al 2011) we have referred to David Price's (2008) rules for collaborative innovation in partnerships and the Massachusetts-based Center for Effective Philanthropy's grantee perception programme which asks fundees to rate their funder against a wide range of criteria, including how well it understands fundee's goals and strategy; how clear it is in communicating its own goals and strategy; and how responsive, approachable and fair it is.

Whichever models you look at, the central messages are the same:
- Partnership work requires the utmost clarity and honesty on all sides, the more so when one of the partners is the funder.
- A partnership of funder and fundee is, therefore, an ethical issue, and a funder who truly wants to work in partnership needs to empathise with the position of the fundee, and help support and develop them.
- Clarity and honesty requires trust, which takes all partners' time to build and develop. All parties must want to do their jobs: as in Gilbert's Box C.
- Complex partnerships need sensitive, participative and developmental leadership and management both multilaterally across the partnership and bilaterally with individual partners.
- Working in partnership does not mean abdicating your responsibilities: on the contrary, it is vitally important (see above re clarity and honesty) that the funder knows what it wants its partners to develop autonomously, and what it must require them to deliver on; and how best to manage for coherence and consistency while fostering creative approaches. And it must clearly communicate all this to the other partners. All parties need to know what to do, to what standard, and why: Gilbert's Box A.

This list in turn implies perhaps two things:
- It makes even more important the centrality of workforce development described in section 8.2 above, particularly perhaps the items of reflective practice and community of practice, which the funder must see themselves as part of, alongside their fundees. All parties must be able to do their jobs: Gilbert's Box B.
- It makes even clearer the fact that partnership working is not a cheap option. This may be an issue for some funders who are capped in the percentage of their funds that they can apply to the total running costs of their organisation. But the work described in this section is not grant administration: it is partnership working designed to deliver collaborative innovation. And it works: "If you want to go fast, go alone. If you want to go far, go together" [African proverb].

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