

YOUTH MUSIC

IMPACT REPORT 2011 - 2012

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Youth Music would additionally like to thank the members of staff who have contributed to this report.

Finally, we would like to thank staff, past and present, who have worked throughout 2011/12 with unremitting dedication to the charity's mission and values.

List of Abbreviations

<u>ACE</u>	<u>Arts Council England</u>
<u>ASDAN</u>	<u>Award Scheme Development and Accreditation Network</u>
<u>BTEC</u>	<u>Business and Technology Education Council</u>
<u>CAT</u>	<u>Centre for Advanced Training</u>
<u>CCC</u>	<u>Children in Challenging Circumstances</u>
<u>CPD</u>	<u>Continuing Professional Development</u>
<u>CYP</u>	<u>Children and Young People</u>
<u>DCMS</u>	<u>Department for Culture, Media and Sport</u>
<u>DfE</u>	<u>Department for Education</u>
<u>DNA</u>	<u>Development Needs Analysis</u>
<u>ETP</u>	<u>Encouraging Talent and Potential</u>
<u>EY</u>	<u>Early Years</u>
<u>IMD</u>	<u>English Indices of Multiple Deprivation</u>
<u>INSET</u>	<u>IN-Service Training</u>
<u>KS</u>	<u>Key Stage</u>
<u>LA</u>	<u>Local Authority</u>
<u>LACs</u>	<u>Looked After Children</u>
<u>LAMPs</u>	<u>Local Authority Music Plans</u>
<u>LSO</u>	<u>London Symphony Orchestra</u>
<u>NCFE</u>	<u>Northern Council for Further Education</u>
<u>NEET</u>	<u>Young People who are Not in Employment, Education or Training</u>
<u>NOCN</u>	<u>National Open College Network</u>
<u>NVQ</u>	<u>National Vocational Qualification</u>
<u>NYMOs</u>	<u>National Youth Music Organisations</u>
<u>OP</u>	<u>Open Programme</u>

Executive Summary

Youth Music in 2011/2012

This report summarises the impact of Youth Music activity and funding for the financial year 2011/12. It presents evidence from a range of funded projects as well as additional development activity conducted by, and on behalf of, Youth Music. At the time of writing, Youth Music has 386 active projects in England: more than at any other time in our history.

Throughout 2011/12 Youth Music has focused on designing and launching the Youth Music Programme: a funding programme that reflects the broader changes taking place in the music education sector in England. Using research and learning from our 12 years of experience, we have designed a modular programme, which meets the needs of our partner organisations and - more fundamentally - the children and young people with whom they engage.

All funds are available based on open competition, providing an opportunity for a much larger number of organisations to apply for grants than in previous years. We have embedded an outcomes-focused approach across the funding programme which supports projects to demonstrate their results and builds our evidence base. In order to be as efficient in our role as possible, we have restructured our staff and relocated our office. Our improved efficiency enables us to support more music-making activities with children and young people than ever before.

We closed our previous funding streams with minimum disruption to grant holders, with many continuing to be funded through the new Youth Music Programme. Work continues to analyse and explore the legacy of previous funding streams and use this to shape the work of Youth Music moving forwards.

The Department for Education's (DfE) National Plan for Music Education set out a welcomed agenda for music education in England. Along with funds committed until 2015, the plan insists that music education should be available for all children and young people. The Music Education Hub model highlights partnership working as the best way to co-ordinate the opportunities and music education offer available throughout the country.

Youth Music has responded strategically to ensure that all appropriate organisations are included in the music making and progression opportunities that the National Plan for Music Education maintains and initiates. We have particularly identified those who are best placed to meet the needs of children and young people with least opportunity, and in the most challenging circumstances.

In November 2011 we launched the Youth Music Network: an online community where people working in the music education sector can share knowledge, form partnerships and find out about applying for Youth Music funding. The contributor-driven website is fast becoming an essential resource for practitioners to make professional connections and to share their learning and experiences with others.

A range of robust evaluation and research data demonstrate the clear impact of Youth Music's work and that of our partners; not only from our research gathered from our funded partners but also from external sources. There is an on-going need for positive developmental activity for children and young people, based on evidence from a range of government and third sector sources. The threat to funding for children and young people's services remains an issue as the public and voluntary sectors continue to shrink. This is exacerbated

by the recession and its effects. Stagnation in youth unemployment carries a real risk for the positive futures of young people in England. At the same time, Youth Music and DCMS research demonstrates that there has been no change in the musicality of the youth population or their desire to creatively express themselves, and no change in the positive impact this has on other vitally important areas of their lives.

Youth Music's Intended Outcomes in 2011/2012

Intended Outcome 1: To increase effective provision of high quality music making in places of identified disadvantage and for children and young people in the most challenging circumstances

Funded projects specialising in work with children in challenging circumstances have provided evidence of the myriad ways in which music making fosters personal and social development alongside musical development. This was especially seen in the development of self-efficacy and confidence amongst children and young people. As has been reported in previous impact reports and a number of other publications, there is increasing evidence showing how music projects are linked to increases in young people's self-determination and intrinsic motivation, and to improvements in wellbeing more generally. Evaluation evidence demonstrated increases in young people's agency as a result of music making, indicating that many become better prepared for progression in employment and training.

Many reports showed how music projects have led to increases in transferable skills – including computing, team-working, punctuality and behaviour – which often lead to young people having more options and opportunities to progress in music, as well as in other fields. Output statistics show that across Youth Music funded projects, 21% of participants are referred to other music making opportunities, 16% are referred to other cultural activities, and 8% move into employment, formal education or training.

These statistics are reported from across all Youth Music funded activity and many projects do not aim to refer children and young people on to other opportunities (for example by embedding provision across other activities within an organisation). These proportions are broadly the same as in 2010/11, with a slightly higher proportion (a further 4% of participants) being referred to other music making activity. This is the first time Youth music has measured this across all funded activity and these proportions will also be used as a baseline to measure referral rates over the coming years.

Intended Outcome 2: To increase effective provision of high quality music making in early years settings

Reports and evaluations have provided evidence of the many positive benefits Youth Music projects have for children, their families and the early years workforce. Impact has been most strongly reported in the areas of musicality and self-expression; learning, speech and language; parent-child relationships, social cohesion and integration; the musical leadership of non-music specialist early years practitioners; and the knowledge and pedagogy around child development and play held by specialist music practitioners. Whilst there have been challenges and difficulties encountered, the responses from project teams have often proven to be demonstrably sensitive, creative and innovative.

Findings show there is much good practice that exists; however there is still a concerted effort needed to embed and extend high quality provision further. The workforce require more opportunities to advance their skills and knowledge to become excellent pedagogical leaders who are able to model effective practice, teach, and mentor greater numbers of those wanting to develop careers in the sector.

Intended Outcome 3: To support all children and young people in Youth Music funded projects to progress according to their talent and potential

Youth Music has continued to support the talent and potential of all young musicians at a national strategic level by taking its learning to other cultural and music organisations. There were a number of ways in which talent, potential and progression routes for children and young people were reported as being successful. These include:

- Collaboration, where children and young people can be exposed to different styles of music without compromising on the quality of musicianship
- Creating opportunities for young people to work with inspirational musical role models showing what can be achieved through commitment
- Providing professional experiences and giving young people responsibility for other children and young people's musical development
- Giving structure to the music-making programme, with clearly defined goals that are agreed by the young people, which is useful for mapping out potential progression routes
- New and original music making opportunities which help to broaden potential progression pathways
- Accreditation, which is a good method for recognising achievement and setting goals. However, there were mixed reports as to whether accreditation in itself leads to musical progression.

In light of the broader changes in music education it is important that organisations work together to best understand and provide a means for children and young people to take their musical proficiency to a level which meets their expectations and potential. Youth Music will continue to contribute to this agenda based on the learning we are generating from funded projects.

Intended Outcome 4: To develop a music-leading workforce to create and support high quality music making experiences, in particular for children in their early years, for children and young people in challenging circumstances and for encouraging talent and potential

Throughout 2011/12 Youth Music continued to invest in workforce development, recognising the positive effects of having a highly skilled and qualified workforce delivering music making to children and young people. This was predominantly led by the MusicLeader programme across nine regional networks in England. Collectively the MusicLeader networks hosted five events every week, helping music practitioners in their continuous professional development each week. Between them, these networks were used by over 5,000 music practitioners.

The MusicLeader networks noted particular advances and improvements in increasing the professionalism of music practitioners. These were identified by practitioners themselves, as well as those employing them. Practitioners reported an improvement in their own practices, especially around reflecting on their own work and how best to cater for different musical needs of children and young people. They reported that this was especially effective through face-to-face support and individual advice and guidance sessions.

Some MusicLeader grant holders reported a concerted effort to increase the diversity of practitioners taking up employment opportunities and using the support services available. Through changes in how the support offer was made, these organisations saw an increase in the ethnic and social diversity of practitioners working in particular locations.

Whilst the MusicLeader programme will no longer be funded in the same way beyond 2011/12, we will retain our commitment to support the workforce involved in music-making projects for children and young people. Findings indicate the increasingly higher value placed on continuing professional development (CPD) by both individuals and organisations, highlighting why it must remain a priority for all those providing services to children and young people. 82% of practitioners employed through Youth Music grants undertook CPD in the past year. This is a baseline that must not be allowed to decline in light of the broader changes to the programme. We are committed to ensuring an appropriate legacy for the MusicLeader programme through our on-going funding model and through the Youth Music Network's thriving online community.

We have strived to share the knowledge of and learning from funded projects with a broader audience. Specifically this has been done through a high profile webinar, the presentation of learning at a number of conferences, and by providing the wider workforce and sector with relevant publications. In this way, cultural education and its wider effects can have the biggest impact. Through thought leadership of this kind, we are enabling musical progression and development to be available for all children and young people, and to always prioritise those least likely to access provision through mainstream means.

Methods of measuring our impact within and across projects still need development, but there is a great deal of evidence that organisations are improving their evaluation methods and ability to realistically and robustly demonstrate their impact.

Organisationally, we were delighted to have been awarded a BeMOBO Award in 2011 in recognition of our hard work and in particular our role in orchestrating significant change via grass roots, educational and community initiatives. It was particularly fitting that one of our celebrity ambassadors, Myleene Klass was able to present the award on our behalf to thrice MOBO Nominated duo Rizzle Kicks, who themselves have benefitted from Youth Music funding.

Looking ahead

The changes that have taken place in 2011/12 within and beyond Youth Music will continue to have an effect on the ways in which children and young people can be supported to excel in music making of all kinds. Youth Music's on-going priority is to ensure that every child and young person has access to high quality music making whatever their background or chosen genre. We will endeavour to focus on activity relating to children and young people in challenging circumstances, encouraging the talent and potential, and ensuring opportunities for early years children to develop through high quality music making.

In line with these continuing areas of focus Youth Music has devised a business plan until 2016 and is working towards five revised strategic goals:

1. To fund high quality music making for 650,000 children and young people who would otherwise not have the opportunity
2. To make sure that at least 50,000 of the children and young people we reach are those in the most challenging circumstances
3. To support and embed high quality music making in places of greatest need
4. To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice-sharing
5. To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people

As a charity, Youth Music will seek additional investment in order to complement Arts Council England funding, enabling us to extend our reach and ensure that we are able to respond to the changes and challenges occurring across the sector. Working towards these goals, in 2012/13 Youth Music will focus specifically on three key activity areas:

Maintaining and refining the Youth Music Programme

Through the grant-giving process Youth Music will ascertain that all the organisations we fund are able to effectively demonstrate need, to indicate how they will bring about positive change, and to explain how they will measure the impact and extent of this change.

The National Plan for Music Education aims to shape the provision of music education at all levels. Youth Music will work with national, regional and local organisations to guarantee that children and young people facing additional challenges and barriers to participation are receiving appropriate access to music education. We will evaluate the efficacy of our programme at regular intervals and explore how our funding is being used to complement and refine the National Plan for Music Education. We will work with partners to support and extend accreditation for young people and practitioners according to their needs and abilities.

Extending the influence of the Youth Music Network

Youth Music will improve the quality and standards of music education through the facilitation of online and offline networking and practice sharing. Building on the existing user base and improving the services currently on offer, we will work with grant holders and Youth Music Network users on sharing good-practice examples, and that information relating to improving the quality of music provision is being disseminated as widely as possible.

Using our learning to best represent the experiences, perspectives and needs of children and young people

Youth Music is in a unique position to access the experiences and perspectives of hundreds of thousands of children and young people each year through our funded projects. Through an embedded outcomes approach and systematic evaluation across the programme and the organisation, we will keep developing research and resources which reflect the needs and perspectives of the children and young people benefitting from our funding. In doing so, we can ensure that these are represented within the policy environments and frameworks that are most likely to have an influence on young people's lives. It is in generating and using knowledge specific to the non-formal music education sector that Youth Music can act as a catalyst for positive change for the children and young people, and the practitioners and organisations supporting them.

Youth Music - Mission, Vision and Goals in 2011/12

Youth Music's **Vision** is:

All young people, regardless of their background, should have the opportunity to discover their creativity and fulfil their potential

Youth Music's **Mission** is:

To use music to transform the lives of young people who have least opportunity, supporting them to take part in life-changing musical experiences

Youth Music's Guiding Principles are...

- **Access** – for those with the least opportunity
- **Breadth** – music of all styles and all cultures
- **Quality** – encouraging progression and high standards for all
- **Reach** – reaching those who are isolated or in areas of disadvantage

In order to achieve this mission, in 2011/12 Youth Music had four intended outcomes:

Challenging circumstances: To increase effective provision of high quality music making in places of identified disadvantage and for children and young people in the most challenging circumstances

Early years: To increase effective provision of high quality music making in early years settings

Encouraging talent and potential: To support all children and young people in Youth Music funded projects to progress according to their talent and potential

Workforce development: To develop a music-leading workforce to create and support high quality music making experiences, in particular for children in their early years, for children and young people in challenging circumstances and for encouraging talent and potential

These intended outcomes are underpinned by Youth Music's fifth intended outcome:

Effective organisation: To strengthen our role as an independent, cost effective and sustainable charity, developing an effective business model that aims to achieve greater efficiencies in our operations, widens our supporter base and increases our ability to raise funds

Chapter 1: The Youth Music Landscape in 2011-2012

Introduction

This report is structured around four main chapters, each covering the achievements and challenges of the charity, our staff, our funded projects and the practitioners and young people benefiting from our activities.

This chapter discusses the current Youth Music landscape in England and the developments over the past financial year. This includes the presentation of research findings showing the on-going need for Youth Music's work and the publication of the National Plan for Music Education.

Chapter 2 discusses the activity of Youth Music as an organisation in 2011/12, including the development of the Youth Music Programme, the organisational restructure and the transition of old funding programmes.

Chapter 3 describes the methodology adopted for this impact report and summarises evidence relating to the development of the Youth Music Outcomes Approach within Youth Music and across funded projects.

Chapter 4 presents findings from evaluation reports and systems showing the impact of Youth Music funding on children and young people, practitioners, organisations and communities. Findings are structured according to each of Youth Music's intended outcomes for the period.

Chapter 5 looks ahead to the next phase of Youth Music, presenting the revised business plan and identifying some of the key activity areas for 2012/13.

There are a number of appendices provided for additional information. Appendix one provides a list of Youth Music publications for the year, including brief descriptions and links. Appendix

two presents the full range of output and profile monitoring statistics for the year 2011/12, although some of these are also provided in the relevant outcome sections of the report. Appendix three contains a series of case studies illustrating the themes and findings presented throughout the report.

The Youth Music landscape in 2011/12

At the time of writing, Youth Music has more active projects in England than at any other time in our history (n=386). This is in response to the clear on-going need for children and young people¹ to develop their creative, expressive and musical abilities. Research showing the further beneficial effects of music making for health, wellbeing, personal and social development continues to be published around the world and was recognised by the Department for Education's National Plan for Music Education², published in November 2011 and discussed in greater detail below.

Music education outside of school in England is principally funded by the public sector. In 2011/12 £82.5 million was distributed to Music Services from the Department for Education and around £50 million more was distributed under the auspices of the Department for Culture, Media and Sport (DCMS) and Arts Council England (ACE). Distributing £10 million of ACE/Lottery funds per year, Youth Music accounts for 20 per cent of this latter activity and we are therefore an important part of the sector, predominantly in the non-formal sphere.

Youth Music research with 7-19 year olds³ showed that 90 per cent of children and young people like listening to music, yet only 44 per cent believe they are musical and only 37 per cent had engaged in music-making activities outside of school in the past three months. Although there is a continuing effort to ensure that young people are benefitting from

music education, there remains evidence that many are not accessing music making opportunities.

The on-going DCMS survey 'Taking Part' periodically measures cultural engagement for adults and children. The most recent release⁴ shows that the percentage of children aged 5-10 taking part in musical activities (i.e. making music or attending a music event) outside of school has fallen from 55% in 2008/9 to 41% in 2011/12. For those aged 11-15, 77% had taken part in music activities in the past week (including participation in schools), a slight increase on the 2008/9 figure of 72%. Overall, music participation remained a popular activity across all 5-15 year olds, behind only film and video participation for the age group. The decline in music activity amongst 5-10 year olds is concerning and should be considered by Youth Music and others across the sector. This is especially prescient as the same research reports that, *"engagement with a wide range of cultural activities including heritage, arts and museum and galleries was also associated with significantly higher levels of subjective happiness"* (DCMS 2012). The survey also reports that participation is reduced amongst those in lower socio-economic groups, those not in employment, and those with a disability. As with the Youth Music research discussed above, whilst cultural participation, and an interest in music specifically, is quite common amongst the population, there are a significant number of people excluded from musical activity and its potential benefits. There is also a risk of an increase in the numbers of those excluded or unable to access music activities.

The projected £3.3billion⁵ cuts to the voluntary sector in the United Kingdom from 2010-2015 are predicted to negatively affect the services and opportunities available to all, but particularly the most vulnerable members of society who are also experiencing the effects of recession, stagnant wages, increased living costs and the multiple negative outcomes of poverty. Whilst child poverty has stabilised in recent years and fallen in the 10 years since modern indicators have been used, the 3.8million children in the UK still living in poverty is a far higher number than the targets set out by the 2010 Child Poverty Act, and is unlikely to fall significantly in the near future due to welfare

reform and declining incomes⁶. The effects of poverty on children's lifelong development are well documented and do not require repetition here, other than to highlight that there is no evidence to suggest that the large-scale reduction in child poverty aimed for by the current and previous administration is likely to be met.

In addition to the decline in income being experienced by low and middle earners there is an emerging employment crisis for young people aged 16-24. As of June 2012 there were 1.1million unemployed young people (equating to 20.3%, or one in five young people not in full time education being unemployed). This is a higher proportion than at any time in the past 20 years⁷. Whilst it is not suggested that music making projects can offer the sole solution to the crisis in youth unemployment, there are a number of ways in which supporting the skill development of young people can limit the damage caused by periods of unemployment on themselves, their families and communities. An evidence review conducted by QA Research for Youth Music in 2011⁸ concluded that, whilst the stubborn rates of unemployment are unlikely to be directly affected by Youth Music activity, the demonstrable outcomes for young people relating to confidence and self-efficacy, along with the development of a range of transferable skills, are positive and should be sustained to ensure young people are in the best position to engage with employment and training opportunities as they arise.

The status of music in the National Curriculum is still being considered under the Department for Education's Curriculum Review. It is not included as a core subject in the English Baccalaureate, which is driving the result aims of many schools across England. Whilst music currently remains a core curriculum subject, compulsory up to Key Stage 3, the numbers of young people taking music to GCSE in comprehensive schools has stagnated between 2002 and 2010 (around 38,000), despite a growth and peak (48,000) between 2006 and 2008⁹. This has important implications for the musical participation of young people beyond the compulsory age group. Whilst the musical and wider developmental benefits of music education are clear, these statistics suggest that it is also

crucial that musical development is supported in and out of schools so that young people are able to engage in critical expressive activity, as well as participate in and support the creative and cultural industries in England. Youth Music largely operates in the non-formal music education environment but must remain vigilant to musical participation trends in the formal sphere to ensure that adequate opportunities are provided for young people wishing to make music, progress musically and contribute to the cultural environment and economy.

Youth Music and the National Plan for Music Education

In November 2011 the Department for Education published 'The Importance of Music – A National Plan for Music Education' which outlined an agenda for music education to 2020, with initial funding being committed by DfE to 2015.

The stated vision of the plan is “to enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence.”¹⁰

One of the biggest changes instigated by the plan has been the establishment of Music Education Hubs which will build on, and in some cases replace, existing local authority music services. With funds administered by Arts Council England, Music Education Hubs are designed to bring together all those providing music education in a specified locality, under the direction of a

Hub lead organisation, co-ordinating the offer to meet children and young people's access and progression needs. 122 lead organisations were allocated funds to run Hubs through an open competition run by ACE in early 2012.

Working with schools to join up the formal and non-formal music education offer, Hubs have been tasked with meeting four core roles:

- a) Ensuring that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes ideally for a year (but for a minimum of a term) of weekly tuition on the same instrument.
- b) Providing opportunities to play in ensembles and to perform from an early stage.
- c) Ensuring that clear progression routes are available and affordable to all young people.
- d) Developing a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

The strategy of Youth Music until 2015 is aligned very strongly with the aims of the National Plan. We have a 12-year history of funding music services, schools, community and voluntary music organisations and many others to ensure that those children and young people least likely to access music making through mainstream means are able to get music-making opportunities elsewhere.

In direct response to the Henley Review of Music Education and the resulting National Plan, Youth Music has developed the Musical Inclusion module which aims to bring together all those working with music making for children and young people in challenging circumstances in a particular locality, to provide them with networking and professional development opportunities and to ensure that their perspectives and expertise are represented on Music Education Hubs. In March 2012 Youth Music awarded 23 Musical Inclusion grants around England. On-going evaluation throughout 2012/13 will reveal the impact this is having on the new music education structure in England. We consider ourselves to have a crucial role in ensuring that the most vulnerable and excluded children and

young people are able to access music making opportunities and to make progress, regardless of their circumstances or chosen genre. We will ensure that this remains a key aim of the National Plan for Music Education.

the music making and progression opportunities that the National Plan for Music Education maintains and initiates. We have particularly identified those who are best placed to meet the needs of children and young people with least opportunity, and in the most challenging circumstances.

Summary

A range of robust evaluation and research data demonstrate the clear impact of Youth Music's work and that of our partners; not only from our research gathered from our funded partners but also from external sources. There is an on-going need for positive developmental activity for children and young people, based on evidence from a range of government and third sector sources. The threat to funding for children and young people's services remains an issue as the public and voluntary sectors continue to shrink. This is exacerbated by the recession and its effects. Stagnation in youth unemployment carries a real risk for the positive futures of young people in England. At the same time, Youth Music and DCMS research demonstrates that there has been no change in the musicality of the youth population or their desire to creatively express themselves, and no change in the positive impact this has on other vitally important areas of their lives.

The Department for Education's National Plan for Music Education set out a welcomed agenda for music education in England. Along with funds committed until 2015, the plan insists that music education should be available for all children and young people. The Music Education Hub model highlights partnership working as the best way to co-ordinate the opportunities and music education offer available throughout the country.

Youth Music has responded strategically to ensure that all appropriate organisations are included in

¹ Youth Music defines children and young people as aged 0 to 18; and 19 to 25 for those with Special Educational Needs, disabilities, in detention, in sheltered accommodation or leaving care.

² Department for Education (2011) The Importance of Music – A National Plan for Music Education, DFE-00086-2011

³ In 2009 Youth Music funded an omnibus survey of children and young people aged 7-19 (n=4918)

⁴ DCMS (2012) Taking Part 2011/12 Adult and Child Report – Statistical Release (http://www.culture.gov.uk/images/research/PY7-Taking_Part_2011_12-StatisticalRelease.pdf)

⁵ <http://data.ncvo-vol.org.uk/almanac/voluntary-sector/income-in-focus/how-are-public-sector-spending-cuts-affecting-the-voluntary-sector/#footnote-34f>

⁶ Aldridge, Parek, MacInnes and Kenway (2011) Monitoring Poverty and Social Exclusion 2011, Joseph Rowntree Foundation: London

⁷ <http://www.parliament.uk/briefing-papers/SN05871>

⁸ QA Research (2011) Evidence Review: Young People Not in Education, Employment or Training and Music Making, Youth Music:London

⁹ Gill (2010) GCSE Uptake and Results by School Type (2002-2010), Cambridge Assessment, Cambridge http://www.cambridgeassessment.org.uk/ca/digitalAssets/195381_Report_33_-_GCSE_uptake_and_results_by_school_type_2002-2010.pdf

¹⁰ Department for Education (2011) The Importance of Music – A National Plan for Music Education, DFE-00086-2011, Page 9.

Chapter 2: Youth Music's Main Activities in 2011-2012

Achieving Youth Music's Aims: Programme Design, Restructuring and Transition

Throughout 2011, Youth Music staff reviewed the charity's existing programmes in a bid to streamline the funding process, review programme aims and ensure they were in line with our organisational aims and responding to the wider changes taking place in the music education sector. As a result of this process we decided to end all existing funding programmes (excluding the National Youth Music Organisation programme). In their place we designed a single Youth Music Programme made up of nine 'modules' (see table 1). A significant change in the Youth Music Programme was a shift from the majority of funds being distributed through solicitation, to a fully open competition for funding.

Modules are categorised as either 'Learning and Participation' (involving direct delivery of music making with children and young people) or 'Strengthening the Sector' (where networking,

CPD, practice sharing, research or other non-music-making activity may be undertaken). Organisations applying for funding can apply for up to five modules in any one funding round to a total value of £250,000¹¹.

Table 1 Youth Music Programme - modules at launch (November 2011)

Module Type	Title	Aim
Strengthening the sector	Musical Inclusion	To ensure opportunities exist for children and young people in challenging circumstances to access and progress through high-quality music making across England
	Networking	To ensure an efficient and coordinated music education offer by building and maintaining networks of people, organisations and skills. Networks will include the sharing of knowledge and practice, collective dialogue and shared strategic focus
	Spotlighting	To improve the standards of music education for children and young people through the sharing and spreading of effective practice

Table 1 Youth Music Programme - modules at launch (November 2011) cont.

Module Type	Title	Aim
Learning and Participation	Creating Environments for Musical Progression	To realise the musical potential of children and young people by creating environments that best support their musical development
	Early Years Children at Elevated Risk	To improve the musical and wider development of early years children at elevated risk through participation in creative music making
	Elevated Risk	To develop the resilience of children and young people at elevated risk through musical and wider development
	Music-Based Mentoring	To improve the musical, personal and social development of children and young people in challenging circumstances through music-based mentoring and to support growth in the practice of music-based mentoring
	Open Module	To improve the musical, social, personal and emotional development of children and young people through participation in high quality music-making
	Young Music Leadership	To support children and young people's development through leadership opportunities in and around music making

The Youth Music Programme was launched in November 2011 in a series of five regional events around the country, with over 600 attendees. The first closing date for applications on 1 December 2011 saw 335 organisations apply for 596 modules. Of these, 23% of modules went on to be funded. The changes to both programme design and application process were broadly welcomed by applicants surveyed in January 2012. Although only a small number of applicants responded to the survey (n=29), there was a consensus that many of the changes were positive:

100% of respondents either agreed or strongly agreed that the modules were appropriate and relevant to the work they wanted to do

100% of respondents also either agreed or strongly agreed that there was enough information provided for them to make their application

83% understood the rationale for the modules and their aims

75% found the Funding section of the Youth Music Network easy to navigate

50% found the applicant guidance easy to follow

45% found the additional material easy to access

100% of respondents found the additional material useful (once they'd found it)

In response to some of the negative findings, Youth Music have reviewed the guidance at each funding round and embedded more links to the information pages so that additional material is easier to find. Youth Music will continue to consult with applicants and grant holders and respond as appropriate to improve the application experience and accessibility of the Programme.

Another key aim of the Youth Music Programme has been to diversify the number and type of organisations being funded. Initial analysis of the first funding round showed that around a third of grants went to organisations that had not previously been funded by Youth Music.

2011/12 saw a major restructure of Youth Music's staff and processes so that our overheads were in line with Government regulations for National Lottery distributors. This involved extensive consultation and a major recruitment and redundancy process which also saw changes in the departmental structures. In order to complement the changes to the Youth Music funding programme, a Grants and Learning team was established with responsibility for grant and relationship management, programme evaluation and design, and research. Small Communications and Fundraising staff teams were retained, along with a limited finance and administration capacity. The posts of Executive Director, Operations Director and Fundraising Director were established, marking the arrival of a new senior management team. A significant change to our operations was the loss of the Regional Executive Officer roles, meaning that regional knowledge and representation is now being handled by the Grants and Learning team based in London. Whilst restructuring on such a large scale is a difficult process for any organisation there has been a negligible effect reported on the service provided to grant holders or on the initial success of the new funding programme. A review of the restructure and its operational effects is scheduled for Autumn 2012.

Transition and Cessation of Funding Programmes

Our priorities in 2011/12 have been ensuring the effective running of the grants programme to achieve the greatest coverage and impact amongst the wider organisational changes, as well as ensuring a smooth transition from the old multiple programme system to the new singular model.

Youth Music Action Zones (YMAZ)

The YMAZ programme consisted of 20 grants totalling £2.4million in 2011/12. These were supplemented by extension grants for the period of

April-October 2012, to enable a smooth transition from the old Youth Music funding streams. The aim of the YMAZ programme was to meet the music making needs of children and young people, especially those experiencing challenging circumstances, in a particular defined locality.

The impact of the YMAZ programme according to each of intended outcomes are presented in the sections below. Youth Music also commissioned New Philanthropy Capital (NPC) to conduct an impact study of the programme in April 2011. This involved surveys with all but one of the YMAZ organisations, and detailed case studies with three of them. The study reported that:

YMAZ organisations believe that music opportunities for children and young people have greatly improved over the past five and ten years. This can be seen in:

- More high-quality music opportunities for disadvantaged young people;
- A broader range of types and genres of music on offer, particularly non-traditional music forms;

More opportunities for young people to progress in music, either by gaining qualifications/accreditation or by making a career out of music; and

More collaboration and co-ordination between music providers, both between voluntary and public sector providers, and between formal and non-formal music providers

YMAZ organisations believe they have been instrumental in bringing about some of these changes in their local areas. Key to this success is YMAZ organisations' focus on developing strategic partnerships with other organisations and on targeting the hardest-to-reach young people.¹²

The learning from the study influenced the design of the new Youth Music Programme, particularly the Musical Inclusion module which has sought to retain some of the aspects of the YMAZ programme (i.e. core funding of organisations and geographically strategic activity). However, the authors of the

study warned that the reported successes could be jeopardised by cuts in public and voluntary sector funding, and that national funders should remain vigilant not to bring the successes of the past ten years into decline.

Open Programme

The Open Programme was Youth Music's only open access funding stream, awarding £1.7million in 2011/12. This report presents findings from the 44 Open Programme projects that closed in 2011/12. Grant holders in the Open Programme could work across one of three of Youth Music's strategic goal areas (i.e. Challenging Circumstances, Encouraging Talent and Potential, Early Years) or any combination thereof.

255 applications were received for the Open Programme in 2011/12, with only 27% successfully receiving funding. The last awarding round of the Open Programme was held in October 2011. Much of the learning from the Open Programme has been integrated into the new Youth Music Programme.

Power Play

Power Play was a programme designed to bring about new partnerships to provide music making activity in areas of need (geographical and social). Largely solicited by Youth Music's Regional Executive Officers across England, Power Play applications were often developed over a number of months and would bring together organisations who hadn't previously engaged in music provision. 14 Power Play grants were awarded in 2011/12, totalling £379,000. This report presents findings from the 17 Power Play projects that ended in 2011/12.

Part of the legacy of Power Play has been criteria relating to the development of new partnerships which have been built into the application process of the Youth Music Programme. Learning from the formative evaluation¹³ showed that additional support and development time is required for new partnerships to be effective and this is encouraged across the portfolio of new grant holders. This learning should also aid the synergy of the Youth Music Programme with the emerging Music

Education Hub model.

MusicLeader

MusicLeader was Youth Music's main workforce development funding stream, providing advice, guidance and support to those working with children and young people and aiming to improve standards and quality of delivery. Nine MusicLeader grants (covering each region of England) were active in 2011/12 totalling an investment of £835,000.

The learning from MusicLeader has been considered in the design of the Youth Music Programme where intended outcomes have been set by Youth Music relating to quality assurance and embedding learning into and beyond project settings. MusicLeader has shown that this can only be achieved through an adequately skilled and qualified workforce and Youth Music is committed to encouraging funded projects to address the professional development of all those employed to work with children and young people. Workforce development across Youth Music projects is discussed in greater detail in the following chapter.

Another clear legacy of the MusicLeader programme has been the development of the Youth Music Network (<http://network.youthmusic.org.uk>). The MusicLeader website was discontinued on March 31 2012, but many of the successful features of the website were included in the Youth Music Network website including a jobs board, training opportunities and a host of resources designed to complement continuing professional development for the music education workforce. Further details of the Youth Music Network are provided below.

National Youth Music Organisations (NYMOS)

The NYMO fund is awarded to national organisations supporting the most gifted and talented young musicians across a range of music types. The fund is designed to support excellence and access to excellence for all children and young people with musical potential. Co-funded by ACE and the Department for Education, eight NYMO grants were active in 2010/11, totalling £1.2million.¹⁴

Youth Music Voices

Youth Music Voices was Youth Music's contribution to the Cultural Olympiad and London 2012 Festival. Following a number of regional roadshows and selection events throughout 2010/11 the choir (90 young people from around the country) had their first residential rehearsals in July 2011, resulting in a performance under the Olympic rings at St Pancras Station, their first live performance as a choir. This was followed by another two residential in 2011/12 and a number of other high-profile performances including at the Velodrome at Olympic Park and at the Royal Opera House in Covent Garden.

The aim of Youth Music Voices was to create a world-class singing ensemble that was at the same time accessible for all young people with the talent and potential to train and perform at a high level. This necessitated a unique approach to recruitment and learning whereby those with less experience of performance were trained and encouraged to develop their skills alongside those with far more experience. Similarly, the teaching of repertoire had to be tailored to those who could read music as well as those more used to learning by repetition. The interim evaluation, conducted by Jo Saunders on behalf of the International Music Education Research Centre suggested:

In terms of both musical and other than musical outcomes, the young people were eager to tell of the positive changes they have noted in themselves. They valued the opportunity to (i) extend their singing skills, (ii) consolidate areas of singing technique, (iii) experiment using their voices in a range of styles and genres, (iv) learn to blend with others, (v) enhance their sight reading abilities, (vi) meet people from a range of different backgrounds, (vii) meet people with the same skills and passion for singing, (viii) work as part of a team, (ix) build confidence in a safe context, (x) build networks of friends and (xi) adopt leadership roles.¹⁵

The culmination of this project was a series of high-profile performances as part of the London 2012 Festival. The full impact and legacy will be reported in the 2012/13 impact report (including findings from the full, summative, evaluation). Further details and examples of performances in the final stages

of the project can be obtained here (<http://www.youthmusic.org.uk/why-music-matters/supporting-young-people-with-talent/Youth-Music-Voices.html>)

The Youth Music Network

In November 2011 we launched the Youth Music Network. The main aim of the Youth Music Network is to increase the positive effects of music making by children and young people by facilitating the sharing of knowledge, learning and practice. Through our work running the MusicLeader website and based on feedback from those running music projects 'on the ground' Youth Music identified a need for project workers to share their learning with each other and be made aware of some of the most innovative and effective practice across the country (and beyond).

The Youth Music Network has around 3000 members at the time of writing, and plays host to research reports, practice guides, blogs, videos and discussion groups. It also allows members to create an individual profile and a profile for their organisation, as well as to post and share events and job opportunities. Crucially it is also being used as an area for people to discuss issues relating to music education, as well as to 'crowdsource' solutions to problems they may be facing. There are around 10,000 unique page views per month, with 5,000 of these being new and 5,000 return visitors. Feedback from users of the website show a 67% approval rating for content, with 78% of users successfully completing the tasks they came to achieve. Positive feedback includes *"Access to some excellent and enormously valuable resources and information; finding out about other orgs work in/different approaches to the field of youth music"*, with other users recommending changes: *"I couldn't find programmes and projects for people that aren't in my area."*

We will continue to develop the Youth Music Network and to respond to constructive feedback from users to ensure the site can make an even greater impact on the music education sector and ultimately increase the value and standard of music making made available to children and young people.

Summary

Throughout 2011/12 Youth Music has focused on designing and launching the Youth Music Programme: a funding programme that reflects the broader changes taking place in the music education sector in England. Using research and learning from our 12 years of experience, we have designed a modular programme, which meets the needs of our partner organisations and - more fundamentally - the children and young people with whom they engage.

All funds are available based on open competition, providing an opportunity for a much larger number of organisations to apply for grants than in previous years. We have embedded an outcomes-focused approach across the funding programme which supports projects to demonstrate their results and builds our evidence base. In order to be as efficient in our role as possible, we have restructured our staff and relocated our office. Our improved efficiency enables us to support more music-making activities with children and young people than ever before.

We closed our previous funding streams with minimum disruption to grant holders, with many continuing to be funded through the new Youth Music Programme. Work continues to analyse and explore the legacy of previous funding streams and use this to shape the work of Youth Music moving forwards.

In November 2011 we launched the Youth Music Network: an online community to promote communication and partnership working in the music education sector. The contributor-driven website is fast becoming an essential resource for practitioners to make professional connections and to share their learning and experiences with others.

¹¹ The maximum value of Youth Music active grants that can be held by any organisation at any time is £350,000.

¹² Joy, I, Kail, A, Hedley, S. & Johnson, H. (2011) *Assessing the Value of Investment in Non-Formal Music Making*, New Philanthropy Capital/Youth Music: London

¹³ Bauman, M. and Ruotolo, A. (2010) *A Formative Evaluation of Youth Music Power Play*, Prova Research and Consultancy/Youth Music: London

¹⁴ A separate impact report relating to the aims of the NYMO fund for 2011/12 is underway and will be available from Youth Music in Winter 2012

¹⁵ Saunders, J. (2012) *Youth Music Voices: An interim report of the research evaluation*, iMerc/Youth Music, London

Chapter 3: Impact Report

Methodology and The Youth Music Outcomes Approach

Youth Music Impact Report – Methodological Overview

The evidence presented below comes from the 126 final reports¹⁶ submitted to Youth Music for activity completed in 2011/12 (where external evaluation has been conducted this has also been added as data). A framework analysis was adopted where all final reports were entered into the qualitative analysis software NVivo and thematically coded. The evidence presented below represents the strongest findings under each outcome area and provides illustrative examples of these findings. 'Strong' findings in this regard refer to the most commonly reported findings as well as those where particularly reliable and compelling evidence has been reported to Youth Music. Case studies illustrating these findings in greater detail are also provided in Appendix 3. The statistical monitoring data provided by projects are used as indicators (where appropriate) and a full summary of output data is provided in Appendix 2. Approximately 500,000 words of reporting material was analysed and readers are welcome to contact us for greater detail or further examples of each of the findings reported.

Youth Music encourages all funded projects to report in an honest and open manner. For this reason the direct quotations from project reports have been anonymised in the excerpts below. Projects are identifiable by a unique reference number (provided in brackets). If readers would like further information about a particular project example please contact Youth Music and we can arrange the appropriate permissions with the referenced organisation.

The report is structured around four main intended outcomes. These come from Youth Music's strategic plan for 2011/12 and show the range of work that we support. It is in working towards these outcomes (and funding projects and programmes

of work accordingly) that we seek to achieve our charitable mission. Under each intended outcome below, a range of evidence is presented showing our progress, including key achievements and challenges. Output indicators are also shown where appropriate and are listed fully in the concluding section of the report.

Prior to the discussion in relation to the four outcome areas, there is an overview of the outcomes approach that is used by Youth Music, followed by reflection on current evaluation practice across our portfolio of funded projects.

The Youth Music Outcomes Approach

In 2011/12, we adopted an outcomes approach more consistently across all our activity. At the organisational level this means reflection on a series of success indicators and linking in evidence of achievements and learning across each of the strategic goal areas. In designing funding schemes and programmes there are clear intended outcomes and indicators attached to demonstrate effectiveness. When engaging with our application and monitoring and evaluation systems, grant holders are encouraged to state their intended outcomes and the primary areas of activity aiming to achieve them, as well as describe how they will measure their impact.

Outcomes training improving organisational reporting and processes

Since 2009/10 Youth Music has provided 'Measuring Outcomes, Demonstrating Impact' training sessions to grant holders and the wider sector, introducing trainees to the outcomes approach and building evaluation frameworks in project planning. This training (and the accompanying resources) appears to be having an impact, as the standards of reporting have greatly improved in 2010/11 and 2011/12 compared to previous years, strengthening Youth Music's

evidence base and allowing the findings of projects to be shared more widely.

Reports from grant holders who attended the training corroborate evaluation findings that the sessions act as a useful tool for project planning:

Music leader A and Project Manager B attended the Youth Music Outcomes training day which helped to focus our project planning and organisation and understand the importance of an outcomes based approach in this type of project. (2763)

A series of 'Measuring Outcomes, Demonstrating Impact' workshops were offered upon the launch of the new programme. Hosted in six locations around England, these were attended by 112 delegates, representing 98 organisations. Attendance at the training had a positive link with the success rate for the Youth Music Programme. The success rate for applicants in round 1 was 59% for those organisations that had attended the training, compared with 23% across the programme in general. Evaluation of the sessions themselves showed that 93% of attendees felt the training would aid them in their work with Youth Music and 88% agreed that the training would help them with their work in general.

Improvements in evaluation methodology

Across the whole programme a wide variety of evaluation approaches are used, collecting a large assortment of data. Examples include:

A full report with a descriptive case study summary was prepared and a survey was conducted by the music leader using qualitative and quantitative data from participant groups, reflective material and journals and quotes from children and participants through dialogue and questionnaires. Content of the questionnaires was designed to identify qualitative responses and quantitative data as required by Youth Music. (2368)

We have worked hard with individual parents to receive regular feedback on the sessions. In addition, we ran a focus group research session with parents and their children. This was developed with Audiences London as part of a larger project across

the organisation. These groups, reflective diaries and audio interviews have ensured that we are capturing feedback throughout the project and fed it into training sessions with our workshop leaders and library staff. (2347)

There is evidence of effective practice by organisations using a variety of indicators to measure progress towards outcomes, triangulating sources of evidence to add more rigour to their evaluation approaches, as reported by this Open Programme project:

...Our evaluation evidence shows that the project contributed to Bryony's development in speech, confidence and communication. (2467)

The evidence that the programme refers to included feedback quotes from Bryony's mum, the Children's Centre Lead Officer and written notes from the music leader's journal, all supporting the assertion that Bryony's speech, confidence and communication had improved as a result of the project (See Appendix 3 for a full case study of Bryony's experiences).

Reflective practice as an evaluation tool

Last year's impact report discussed the use of reflective practice and its prevalence across the programme. Reflective practice remains a central tenet of many evaluation frameworks and there are lots of examples where it has been used very effectively. How this practice is used varies across programmes, from reflection time in team meetings, to dedicated de-briefs, and the compilation of learning logs and diaries. Some projects used reflective practice on a fairly in-depth level to contribute to their overall evaluation.

The MusicLeader West Midlands 'Moving On' seminar series (Youth Music funded) identified three learning champions, all of whom kept a reflective learning diary. Tara Murphy's reflective

learning log is a good illustration of the impact of the seminar series on her practice, and also demonstrates how reflective practice can be an effective tool for professional development. In her log, Tara discusses Dr Susan Young's presentation, which challenged participants to think about their pedagogy and beliefs and theories of early years music-making. Tara then goes on to reflect on her personal theories, followed by the things that she needs to do to move on in her practice (exploring questions around child-centred versus music-centred pedagogy and what she wants the children to do). For a full version of Tara's reflective learning log, visit the Youth Music Network visualisation of the Moving On series¹⁷.

While the use of reflective practice is most commonly used as a tool by organisations with their staff and music leaders, there is also an emerging use of reflective practice with participants themselves, as organisations recognise the effectiveness of the method and its use becomes more embedded across the organisation:

It is timely as the project closes that we are transferring our learning – especially our leadership learning – into programmes for younger people. Engaging them in group coaching and reflective practice at an early age is proving to be less difficult than first assumed. (2899)

User-centred approaches to collecting data

Across the range of reports submitted, it is clear that organisations are sensitive to children and young people's needs when collecting evaluation data, ensuring that it is relevant to their interests and starting points.

Outcomes were assessed by using video monitoring, voxpops and interviews, and sessional review sheets by staff. This ensured that young people were able to directly shape the outcomes of the project as it progressed. Each young person who was capable of writing (around 50% of participants) filled in an end of course questionnaire detailing his or her experiences of the Supersonic project. Others gave verbal feedback to tutors, which was collated on sessional evaluations. (2437)

A significant number of projects report the involvement of young people in the evaluation of the project (and the resulting benefits that this can have):

These students have got involved with [org] to create films of the activity and project progress. It has also had the function of helping [org] participants to see themselves what progress has been made, the personal achievements scored, as well as the total group accomplishment. (2375)

One way of making data collection more accessible to young people is to use interactive media, and young people themselves are often asked to collect video data for evaluation purposes. The use of video and audio in reflection is widespread across funded projects. Good practice can be seen in its use in the early years Open Programme example below, where the video footage collected becomes a training and CPD tool for music leaders; and is edited to develop a lasting resource for settings:

Evaluation supported music leader A in developing her skills of working with children's music play, an area [she] wanted more experience and skills in. This learning was facilitated through reflective discussion on video evidence and through modelling.

Short edited videos were created exploring different aspects of children's musicality. These used video material from the sessions and had commentary. They can be accessed by staff beyond the life of this project. As well as reflective discussion thoughts and ideas were documented using power-point. The use of technology for documenting children's learning and for staff was new to the setting. (2711)

Use of data to inform and refine practice

There were lots of examples of projects using evaluation data to influence the on-going design and delivery of projects:

Debriefs were held with the creative team at the end of each project to allow for experiences to be shared and feedback to be fed into the planning of subsequent projects. A dialogue around practice sharing between the Project Managers and

workshop leaders allowed the management team to put experiences of the projects into a wider context and refer to this when refining elements of the programme. (2372)

In one example - an Open Programme working with Special Educational Needs (SEN) pupils - observation notes were analysed at the end of every session (fairly common practice when working with children and young people with SEN), and used to inform delivery of the next session:

In the second session, we placed the music controllers next to the computer and found that Andy was much more motivated in this context. As such, we documented far more voluntary engagements with the controllers than in the previous session. We noted that Andy would probably be more motivated to engage if he could make his own choices about how to interact with the controllers if we had a simple interface touch screen device. (2470)

In this instance, the culture of on-going evaluation was supported by the engagement of a 'critical friend' with expertise in the area of working with Special Educational Needs, who was employed as a consultant on the project. His report demonstrates that his input led to noticeable changes on the project:

Both music leader A and music leader B are now really receptive to what is and isn't having an impact within each session, rather than doggedly sticking to a session plan that's only revised in between sessions. Looking back through the notes I made at setting A, there are a number of instances where I've written entries along the lines of - "such and such doesn't seem to be working very well / is this particular activity appropriate at the moment? ... ah, they've changed / moved on to something else which does work / is appropriate". (2470)

The role of a critical friend in this example seems wholly appropriate as a means of enriching practice and encouraging reflection and change to the pedagogical approaches employed.

Having an independent 'critical friend' can foster greater reflection on successes and challenges and

create recommendations that can be implemented in future programmes. However, external evaluation (i.e. a paid for external evaluator) is by no means necessary. Evidence from Youth Music funded programmes suggests that having strong self-evaluation practices embedded within the organisation can produce greater overall impact and results, and lead to a more established culture of reflective practice.

Evaluation systems and quality frameworks

Evaluation and quality systems are inextricably linked. The majority of MusicLeader host organisations achieved the Matrix standard (a quality standard for organisations to assess and measure their advice and support services), and demonstrated in their reports that undertaking the standard helped the organisations to develop their evaluation systems. It is clear that improvements in evaluation systems led to improvements in quality systems and vice versa. One YMAZ in its final report demonstrates how improvements to both evaluation and quality frameworks in turn led to improved outcomes for children and young people:

“The quality of music making amongst participants is rising. This has been achieved through refinement of our system of performance managing artists.”

“Further to a process of consultation with core artists we now have a number of predefined learning outcomes which artists sign up to as part of the project planning process ... learning outcomes are fed into session plans and reported on by way of reflective diaries, final evaluation reports and our own project visits. We have introduced plenary sessions involving artists and participants which occur towards the end of a project. During these events opportunities for progression are discussed

and where possible children and young people are signposted onto new ventures.” (2906)

As the sector becomes increasingly professionalised, and with the introduction of the Level 4 Music Educator qualification, organisations and individuals will need to be increasingly aware of how they can both measure and demonstrate quality. The improved evaluation practices that we have witnessed in 2011/12 should stand organisations in good stead to achieve this: Youth Music and other organisations have a responsibility to continue to provide support and advice in this area.

Embedding evaluation within the Youth Music Programme

The development of the new Youth Music Programme presented an excellent opportunity to further embed the outcomes approach into Youth Music’s entire grant-making process. There are several ways in which this is being done, discussed below.

Resources

A variety of free downloadable evaluation tools are available on the Youth Music Network (<http://network.youthmusic.org.uk/scales/evaluation-scales>), featuring scales that can be used off-the-shelf or adapted to indicate change in skill or behaviour (age-appropriate musical assessment scales; agency, attitude and behaviour and wellbeing scales; and music practitioner scales). Linked to these are help sheets on evaluation methods including questionnaires; focus groups; interviews; observations and diaries; creative methods; and consent and ethics. There is evidence that these resources are being used:

Participants were also individually asked to indicate their level of agreement with the Youth Music ‘Musical Development’ indicator statements. (2914)

Although since they were only launched in November 2011, their use is likely to be more widespread in the new programme, with many successful applicants referencing the resources in their evaluation plans.

Outcomes approach within application and assessment

Outcomes, indicators and sources of evidence are now embedded in the application and assessment structure. Each module (apart from the Open Module) has a set of module-specific intended outcomes to be achieved. It is down to applicants to propose the best ways of meeting these outcomes through the activities they will deliver.

Cutting across all modules are two generic intended outcomes that all grant holders are expected to address:

- To improve quality and standards of music delivery for children and young people
- To embed learning and effective practice in host and partner organisations and share practice beyond the project

In order to meet these outcomes effectively, applicants need to have robust evaluation systems in place. The activities that will support them to meet these outcomes require a level of data collection and analysis, and specific activities to improve, embed, or refine practice as a result.

The application form asks specific questions about outcome indicators (what indicators will measure change?) and evaluation plans (what evidence will underpin this change and how will this be collected?), thereby encouraging applicants to think about how they will evaluate from the outset of the project. While most applicants have satisfactory or good evaluation plans in place, the question about outcome indicators is one of the most poorly answered questions on the application form. Specific recommendations and feedback are given to applicants about this, thus supporting organisations to move on in their practice.

A review of successful applications to the Youth Music Programme showed that some excellent evaluation plans have been proposed. The best examples capture data from a range of people or settings and in a variety of ways (appropriate or tailored towards individual needs); use a range of sources of evidence to capture outcome indicators (qualitative and quantitative); have robust analysis of data at set intervals; a clear outline of roles and responsibilities; and clear plans to refine delivery in light of the findings, which will be shared more

widely.

Summary

There is still further work to be done supporting organisations to move on with their evaluative practice, but it is pleasing to see a marked improvement in quality in this area and some excellent practices and plans described. It is clear that organisations which have embedded and established evaluative methods can employ their findings in a wide variety of ways, with wide-reaching benefits:

Groups, schools, and community members involved were given the results/reports on the project as it happened and at the end of each course and encouraged to use the findings to further the musical, artistic, and interpersonal skills of their young people. Schools and groups were encouraged to partake in the workshops and live events. This resulted in [our organisation] having a wealth of extra support from parents and staff. 12 young people were appointed on [our organisation's] youth committee giving regular feedback to tutors and the management committee. These young people were nominated by their peers to help devise and shape the project as it progressed. Staff wrote sessional evaluations after each workshop in order to monitor progress and a final evaluation at the end of each course. The monitoring of the project was highly successful and has paved the way for [our organisation] to use [the project's] youth involvement as a model for its future work. (2437)

Youth Music will continue to advocate for the importance of establishing comprehensive evaluation frameworks both within and beyond the grant-making programme, using the Youth Music Network and other media to provide support and advice appropriate to the needs of the youth music sector, and the children and young people that it serves.

¹⁶ This is a significantly lower number than in previous years due to the cessation of two Youth Music programmes in 2010/11 (Youth Music Mentors and Volttage) and the redesign of the Open Programme in 2009 which created a lag in funding (i.e. no grants were made for 6 months towards the end of 2009). This should result in a larger than average number of grants ending in 2012/13.

¹⁷ <http://network.youthmusic.org.uk/resources/visualisations/moving-professional-development-advanced-early-years-music-making>

Chapter 4: Youth Music's Intended Outcomes: Progress, Achievement and Challenges

Intended Outcome 1: To increase effective provision of high quality music making in places of identified disadvantage and for children and young people in the most challenging circumstances

Outcome 1 considers evidence of the positive impact of music making on children in challenging circumstances (CCC). Youth Music defines 'children in challenging circumstances' as those who are often marginalised by society, vulnerable, may be hard to reach, or have fewer opportunities. Of the 126 projects that closed in 2011/12, 64% were predominantly focused on children and young people in challenging circumstances. 55,685 participants were registered as experiencing challenging circumstances (of varying degrees), with proportions of those experiencing different challenges presented in Appendix 2.

We are on the whole teaching young people for whom education has failed, indeed where the basic building blocks that we take for granted for our children have failed, namely family, warm housing, security (both mental and physical), the freedom to play and positive role models to name a few. So we have a client group that may well have missed the entirety of music provision that you would expect a teenager to have experienced, from baby rattles and nursery rhymes, through small ensembles of recorders and glockenspiels to choirs and music technology in secondary school. (2920)

Youth Music Activity

In addition to designing the new funding programme to better meet the needs of children and young people in a changing music education landscape, Youth Music worked strategically to represent the needs and achievements of children and young people experiencing additional

challenges. This included attendance at a number of national meetings, seminars and conferences contributing to relevant agendas and disseminating research and evaluation findings.

Looked after children and music making 'webinar'

In June 2011 we organised a 'webinar' (i.e. a seminar that was simultaneously broadcast on the internet to allow wider access) at the Royal Opera House in Covent Garden aiming to raise awareness of the positive impact music-making projects can have on the development of looked after children, and to increase quality and quantity of provision in this area.

The event attracted 48 delegates in person and 204 viewers of the webcast. The link to the webcast was retweeted 102 times on Twitter by organisations including; TACT care, Foster Families, Simply Fostering, Foster Care News, BAAF Adoption, Fostering Network, British Youth Council, Sound Sense, Teaching Music, and Drake Music. The YouTube video of the webcast has been viewed 380 times since the event. Webcast contributors reported strong support for Youth Music by highlighting issues for discussion throughout the event. In addition 86% of participants reported that they were either very or somewhat satisfied with the event overall – indicating that it represented their needs and views. In baseline (i.e. before event) responses to the question 'I feel I have a good knowledge of how to support music making for looked after children and young people' 46.8% agreed or strongly agreed. In follow-up responses (three weeks after event) 66.6% agreed or strongly agreed. This denotes a strong increase (20%) in knowledge of working with and for looked after children.

One attendee reported in their interim report to Youth Music:

The Youth Music conference injected a huge amount of confidence and understanding into our music leader. The additional opportunities provided by Youth Music are crucial to this project; it is these that will extend the experience and skills of our adult and young trainees, giving them a far broader basis for development than we can ever offer through our project alone. We see the links and knowledge available as a crucial part of the long-term sustainability of our project.

These achievements have been reflected in the design of the generic outcome 'To embed learning and effective practice in host and partner organisations and share practice beyond the project' in the new Youth Music Programme. We recognise that we cannot always act as the catalyst for the sharing of knowledge generated by projects and now explicitly encourage all funded organisations to do this on an appropriate scale for their own projects.

In addition to the webinar, Youth Music researchers presented papers at a number of conferences over the year. This included Luke Dickens (former Research Officer) presenting a paper based on his work with a project in Brighton, 'Music, lyrics and young people's emotions: working with those in challenging circumstances' and Luke Dickens and Douglas Lonie presenting a discussion panel at the Royal Geographical Society Annual Conference on 'Economising the Lived Experiences of Vulnerable Young People: Research Perspectives from the Third Sector'. This provided vital dissemination opportunities for the findings emerging from Youth Music projects and highlighted the work of the young people and practitioners funded by Youth Music to audiences across other sectors.

Funded Project Reported Impact

Strongest themes

Figure 1 shows the number of references to various developmental outcomes that were coded in all final reports from projects focusing on children and young people in challenging circumstances (n=81 final reports).

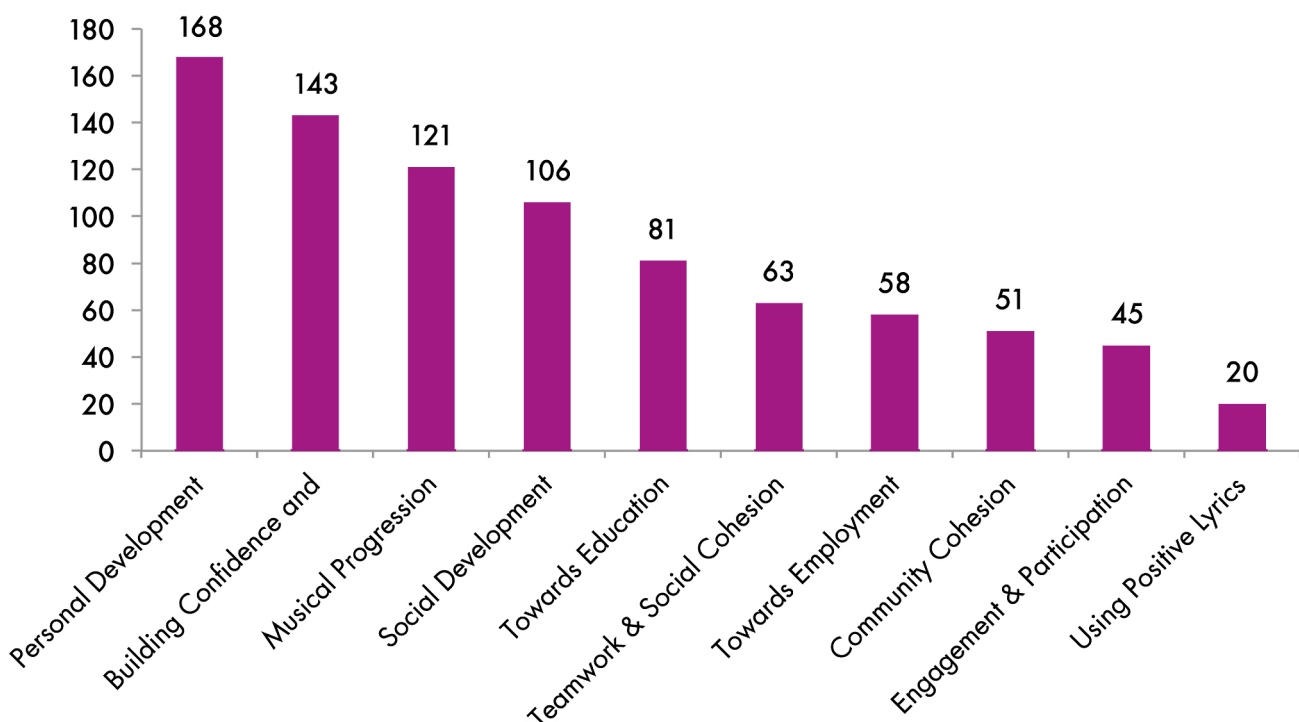
Figure 1 shows that the most common outcomes reported in challenging circumstances projects were related to personal development (i.e. self-efficacy and intrinsic motivation, confidence and empowerment). This was followed by data relating to musical progression and social development. Other significant outcomes reported by challenging circumstances projects related to the development of wider education and employment skills, wider engagement and participation, and the use of lyrics to develop expressive skills. Evidence relating to the associated impact is reported in the sections below.

Connections between musical and personal development

The Youth Music Impact Report 2010-2011 highlighted the synergies between musical development and personal development, a connection which has been further reinforced through reporting of funded programmes in 2011-2012. Extensive evidence was seen of musical interaction and progression being tied to numerous aspects of personal development, as one Open Programme (2608) noted, musical progression brought about “improvements in participants’ confidence, self-belief, behaviour, concentration and ability to learn”. A music leader from a Power Play Project (2298) working with girls in years 10 and 11 echoed this sentiment, observing “changes in participant’s behaviour, discipline, concentration and sense of achievement”.

An increase in confidence was cited across many projects as being a key part of the personal development of young people in challenging circumstances. The same organisation further explained:

Figure 1 Coding frequency for project reports focusing on children in challenging circumstances (n=81 projects, 856 references)



Just the fact that they start to believe in themselves is life changing enough. So they break through the confidence barrier and keep smashing smaller attainable goals along the way. (2298)

The value of the increase in confidence was illustrated in evaluations revealing that parents and referral partners often recognised that participants were more confident, happier and motivated. As one participant of an Open Programme project noted:

It has made me more happy and got me away from the bad crowd I was in...I have become more confident about my voice and showing who I am.
(1993)

Another report illustrated that many participants experiencing challenging circumstances require care, attention and time in order to achieve positive personal outcomes:

At first A didn't say much, or only spoke in very vague terms. I usually find it a challenge to work with her as she doesn't focus very well. I tried to ask her a mix of open and leading questions to get her thinking really hard about these issues. I also grabbed some paper and wrote down the things she said (after asking her if that was okay). I wrote down verbatim quotes from her so she felt listened to. She gradually got more and more vocal and started saying more insightful stuff about the song's lyrics, like: 'it's probably about a guy who's quite depressed because his life doesn't feel meaningful' etc. Then we talked about what makes life meaningful and about her dreams in life. I wrote all this down for her to keep. (2492)

Increased confidence of young people in challenging circumstances was a common finding amongst the majority of funding programmes. However, as one Power Play project co-ordinator

discovered, providing good pastoral support often made it harder to formally capture improvements in self-confidence for some:

While the approach to pastoral supported suited the nature of the participants, it made it harder to capture some of the most informative evidence that came to light during the project – a comment made in confidence or an example of improved behaviour. We had to capture this anecdotally through observation and artistic team feedback. (2301)

Inspiring Creativity and Development

A number of projects highlighted the benefits of inspirational visits from professional musicians (this finding is also discussed in relation to Intended Outcome 3, below). Although not always feasible, those projects that were able to offer such engagements highlighted the substantial gains for young people in challenging circumstances. Masterclasses and visits all provided strong and inspirational role models which supported progression routes into music. The benefits of boosting confidence, coupled with setting aspirational goals were considered valuable when coupled with structured music making activities

Vocational visits to other establishments were also beneficial. Participants were given the opportunity to work in learning environments outside their host organisations and this was reported as helping them to recognise the value of learning across contexts they were less familiar with (1453).

One music leader working with young people in a pupil referral unit helped put the value of music making with young people in challenging circumstances in perspective:

(T)o allow a teenager to explore, to try different things – if we are very lucky they may take a risk. To listen to Beethoven, Miles Davis, John Lennon and Philip Glass and begin to recognise their music and have an opinion based on knowledge, not ignorance. In many cases this may only be the movement from 'that's s***' to 'that's s*** because...', but in so doing we are slowly inviting them to be active musical citizens, to be a part of the conversation and cultural conversation.

Transferable Skills

Aside from the musical, technical and creative skills, the parents, guardians and music leaders noted that young people developed a variety of transferrable skills over the course of attending funded programmes such as time management and organisation. They also identified improved social skills, particularly in areas pertaining to teamwork, communication and flexibility (2802). One project co-ordinator reflected upon the progress made by the young people over the course of their Open Programme project:

Within these last sessions we witnessed young people increasingly supporting each other when they experienced crises of confidence or were struggling with some aspect of their music-making, and becoming more tolerant, supportive, respectful of each other's differences, talents and strengths, and better able to work as a team. (2183)

This is a welcome achievement given the diverse group of young people involved in this particular project, including young people from socially disadvantaged backgrounds, and those with learning disabilities and mental health problems. The project co-ordinator reiterates that the participants *"worked together to achieve their common goal...the respect shown to one another has been nothing short of amazing."*

The same unification of diverse groups of young people through music was demonstrated by a cross-school project in London:

What was fantastic about the project was the level of support the young people offered to one another from the different schools. Considering there were four special schools, and secondary schools with very prominent post code divides and issues with gang culture, it was heartening to see the level of encouragement and cheering they offered at the regionals and finals. (3041)

In some cases this extended to situations where participants provided support to their peer group from teaching other participants to play a song (2298) to young leaders providing support to younger members with personal issues and special

needs (2301). In one instance (2492) a young participant made significant progress providing support to their peers, to the extent that they were identified to potentially take on a peer mentoring role. Their music leader stated:

I think she would be excellent and have no difficulty in working with younger children, and that by doing some of this work it would enable her to build her confidence to take on more of a 'peer mentoring' role further down the line. She was very positive about this. (2492)

Towards Education and Employment

Personal and social development, coupled with transferrable skills learned in music making projects demonstrated a continuing importance in engaging/re-engaging young people in challenging circumstances in education.

In many cases working towards Arts Awards or similar qualifications (e.g. OCN or BTEC) provided an additional stimulus for young people in challenging circumstances, frequently acting as a bridge back in to formal education. An 18 year-old young father with a three-year-old daughter, previously excluded from school and part of a Youth Offending Team (YOT) re-engaged with education after participating in an Open Programme project (1800). After achieving a Bronze Arts Award through working on his music production skills and lyrics, and performing live on numerous occasions, the participant successfully applied to take part in a foundation learning course in Performing Arts at college. Five other young people from the same project who were also excluded from mainstream school and attended a Pupil Referral Unit gained Arts Awards, which gave them the confidence to continue in education.

Another Open Programme project (2120) saw similar results, acting as the catalyst for some individuals to return to school or improve school attendance. They also highlighted impact on more marginalised young people as a result of engagement in their programme:

K was referred onto the first cycle (of the programme) and has an Asperger's diagnosis, making socialising and even eye contact very

uncomfortable for her. With our support she did a short performance to the rest of the group, and since the project has pursued her musical career at the British Academy of New Music in London (Access to Music). She is also regularly gigging as a DJ in London.

Likewise, participants of an Open Programme project (2388) working with refugees and asylum seekers successfully supported two young musicians to make the transition to college to study for a Level 2 BTEC in Music Technology and Performance. The project co-ordinator recognised that *“Music is a way back to a ‘normal’ life for so many of our young people”* stating that in part due to their intervention, *“as many as 70% of all our students go on to get college places”*.

Equally there was evidence of funded programmes assisting young people in challenging circumstances to access employment. In some instances the young people already possessed the necessary musical skills, but lacked the confidence to engage them in a more formal fashion:

One young man aged 17 when he came to us was a guitarist in a band. They came to work with us, and at first he would not speak to, or look anybody in the eye. His guitar skills were exceptional and as he progressed to recording with the band, we had him lay a few guitar tracks down. By the fourth or fifth he was building confidence and asking us if he could try different things. In just a few weeks he was talkative and much more confident in himself and his abilities. We asked him to volunteer helping to teach others how to play guitar at a weekend workshop. He agreed. To cut a long story short, he now has 15 pupils of varying ability, and has now had business cards made as he wishes to teach privately also, something that he would never have had the confidence and self-esteem to do previously. He attained his goal of teaching, and will now continue to pass on his skills. (2608)

Likewise, five participants from projects hosted by an organisation who delivered music making activity as part of wider cross arts programmes were employed by their host organisation across different arts focus areas. Young leaders who took on positions of responsibility felt better-equipped to progress:

I feel confident to run my own projects and pass on the knowledge I have learnt. Being involved in this project has helped me engage, participate and have more responsibility. (2183)

There was a marked progression of trainee music leaders and volunteers into more substantial employed positions both internally and externally. Crucially internal progression allows host organisations to work to the strengths of the trainees, and develop continual professional development packages that both meet the needs of the organisation and support the growth of the individuals. Incremental steps can provide a valuable environment for a young person to blossom in a secure and stable environment; young leaders progressing to become paid trainees is an approach favoured by many as the incremental steps provide support at every stage:

We also now have ‘elders’ in our own project that have been with us a while, and we wish to encourage them to slowly take more responsibility over time (if their music study and working lives permit) leading to mentoring, volunteering and/or even paid tutor assisting - so far they are very keen on this (especially the paid part!) (2306)

One project even documents the progression of a trainee to fill the position of a departed music leader (2306). The project co-ordinator stated that the experiences gained through the trainee position and previous experience as a studio engineer combined with a good rapport with the participants meant all were in agreement that the trainee was *“the best person to take the job as his skills have improved so much.”*

Young People Not in Education, Employment or Training (NEET)

Responding to a strategic focus of 2010/11, and funded through a donation from HSBC, Youth Music commissioned QA Research to conduct an evaluation of a project that was aiming to develop the musical and wider skills of young people who weren't in employment, education or training, or at risk of becoming so¹⁸.

The evaluators distributed baseline and follow-up questionnaires to participants on the project and conducted in-depth interviews with project staff and focus groups with the participants. Whilst there were challenges in tracking participants through the projects, a number of participants (n=12) in the group completed baseline and follow up questionnaires, the results of which can be seen in figures 1 and 2 below.

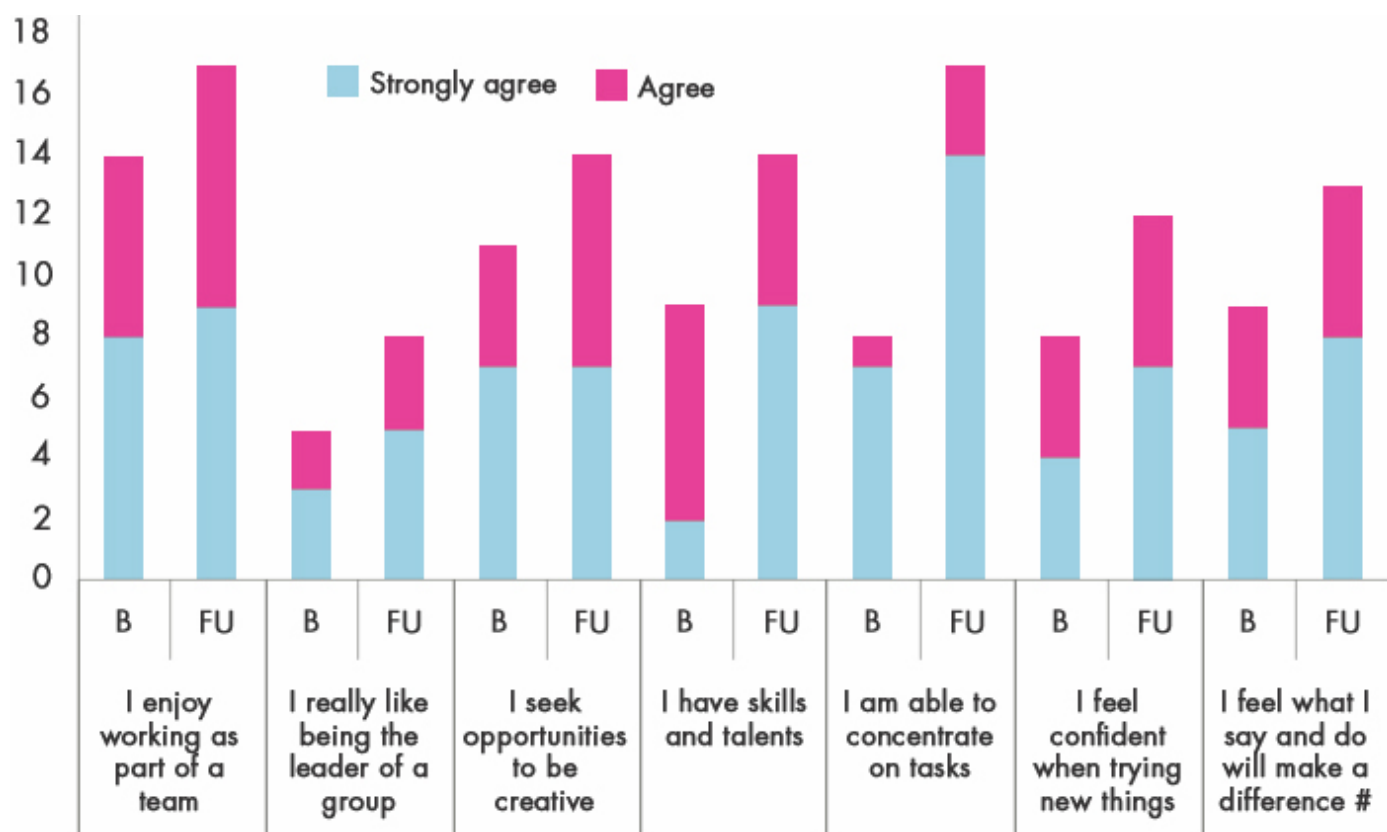
Figure 1 shows the difference in scores between questionnaires measuring the extent to which participants felt they had certain life skills, and the

extent to which they felt in control of their lives. These were administered at the beginning and at the end of the 18-month project in Brighton. Figure 1 shows a positive difference across all questions, with the strongest effects observed for team working, concentration, confidence in their own abilities, seeking opportunities to be creative and awareness of their own skills. These findings support the accounts from other projects reported above and show how music projects can be used to support disengaged young people, maintaining and developing their skills, particularly at a time when unemployment is a real and constant threat. The authors conclude:

The project (through the use of music) provided a unique positive outlet for self-expression which previously may have manifested itself more negatively, e.g. through vandalism, conflict with the police and so on. There is some evidence of this from the survey with proportions of young people stating that they would be less inclined to be drunk, be in trouble with the police or vandalise property.

[The project] has noted that they plan activities

Figure 2 Baseline and Follow-Up Difference in Acquisition of Life Skills – Brighton Project



around individuals, not their NEET status. Young people are then supported based on their individual need rather than a catch-all approach. All activities are made appropriate for young people but the way in which they are taught or undertaken is adapted based on who is present. This approach is successful when staff work in a non-judgemental and honest way... In addition, the participative/non-hierarchical approach that the project has adopted seems to work well for the young people involved.

This extract shows how young people must remain central to project planning and delivery in order to achieve the best outcomes. It also demonstrates how Youth Music projects can have an influence on organisations and individuals supporting young people in challenging circumstances. The Brighton project expanded their staff team and partnerships through the funding, leading to wider participation by young people and an increased prospective legacy.

An appendix to the report analysed the data according to Social Return on Investment (SROI) principles and found that a ratio of 1:2 return financial value was likely achieved by the Brighton project (based on valuations by the young people of what they had gained from the project and financial savings of NEET avoidance). Whilst there was not enough evidence to conduct a full SROI, this is a useful contribution and provides guidance for more robust economic analyses of some Youth Music projects going forward.

Summary

Youth Music activity in 2011/12 has continued to focus on highlighting the achievements and needs of children and young people experiencing additional challenges. We have strived to share the knowledge of and learning from funded projects with a broader audience. Specifically this has been done through a high profile webinar, the presentation of learning at a number of conferences, and by providing the wider workforce and sector with relevant publications. In this way, cultural education and its wider effects can have the biggest impact. Through thought leadership of this kind, we are enabling musical progression and development to be available for all children and young people,

Challenges and Solutions: Keeping young people positively engaged

One YMAZ (2494) described how they tackled disruptive behaviour by empowering children to draw up their own ground rules:

As many of the participants in this session knew each other previously, there was a great deal of 'in fighting' from the very beginning, and it was apparent we needed to bring them together in a positive way or 'fresh start' to ensure they all enjoyed the course. Also, as it was an after school club it was important to recognise the children had been at school all day and needed a comfortable and enjoyable environment to look forward to. It was necessary for us to draw up some ground rules for the whole group to abide by during the sessions. These ground rules were thought up by the children so they might take ownership of them, showing respect for one another, the tutors and themselves. It was important to implement ground rule consequences on one or two occasions and by the conclusion of the course these incidents decreased significantly.

A Power Play project (2535) found some practical solutions to improve concentration levels and support those children and young people who were anxious about attending:

Some young people came to sessions without eating and could not concentrate. To counteract this problem we brought in a healthy living project who were able to provide healthy snacks for participants. In addition, the most vulnerable were telephoned regularly to remind them of sessions and if they were too worried about attending they were picked up in vehicles by a youth worker who acted as their mentor for the duration of the sessions.

and to always prioritise those least likely to access provision through mainstream means.

Funded projects specialising in work with children in challenging circumstances have provided evidence of the myriad ways in which music making fosters personal and social development alongside musical development. This was especially seen in the development of self-efficacy and confidence amongst children and young people. As has been reported in previous impact reports and a number of other publications, there is increasing evidence showing how music projects are linked to increases in young people's self-determination and intrinsic motivation, and to improvements in wellbeing more generally. Evaluation evidence demonstrated increases in young people's agency as a result of music making, indicating that many become better prepared for progression in employment and training.

Many reports showed how music projects have led to increases in transferable skills – including computing, team-working, punctuality and behaviour – which often lead to young people having more options and opportunities to progress in music, as well as in other fields. Output statistics show that across Youth Music funded projects, 21% of participants are referred to other music making opportunities, 16% are referred to other cultural activities, and 8% move into employment, formal education or training.

Methods of measuring our impact within and across projects still need development, but there is a great deal of evidence that organisations are improving their evaluation methods and ability to realistically and robustly demonstrate their impact.

Challenges and Solutions: Recruiting 'hard to reach' young people

A Power Play project (2535) acknowledged that they had a very bad response to newspaper adverts and general posters to recruit young people. *"The type of young people who we hope to engage with react better to a personal relationship being built up in order to engage them in new pastimes such as music".* When asked what they would do differently, they said they would *"Use social media to get messages out to young people. Build better website that interact with young people".*

Another Power Play project (2302) chose to take activities to the young people using a mobile unit:

The hardest area for engagement was the mid to late teenagers, a lot of them hung around in small to medium groups and moved around location quite a lot. We were told by police and the community safety officers this was because they get moved on if they caused trouble. A lot of them actually catch the bus and hang out in other nearby towns taking them out of the geographical area. We did work well with them when we found them, and towards the end of the project we actually parked the mobile unit in the car park of the youth centre and they came to us there, rather than us having to go and find them. The odd one would go into the building but mostly they didn't want to do that. Being mobile means you can go to the young people rather than waiting for them to come to you.

¹⁸ QA Research (2012) HSBC/NEET Project Evaluation Final Report, Youth Music: London

¹⁹ QA Research (2012) HSBC/NEET Project Evaluation Final Report, Youth Music: London (pp70-71)

Intended Outcome 2: To increase effective provision of high quality music making in early years settings

It has been lovely to observe the children throughout the course of the project and watch their confidence and enjoyment of music continue to grow. They often put the Music Speaks CD on and dance and sing independently and love choosing their favourite songs. I think the project has shown how much children enjoy music and also its importance for their learning particularly Communication, Language and Literacy. The celebration at the end of the project was a real WOW moment for me and I know it's something both the children and I will always remember.(2467)

Youth Music Activity

Throughout 2011/12 Youth Music continued to advocate for music making with children in their early years. Building on previous work, including the 2010 Evidence Review²⁰ showing the positive effects of music making on the under 5s, Youth Music chaired a strategic roundtable bringing together leading experts in early years music making and education. The outputs of these meetings were fed in to the DfE Dame Tickell Review of the Early Years Foundation Stage and were also shared with policy makers around the country. The place of creative and expressive education has been retained in the Early Years Foundation Stage and we will continue to work across the education sector to support best practice when supporting young children's musicality.

The Youth Music Network has provided a useful place for much of the learning around early years music making to be shared. This has included a description of the 'ingredients' for successful early years music making projects²¹ as well as guides to running different aspects of a project effectively.²² It is hoped that those planning music projects with young children can use and develop these resources to increase the amount of music making taking place whether funded by Youth Music or not.

We have worked to support both early years and music practitioners to best meet the musical needs of young children. In addition to the 'Moving On'

seminar series (run in 2010/11 and reported in last year's impact report), a number of resources have been created on the Youth Music Network²³, including instructional videos and reflections from the practitioners. These have been accessed and downloaded over 200 times in the last two quarters of 2011/12, indicating an audience looking to increase their skills and knowledge in early years music making.

Funded Project Reported Impact

Strongest themes

Figure 3 shows the number of references to various developmental outcomes that were coded in all final reports from projects focusing on early years children (n=35 projects).

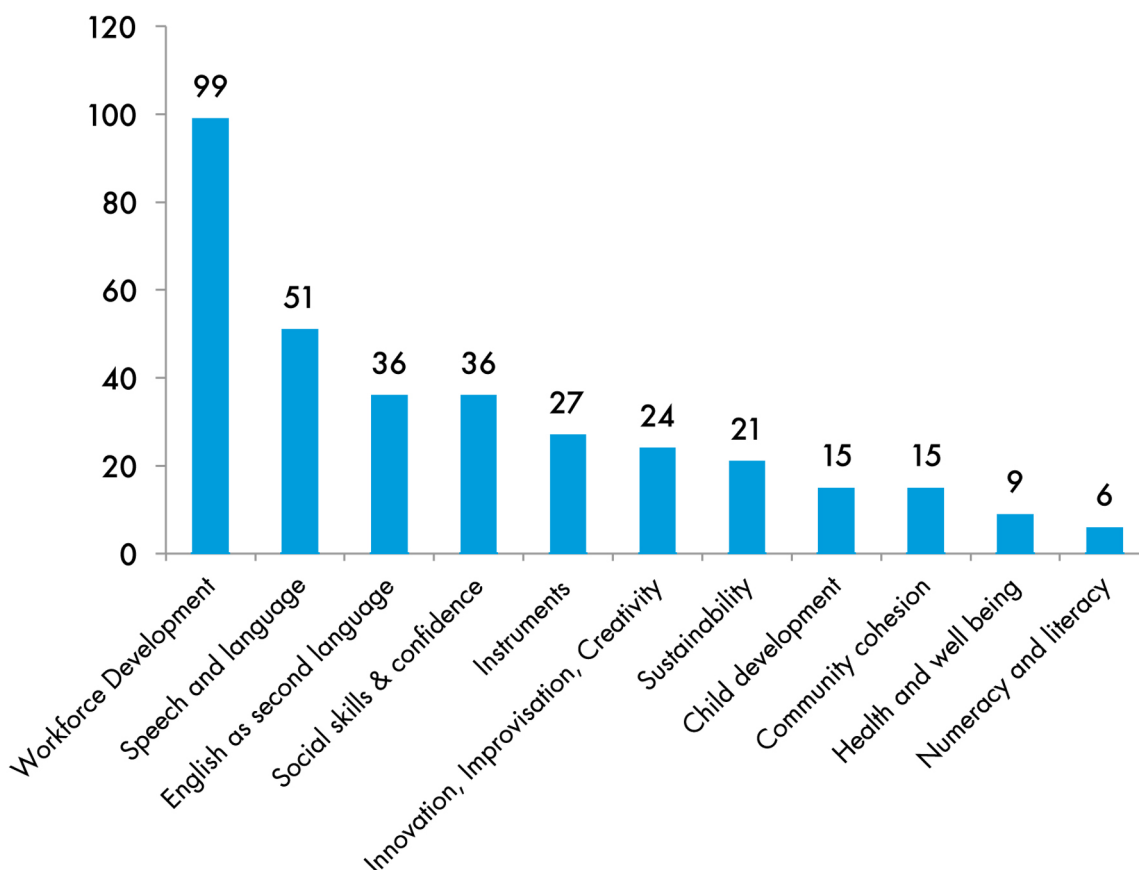
Figure 3 shows that the most common outcomes reported in early years projects related to workforce development, both early years practitioners and music leaders. This was followed by data relating to speech and language skills, the effects of music making on children with English as a second language, and social skills and confidence. Other significant outcomes reported by early years projects related to the use of instruments, supporting improvisation and creativity, wider child development and community cohesion. Evidence relating to the associated impact is reported in the sections below.

The analysis below comes from 15 early years projects that closed in 2011/12, and the 20 YMAZ projects which also ran a number of early years

sessions. Through music sessions and workshops, celebratory and sharing events, training and mentoring, and the sharing of effective practice across networks, these projects reached 13,000 children under 5 years. Projects were run by a range of partners spanning music services, local authorities, schools, groups of professional musicians (e.g. philharmonic orchestras), community music and arts organisations.

Project evaluations, and feedback from children, support staff, teachers, parents, and music leaders, consistently report the value and impact attributed to taking part in active, high quality music making. These have been presented within three categories: Impact on children, Impact on settings and their non-music-specialist early years teams, and Impact on key staff and specialist music leaders responsible for delivery.

Figure 3 Coding frequency for projects focusing on early years (n=35 projects, 339 references)



Impacts on children:

Musicality and self-expression

Most projects reported that children have gained an increase in musical skills and love of music.

A large number of children show their love of music and see the sessions as a highlight of the week, which paves the way for their future musical development. (2814)

Impact on musicality is particularly well demonstrated by the following extract from a project that worked with all 13 Children's Centres in a city including one attached to a school for children with Special Educational Needs.

As a direct result of attending Youth Music's Monitoring and Evaluating workshop in November, music leaders have charted the progress of a group of children from across all the city's Children's Centres who have been involved in the project. Outcomes for these children demonstrate that 84% more readily sing in a range of different ways and have improved levels of co-ordination and control of their whole body and their finer body movements. 89% of the monitored children have made progress in their ability to repeat, change and develop musical ideas. 91% have demonstrated increased levels of skill in relation to pitch and pulse, and 93% are more able to listen for short periods of time. (2668)

Gains in children's confidence and self-expression through music making activities were another frequently reported finding. In one particular project based in three Children's Centres, children were taught singing and instrumental work through guided and free play activities with a focus on creating and telling stories with the aid of music technology:

Observations of Child E indicate that she was initially quite reticent and lacking confidence but clearly interested in the activities. By session 5 the practitioner particularly noted: "I think this is the first time I have seen her happy and moving with the rhythm of the Hello Song and that I have been able to hear her voice." She also played a very slow beautiful tune on her instrument. In session 8 she was observed singing and knew the actions

straight away. Her mother was delighted that she remembered all of the songs and was spontaneously singing them at home nearly every day. (2555)

Transfer effects to learning speech and language development

A number of projects showed that high quality, tailored music making and singing also improved children's speech and language. One particular school reported a large proportion of children entering the foundation stage with a language level up to two years behind their chronological age. They highlighted the use of music making to facilitate development in speaking and listening skills as a primary requirement of the project. The visiting speech therapist was closely involved with the project and contributed the following report showing how singing can be an effective means of extending vocabulary in the early years:

The rhythm of the song provides a clear pattern for the singer to follow. There are well-defined breaks in between lines of the song that provide a natural pause for breath. When the song is familiar, the words are stored on the child's long-term memory and so the child doesn't have to focus on remembering them. This allows the child to focus on their breathing and articulation. If the child enjoys singing, they do not feel the same pressure that they might feel when being asked to talk, so are more relaxed, and therefore can perform better. Singing stimulates areas in the right side of the brain, which are not stimulated from talking alone. If the child is right-brain dominant, singing will be achieved more readily than talking. Performing the same motor speech tasks over and over again as in singing strengthens the neural pathways in the brain; practice makes perfect. Songs with actions are particularly good for learning new vocabulary as the child is able to link the words in the song with the action. (2814)

Many of the projects identified positive impacts on children's learning, speech and language, through the use of actions and activities when playing instruments or singing, which ties in with the National Curriculum and Early Years Foundation Stage. A good example of an innovative model of practice can be found in the Song Sacks project,

devised so that children can take a sack full of interesting things home with them and have the opportunity to continue exploring, playing and singing with their parents whenever they wish:

Song Sacks provides a unique, innovative and exciting way to deliver aspects of the National Curriculum and the Early Years Foundation Stage Curriculum...Song Sacks will continue to run in tandem with what children learn in school and pre-school – as its aims and objectives supersede prescribed content and delivery methods. Thus it will remain relevant and appropriate to children's learning...The Song Sacks devised for Early Years classes support an appropriately child-centred, play-based, active approach to learning. [The sacks contain songs, stories and interesting items tailored to support the learning of subjects and themes across the curriculum]. The quality of delivery of Song Sacks is good because leaders are knowledgeable, reflective and committed to a cycle of continuous improvement in order to meet children's needs. (2895)

Speech and language development was a significant finding within projects that involved or targeted children who could not speak English, or for whom English is an additional language. A practitioner from one project summed up the intention of this approach thus: *"children who might not speak will sing – singing really helps with their language development."* The report continued:

Although Child B had limited English language at the start of the project, subsequent observations and parent feedback indicate that she quickly increased her knowledge of and confidence in this respect. By the end of the project it was clear that she had fully achieved all of the indicators and that her language acquisition had increased, as a result of not only the stories but also the songs and music technology work. A practitioner noted: "her language has come on from the first week. She now knows and uses many words in English. She uses lots of language at the keyboard (e.g. "I'll hold the microphone") and is very descriptive during the stories and songs and tells you all about them. This has developed through the project. She has become more talkative as the weeks have passed. Her confidence has also grown in talking to adults – this was not the case initially

and she now tells Mat (music leader) what she wants to sing and which stories she wants to listen to. All of this has evolved through the project. There are many other observed and videoed examples of these developments across the project. (2555)

Some reports from nursery staff have emphasised the significant impact that sessions have had on certain children with English as an additional language, whereby they have been more willing to join in with the group and have gained in the confidence to interact more positively with their peers.

Some children who are reluctant to use English and in some cases have refused to speak any English at all, will sing English song words with enthusiasm in sessions. Music leaders have reported that all children have been actively engaged throughout the project and that they have witnessed improving co-operation between groups of children.(2668)

Strengthening families, social cohesion and integration

Many of our reports found that if parents are thoughtfully and sensitively included in activities, their social interaction and relationship with their child can be positively affected.

Gradually parents gained confidence and began to participate more actively. They stopped leaving the group to make a drink and started to engage with their own child during the session. Many of the activities involve eye contact and physical contact between the parent and child and they are all designed to be fun. (2814)

Findings show that if parents are inspired and encouraged to get involved, and thus directly exposed to the impact music-making has on their child and their relationship with them, they are more likely to continue with it at home. The Deputy Family Support and Outreach Manager at a Children's Centre stated:

All parents were involved in the music time with the Philharmonic Orchestra as part of our group time at the end of the sessions, many too got involved in playing the instruments as their children were too young to do so. The more the parents were involved

the more confident we can be that they would feel able to continue their own music making at home. (2702)

There is evidence that effective communication with parents - and their buy-in on the value of the sessions from the outset - is crucial to a project's success in retaining their attendance and involvement.

In the Stay and Play group there has been the opportunity for the children's centre staff to include the music sessions in their strategies to help parents to interact more positively with their babies and toddlers. Again, feedback from parents suggests that they are able to use some of the activities in daily routines at home and that this enhances family relationships. In both schools celebration workshops have been used to share the ideas with parents. The enthusiasm with which the children will join in routines like giving out equipment or pretending to wash their hair through the fun of very simple music activities was evident. A workshop for parents at each school gave the opportunity to share their thoughts and feedback was very positive. In both schools fathers as well as mothers attended and joined in with enthusiasm.

Parents have gained in confidence. They sing with the music leader and encourage their children to participate. They engage with their children during the sessions. They talk positively about music activities they share with their children at home. Some say that the songs they learn in the sessions help with routines at home. (2814)

Impacts on settings and their non-music-specialist early years teams:

Music leadership and pedagogy

Many reports found strong collaborative working between early years practitioners and support staff involved in a project (music specialists with non-music specialists) as well as provision of training and opportunities to practice. Some reported that non-specialists felt better prepared to take over the lead and ownership for continuing the work when projects ended. This is demonstrated in the following extract:

Story, Rhythm and Rhyme worked through structuring a musical programme around narrative themes, thereby building on the experience, knowledge and strengths of all the partners involved. In making 'story' an integral part of the project, library staff felt they had something concrete to contribute rather than it just being a case of them learning how to run a music session from professional musicians. They were also able to demonstrate their experience of working with very young families and their knowledge of the local communities. Evidence of the impact of this is that we now have more library assistants working in the county who feel confident in their ability to deliver rhythm & rhyme sessions, in addition to storytimes. (2376)

Some findings explain that transfer of skills from music specialists into settings can be problematic to sustain in circumstances where they are working with people who are volunteers or have no experience in either music or early years. A good example of this type of challenge comes from a project where training of Children's Centre workers to deliver the sessions themselves was a major element: however it was perceived and perhaps valued differently by the staff at each centre.

At S Children's Centre the early years practitioner gained significant skills in music workshop delivery as well as increased confidence in these skills so that she can now undertake this work alone. This has also enabled the sharing of good practice and the transfer of skills at S Children's Centre. Other Centre workers have observed the sessions and have started to use the activities in their classes. Music has become an integral part of the Centre, ensuring that learning and playing through music will continue benefiting children for years to come. In V Children's Centre and C Neighbourhood Centre the parent mentors have learnt and developed their skills in music workshop delivery. Because of their position within the Children's Centre - not permanent members of staff - it has been more difficult for their skills to be shared and transferred through the Centres. Children's Centre staff have, however, observed sessions and therefore seen the activities taking place and the children using the musical instruments. This transfer of skills in V and C Centres is an element that we identified as

being less successful than we had hoped; without the parent mentors being based at the Centres the transfer and sharing of the skills will be difficult, so the legacy of music-making may be more difficult to sustain than at S Children's Centre. (2702)

It is noticeable that skills and a culture of high quality music practice became embedded in settings over long-term projects. Reports suggested that this was because of the cascading of knowledge and skills to as many members of staff within a setting as possible, even if they were not directly involved with the project:

Both schools were able to involve the trainees who chose to take part in the programme and a number of other staff as well by cascading and sharing the role of trainee. This has given as many people as possible the opportunity to experience the project and include ideas in their daily planning. The designated trainees have all worked with the music leaders to develop their understanding of planning a music workshop and demonstrate their increased confidence and skills by the ways in which they interact with the children in weekly workshops. Feedback is very positive and teachers from both schools are committed to continuing with the work. The schools will work with County Music to provide continuing support and development. (2814)

Another project shared an email they had received from a local early years setting which had taken part in some training provided through Youth Music funding:

Thank you so much for the training last week, it was great. So what have we done because of your training? Well, I am currently typing this whilst listening to the team sing 'Slap Slap Clap Clap Hands Beside Your Sides' song, Richard has brought in his clarinet for the children to look at and listen to, and we have ordered the saxoflute. We all agreed we want music with us all the time with an aim that by September we will have the instruments out all the time. (2893)

Impacts on key staff and specialist music leaders responsible for delivery:

Partnerships bringing specialist early years knowledge and skills

Findings show that delivery is better facilitated, and its quality enhanced, by partnerships which foster expertise in specific areas that help to ensure the sessions are accessible and beneficial to all children including those defined as being in hard to reach or disadvantaged groups and those defined as experiencing challenging circumstances.

Another partnership which is still very much in its infancy and has occurred as a result of the partnership with the Early Years Team is the one between the project team (of music specialists) and the ECAT (Every Child A Talker) team; this has the potential to significantly impact on the future direction of their work. The ECAT team have already liaised with music leaders to assist them in providing an even greater focus on the development of speech and language within sessions. (2668)

An inclusive approach from the project manager and music leaders, along with regular communications that involve early years settings staff in planning and support their role within the project, has been found to be crucial to the success of embedding musical good practice in settings.

Reports suggested that challenges of co-ordinating staff with different levels of involvement and experience can be addressed through effective partnership working practices such as regular reflection and review sessions throughout, attended by all staff, so that issues can be highlighted, and suggestions about appropriate strategies to tackle them can be discussed and progressed as a team. It was noted that training and development had to be provided on 'both sides', where early years professionals could develop their music making skills, as much as music professionals could benefit from training in child development.

B is an Opera singer who has recently completed his training at the Royal Scottish Academy of Music and Drama. Whilst studying, B had the opportunity to participate in some music education projects and was keen to gain more skills and experience in

this area, particularly in developing his early years practice. The majority of practitioners working in the early years are female, and so we felt that B would be an excellent addition to the early years music workforce. With a strong western classical music background, we suggested that B would benefit from attending an introductory course to Early Years and Kodaly. This training offered B the opportunity to expand his knowledge of early years development and pedagogy. It also introduced B to a wide collection of repertoire that could be adapted and used in workshop settings.

We were later able to recommend B as a trainee for a Youth Music early years project in Calderdale, which would allow him to shadow a more experienced early years practitioner over a longer term period. The project allowed B to witness the role music can play in the early developmental stages, gave him an opportunity to be involved in the planning and delivery of sessions and to further build his confidence in working in this area of music making.

B is now equipped to continue leading early years musical activities and has also gained confidence in working with primary aged children. B is engaged and committed to professional development and has also completed child protection training and a skills development programme for artists working in education settings. (2390)

Summary

Reports and evaluations have provided evidence of the many positive benefits Youth Music projects have for children, their families and the early years workforce. Impact has been most strongly reported in the areas of musicality and self-expression; learning, speech and language; parent-child relationships, social cohesion and integration; the musical leadership of non-music specialist early years practitioners; and the knowledge and pedagogy around child development and play held by specialist music practitioners. Whilst there have been challenges and difficulties encountered, the

responses from project teams have often proven to be demonstrably sensitive, creative and innovative.

Findings show there is much good practice that exists; however there is still a concerted effort needed to embed and extend high quality provision further. The workforce require more opportunities to advance their skills and knowledge to become excellent pedagogical leaders who are able to model effective practice, teach, and mentor greater numbers of those wanting to develop careers in the sector.

Challenges and Solutions:

Engaging Parents

Some organisations found it a real challenge to engage parents and garner their support. However, many found that by inviting them to attend open sessions and see the effects music making has on children and young people, they were able to gradually draw parents in and encourage them to become more actively involved. This involvement often has a ripple effect, drawing in other members of the community and encouraging attendance at other community events. This excerpt from a Power Play report (2305) is a typical example:

Parental support is an issue in our community. In the beginning many parents simply dropped off their children at our events and went away until it was time to pick them up. We tackled this by running the workshops as open events where parents are welcome to come in to see what is going on and communicating regularly via a newsletter. Increasingly, parents are staying to support their children at events and also boosting numbers at the community events we attend. Parents even help out with transport arrangements, car sharing to get young people to events. One parent has also brought in cakes to our workshops, whilst adults in the community have offered us equipment either free or at competitive prices.

²¹ Lonie, D. (2010) Early Years Evidence Review: Assessing the Outcomes of Early Years Music Making, Youth Music: London

²² <http://network.youthmusic.org.uk/resources/visualisations/early-years-music-making-ingredients>

²³ <http://network.youthmusic.org.uk/resources/visualisations/tuning-children-approach>

²⁴ <http://network.youthmusic.org.uk/resources/visualisations/moving-professional-development-advanced-early-years-music-making>

Intended Outcome 3: To support all children and young people in Youth Music funded projects to progress according to their talent and potential

While Jane was already participating in a number of school band and choir activities, she stated that taking part in the opera project was an opportunity she would not have experienced if not for [organisation] working in her rurally isolated local area. Jane also stated that this project was a great help in a number of other ways, “This programme was also extremely useful with my studies as I was taking GCSE music. I struggled a lot with composing music and the workshops were mainly based around composing which helped me put my skills to use and achieve greater marks within my GCSE.” (2508)

Youth Music Activity

Youth Music continued to work with other music education organisations and representatives to ensure that children and young people were offered the opportunity to develop according to their talent and potential. This included presenting the

‘Ingredients to create an environment for musical progression’²⁴ to the Society for Music Education and Psychology Research annual conference and the DfE funded ‘Foundations for Excellence’ conference. This has helped to frame the agenda for how young people can be supported to achieve musical excellence and is especially pertinent at a time where great change is taking place within music education. The ways projects funded by Youth Music support children and young people’s talent and potential have been designed into the new Youth Music Programme, particularly seen in the ‘Creating Environments for Musical Progression’ module and the establishment of 10 networks to support the talent and potential of young musicians on a local, regional and national scale.

Funded Project Reported Impact

Strongest themes

Figure 4 shows the number of references to various developmental outcomes that were coded in all final reports from projects focusing on encouraging talent and potential (n=21 projects).

Figure 4 Coding frequency for projects focusing on encouraging talent and potential (n=21 projects, 228 references)

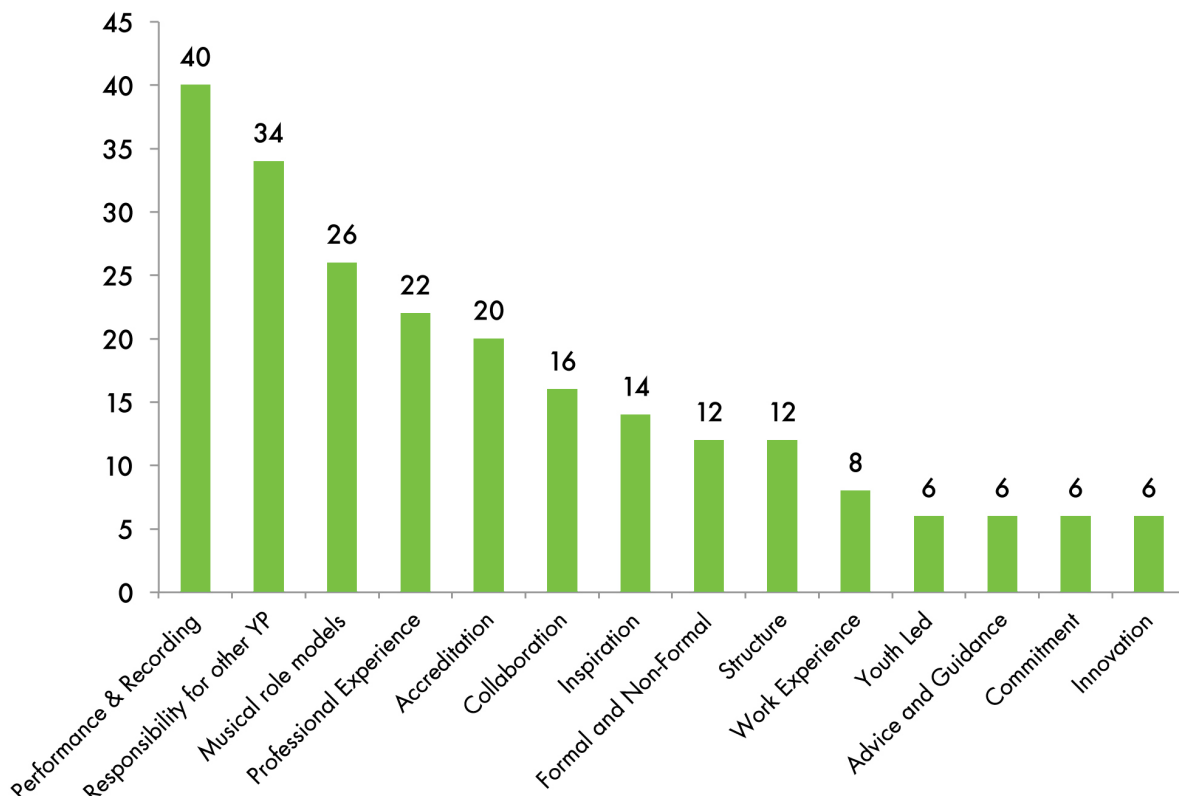


Figure 4 shows that the most common outcomes reported in encouraging talent and potential projects related to providing performance and recording opportunities and giving young people responsibility for their peers. This was followed by data relating to exposure to musical role models, providing professional experience and discussions of accreditation. Other significant outcomes reported by encouraging talent and potential projects related to collaboration, inspiration, links between the formal and non-formal sectors and the use of structured progression. Evidence relating to the associated impact of each of these codes is reported in the sections below.

This section examines the factors that support the musical progression of children and young people, as identified by the project reports. 21 projects that closed in 2011/12 were focused on encouraging talent and potential, with this also being a key outcome area for those funded through the YMAZ programme. In compiling this section the challenging circumstances young people may face has not been considered as a determining factor in the outcomes achieved, however the developmental practices could potentially be applied to all children and young people with relevant additional support provided as required.

Inspiration

For a large number of projects a clear driving force behind young people's commitment to musical progression was inspiration. Across the reports this took two clear forms: exposure to leaders with excellent musicianship and exposure to new forms of music making.

When young people have identified their preferred style of music making, introducing them to highly proficient and inspirational musicians from within this style was shown to enhance their engagement and encourage commitment to progression: to strive to be like them.

[Our] music leaders have a strong reputation for being both talented musicians and excellent educators, and so they act as both inspirational and aspirational role models." (2462)

A few reports described how this was directly linked to participants' progression.

One participant built a particular rapport with [the project workers] downloading their songs to her phone and playing them at any opportunity. This relationship proved pivotal in her engagement and by the end of the first phase she was writing reams of original lyrics. (2313)

While continuing to use inspirational musicians, one report detailed the importance of giving young people realistic expectations of the music industry: adding to the young people's ability to understand success and therefore devise routes to achieve it.

We work with genuine artist mentors from the genres of music that the young people are interested in (such as grime and dubstep)... The artists provide young people with a realistic outlook and share their experiences and knowledge about the industry based on not only what the young people want to know, but also what the artists feel they should hear to best prepare them. (2802)

These findings also show that having a tangible sense of where their progression journey might take them – by exposure to excellent and successful musicians – enhances young people's commitment to their musical progression.

New forms of music making

A number of projects from less widespread genres found that young people were intrigued and inspired by the otherness of the musical content. This extract is from a project using Carnatic music from southern India:

Many participants noted that a key factor for them in their enjoyment of the project was exposure to a different form of music that they would not normally encounter. The majority enjoyed the teaching... Older students were happy to concentrate for long period of time on technique and structure in order to improve their performance and deepen their understanding of the form. (2695)

Several reports showed that introducing participants to new techniques which could enhance their

existing music making resulted in broadening their perspective and supporting their progression. One project described the outcome of introducing usually solitary computer-based music makers to group instrumental work:

None of the students had created live music in an ensemble or performed live before. For all of them this was an important step in their music making and a revelation of the benefits (both educational and enjoyment) of playing in a group. (2920)

For one young person, it was the diversity of musical techniques and participants alike that he found inspirational.

He stated that what he enjoyed the most was the comfortable atmosphere... where he never felt under pressure or unaccepted. He also said how much he benefitted from working with people of different backgrounds and gaining experience in vocal harmonies and arranging pieces of music - broadening his initial ambitions of just wanting to develop as a guitarist. (2350)

When considering musical progression in broad terms, these extracts demonstrate that exposure to new forms of music making in a safe environment can lead young people to explore their musicianship and broaden their progression 'across' styles of music making (horizontal development) as well as 'up' their preferred style (vertical development), to develop an understanding of many types of music making, which could lead to a greater understanding of music making as a whole.

Organisations working together

As one might expect, a large number of reports identified that collaboration between organisations allowed progression routes to be established for young people to move beyond the project when appropriate. Some projects found that collaboration with other organisations allowed them to offer diverse styles of music making.

An innovative partnership has recently explored improvisation and group composition across a range of genres, fusing traditional techniques and

technology, with a group of young musicians [from the partner organisation] who are used to reading dots and more traditional repertoire. (2916)

Drawing on the skills of partner organisations to broaden the styles of music being offered to young people ensures music practitioners from the host organisation are not called upon to deliver sessions in musical styles in which they are not wholly proficient. This in turn can allow all music practitioners to be consistently inspirational and to drive forward musical progression for the young participants.

Young people working together

Collaboration between organisations was shown to identify progression routes, to avoid duplication and to allow young people to be exposed to other forms of music making. Several reports noted that when young people were encouraged to collaborate with one another it resulted in progression of the whole group.

Working as a group which is important to produce music particularly at performance level has also helped participants to learn to work with each other, to listen to each other and remain focused on the task in hand. (2084)

Most importantly for participants, in a time when competition is extolled in every area of life, including performing music, [we] offer young people another way of making music that rests on collaboration and mutual support. (2914)

The acts performed excellently... It was extraordinary to see the improvement in the performers. Previously, the musicians split into different acts using backing tracks or playing as an instrumental act. Tonight they came together as one

band and gave a powerful performance. The hours of practice they must have put in was obvious. (2497)

In contrast to the second example above, it was also reported that encouraging and giving opportunities to young people to use their existing musical skills in collaboration with other young musicians allows for comparison of their skills and the gentle competition of not wishing to be outdone by your peers. Either way, a strong theme emerging from the reports was that peer learning and support was a crucial ingredient in musical progression.

Structure and planning

As expected, no single hard-and-fast structure for progression emerged across projects, although in several reports it seemed that progression was enhanced when a clear plan was made for a specific period, often co-created by music leaders and young people or suggested by music leaders and agreed to by young people.

This year was my second year [as music leader] with the group... We discussed what we would like to achieve over the coming year and decided on at least one performance [and] at least three recorded songs. (2497)

A number of reports showed that when music leaders had a clear idea of what progression could look like, coupled with tried and tested structures, it transpired that progression was better supported.

The shorter term programmes are run in partnership with host bodies where young people are often transitory - such as Pupil Referral Units & CAMHS units. However we have been successful [in supporting musical progression] through providing individual advice and guidance for young people participating... and specific opportunities for skill development through the Silver Arts Award. The longer-term programmes (minimum of 8 weeks, or an intensive week, and maximum of a whole year) ensure that significant progress is made both musically (through band building or music technology) and personally. (2508)

These extracts show that progression structures, timed plans and agreed pathways can lead to young people understanding, buying into and

feeling supported on their musical progression journey.

Accreditation

Working towards and achieving accreditation was mentioned in many reports, but within this there were some unexpected findings. Many projects offered Arts Award to their young participants, and while most reported a number of young people achieving the qualification with excellent results, one organisation voiced dissatisfaction with the scheme. *“Arts awards are a real challenge. Delivery staff do not have capacity to support this and we don’t have the funds to increase delivery staff capacity.”* (2492). Another stated that they were looking to supplement the provision of Arts Award with *“other modes of gaining recognised qualifications for the young people through the project, which are practical in nature and therefore more achievable within the workshop structure”*. (2718)

A few projects mentioned that young people on BTEC courses were able to count musical sessions and recordings towards their qualification, with one organisation engaging their successfully qualified BTEC participants to create *‘a new short programme for delivery focused on core instrumental skills for young band members’* (2906). This organisation was able to provide a progression route beyond the qualification, allowing the young people to put their qualification into practice.

One organisation recognised that simply signposting young participants towards qualifications may not be enough and that providing accreditation support within the project might have better supported the young participants: *“We recognise through this project that there’s room for improvement [in supporting musical progression]... we would do well to partner in future with accredited organisations to provide actual opportunities rather than suggested or signposted ones (i.e. partnership with a college course)”* (2802)

As well as considering recordings and performances as achievements and goals to work toward, many organisations offered accreditation of

some kind, from Arts Award and credits towards a BTEC, to a certificate of attendance.

Professional Experience

The majority of projects reported that providing young people with some form of professional experience gave them an impetus to drive forward their musical progression. In reviewing the reports, this experience took three main forms: formal work experience; responsibility for other young people's learning; and performance and/or recording opportunities. Many projects offered elements of all three.

A wide variety of projects were shown to have offered professional-style experience: this example refers to an open access group with twenty members:

The lead worker on the project has established an ethos of 'as soon as we meet, we are a band and [are] going to work to a professional standard', so the music session is both serious and enjoyable, always striving for the highest standard of playing and performing. (2462)

Several projects described how they had handed over formal responsibilities for elements of the project to a youth panel or forum, and of these a few had set up mechanisms for young people to wholly govern enterprises within the organisation:

We have established a youth management committee who are responsible for the running of our record label. All of whom were participants and were looking to progress and gain industry experience and in some cases Art Awards to strengthen their university applications. (2914)

Another report described how the project's young volunteers were nurtured and supported to continue with the project until they were in a position to apply for formal jobs with the organisation.

Retention of the volunteers has been down to giving [them] feedback... making sure they were trained properly before starting, offering other training opportunities... taking the time to say thank you for all their hard work, and [getting the] group to

support each other's performances. We have now got a really hard-working, talented group of young people who care and look after each other and are very committed to the project. Many of them are now applying for work as creative facilitators. (2788)

In this example, providing a clear pathway from participant to young volunteer to paid project worker allowed young people to make an informed decision as to whether it was a route they wanted to work towards: a route that demands musical progression.

Performance and/or recording opportunities

Many reports described how offering performance and/or recording opportunities to young people had allowed them to 'show off' what they had already learned and to feel proud.

They all said the project gave them opportunities they would not otherwise have had, enabling them to form new musical relationships and bands, building their confidence and giving them a high profile platform to show their achievements. (2357)

This way of describing performance opportunities allows us to infer that the young people would have worked to be as musically proficient as they could in time for these opportunities. A few reports described more explicitly how the process of preparing for performances and/or recordings supported the young people's musical progression.

After a couple of sessions she was really enthused in writing music and lyrics for the songs for the show and began to take a more prominent role until finally

she took a leading role. Over the months [that] she worked on the project, she gained more and more confidence and began to sing backing vocals and she amazed us when she said she wanted to sing solo... She went on to sing lead vocals on both the songs. (2298)

The album produced of the [young people's] work has been a year in the making, mainly due to the fact that the young people themselves kept changing the songs: as they got better in their writing, playing and recording [they decided] the [previous] tracks weren't good enough. It was really good seeing them want to do better all the time. The album is quality. (2909)

These descriptions of the young people's journeys demonstrate how the promise of an audience can provide sustained impetus for musical progression.

Responsibility for other young people's musical progression

As with the performance and/or recording opportunities above, many reports described how many young musicians reached a point where they were able to share their skills with other young musicians and have some input to the musical development of others. A number of reports detailed explicitly how this led to them taking their own musical progression a step further.

We have been successful in developing six young people who originally accessed the programme as 'consumers' and are now 'creators'. From being services users, receiving support and guidance in music making and personal development they identified that they wanted to give something back to the project... We developed an informal programme... that involved shadowing music workers and access to training and qualifications." (3195)

In this instance, the young people showed their desire to become leaders and then additional formal training was offered to them. Some projects also noted how a request from project workers that they take on assisting the music practitioners was enough of a responsibility to encourage them to work on their own musical skills independently.

Challenges and Solutions: Sustaining projects in a tough economic environment

Accessing additional funding and resources to sustain successful projects is a constant challenge for grant holders, especially in the current economic climate. However, some grant holders have reported effective solutions. There are some interesting examples of organisations working with partners to overcome limited capacity and meet the demands of children and young people. One organisation (2608) found the size of their facility to be a limiting factor:

We are practically at capacity now in terms of users; this is because of the size of the facility, with two rehearsal rooms and just one vocal room limiting who we can take in. The performance room is becoming too small for the expanding show choir and theatre group.

We are working closely with [org] to enable us to progress our young people further with new state of the art facilities and also use the space as an extension to us, freeing up a room for other users. We would also use their dance studio and theatre for the show choir and youth theatre, giving them a different experience and allowing more people to be involved.

Another grant holder (2608) chose to divide their project up and source smaller grants for different areas of work:

We are finding it more and more difficult to secure funds as it is an on-going project and open and available to all, rather than a certain section of society. We are overcoming this by breaking the project down into defined areas to help with funding; asking for smaller amounts from more funders rather than tying it all up into a large expensive project.

Summary

Youth Music has continued to support the talent and potential of all young musicians at a national strategic level by taking its learning to other cultural and music organisations. There were a number of ways in which talent, potential and progression routes for children and young people were reported as being successful. These include:

- Collaboration, where children and young people can be exposed to different styles of music without compromising on the quality of musicianship
- Creating opportunities for young people to work with inspirational musical role models showing what can be achieved through commitment
- Providing professional experiences and giving young people responsibility for other children and young people's musical development
- Giving structure to the music-making programme, with clearly defined goals that are agreed by the young people, which is useful for mapping out potential progression routes
- New and original music making opportunities which help to broaden potential progression pathways
- Accreditation, which is a good method for recognising achievement and setting goals. However, there were mixed reports as to whether accreditation in itself leads to musical progression.

In light of the broader changes in music education it is important that organisations work together to best understand and provide a means for children and young people to take their musical proficiency to a level which meets their expectations and potential. Youth Music will continue to contribute to this agenda based on the learning we are generating from funded projects.

²⁴ <http://network.youthmusic.org.uk/resources/visualisations/ingredients-create-environment-musical-progression>

Intended Outcome 4: To develop a music leading workforce to create and support high quality music making experiences, in particular for children in their early years, for children and young people in challenging circumstances and for encouraging talent and potential

Youth Music places a high value on the developing skills of music leaders and practitioners and we consider this an essential component of assuring quality across projects. The significance of staff development has been discussed in relation to each of the intended outcomes presented thus far. Since 2006 we have developed a national programme, MusicLeader, which has sought to co-ordinate and support workforce development across England. This section presents findings from the reports of the nine regional MusicLeader organisations. Findings are presented according to the strongest themes and impact reported by these organisations (full output statistics from the MusicLeader programme in 2011/12 can be found in Appendix 2).

Strongest themes

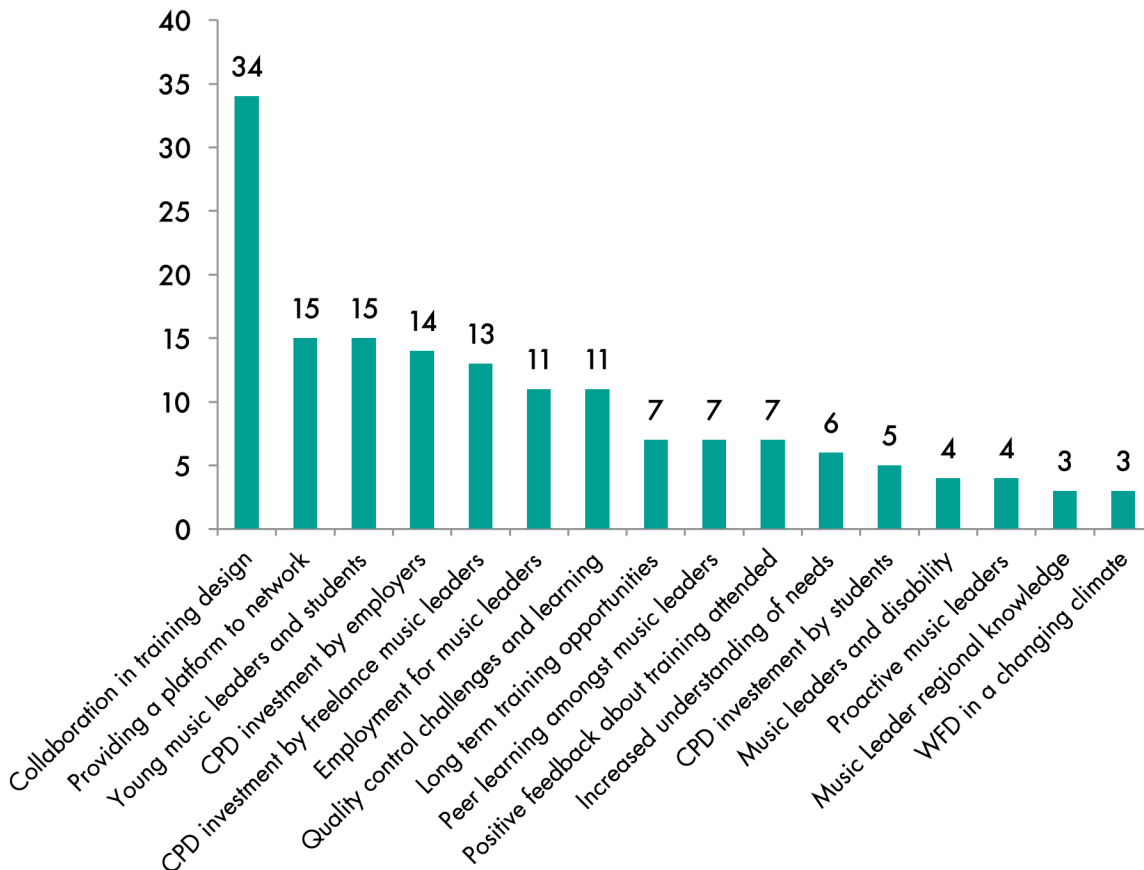
Figure 5 shows the number of references to various developmental outcomes that were coded in all final reports from projects focusing on workforce development (n=9 projects).

Figure 5 shows that the most common outcomes reported in workforce development projects related to collaboration between organisations in training design. This was followed by data relating to networking opportunities, young music leaders, employers investing in CPD and investment by freelance individuals. Other significant outcomes reported by workforce development projects related to quality control, long-term training opportunities, peer learning and feedback on training. Evidence relating to the associated impact of each of these codes is reported in the sections below.

The identity of the music leading workforce

The MusicLeader grant holders have reported the development of a collective identity within the music making workforce, as 'music leaders'. When the MusicLeader programme and brand was

Figure 5 Coding frequency for workforce development focused projects (n=9 projects, 159 references)



established, the term music leader (for practitioners who lead music making activities) was not widely used within the sector and people working in the broad area of leading music-making activities did not necessarily see each other as connected. However, the reports suggest that this term is now commonly used throughout the English regions. More music leaders have recognised that there are many commonalities between them and that different practitioners can learn from each other:

One of the noticeable but immeasurable outcomes of this year's work has been the adopted use of the term Music Leader. This has crept in over the last year as a result of the profile raising activities of [org]. By recognising the quality of the work in our region and qualifying it with the name Music Leader the workforce has a greater and more collective sense of identity. (URN)

Networks leading to increased professionalism – offline and online

Further MusicLeader teams have set up networks of practice to demonstrate how skill sharing is a valuable element to personal and professional development. One organisation pointed out how large-scale events in the region, such as their 'Music and Inclusion' and 'Enjoying Music in Early Years' conferences, have allowed them to connect with new audiences and to provide forums to host sharing of specific skills.

In addition to specific skill sharing it should be remembered that many music leaders work in freelance capacities and sometimes do not get to meet like-minded practitioners regularly. One attendee explained that:

'It can prove to be invaluable, even if you just go to network, swap ideas with other music leaders or identify ways that you can improve your practice'. (URN)

In addition to these important face-to-face networks and networking events, technology has played a big role in connecting people and their work. The different teams have made use of various online tools, including the MusicLeader website (now replaced with the Youth Music Network) or the social networking site Facebook to connect with their members and help practitioners to connect with each other.

Many practitioners asked for more opportunities to connect with other music leaders but it was found that online networks were not always engaged with, unless they were an extension to an event that they had attended previously. One organisation reported that they used technology to encourage members to continue networking informally, for example after attending Start Up events. They have also used technology (Dropbox) to set up online communities of practice in which event delegates have access to resources from the CPD events attended and to share further material with one another.

CPD and IAG increasing quality of provision

The MusicLeader programme has come a long way over the last few years in developing and offering Information, Advice and Guidance (IAG) and a programme of continuous professional development (CPD). Projects report that a lot of MusicLeader staff time was invested in researching the sector's needs and fine-tuning their offer.

MusicLeader grant holders aimed to become experts on their regions' music education activities and developments and many report undertaking extensive mapping exercises alongside creating contacts and partnerships that allowed them to direct music leaders to the right place for further advice, training or employment opportunities. As the below comment from a Start Up attendee demonstrates, this expert knowledge really helped people start their careers in music leading:

Really enjoyed the MusicLeader start up on Monday, it's amazing the amount of projects and organisations out there that you don't know exist.

The session was relaxed and informal. Before the session I had no idea what Start Up was about. After

I feel informed and confident about future paths open for musicians. (ML NW)

The majority of music leaders who participated in a Development Needs Analysis (DNA) session, were able to take stock of what their core skills might be, and which barriers they might be facing, in order to expand their work. One music leader described how it gave them the energy to press on with what they loved doing: *“Going through the DNA process really did re-inspire me, it let me know that there is help out there and most importantly that I am not alone, that I am part of a bigger network of people going through similar challenges. This was very reassuring.”*

That particular music leader also described in detail how this reflective process of the DNA and the linking back to the MusicLeader Code of Practice allowed her to improve her work with young people not only because she was more confident and better prepared, but also because:

“I have also found that I am more aware of my student’s developments, what they are learning, what they like, what works and the dynamics between us.”

Developing a career development route in partnership

MusicLeader worked across whole regions which, in many cases, couldn’t have happened without their partnership approach. As well as the products and services that were developed and delivered by MusicLeader organisations, formal partnerships were created in all regions broadening the reach and depth of their work. Youth Music’s long term investment in the MusicLeader programme allowed for partnerships to develop successfully because, as one network pointed out: *“of the need to build trust and allow time for successful partnerships to grow”*

Many of the regional teams have reported the increasing amount of collaboration amongst organisations within their region in recent years, reporting that pulling together of resources and intelligence/specialism was the most effective way of working in the current economic climate:

We have received a fantastic level of support from partners –with partners spending an additional £6000 on partnership projects which demonstrated how they view the additional value that working with MusicLeader can bring to programmes of work.

Courses and events that were developed and organised in partnership ranged from financial and project management courses, through music technology training for disadvantaged young people, and tailored ‘Start Ups’, to large conferences for Early Years practitioners, all aiming to strengthen the sector and better equip music leaders to engage with young people.

Organisations suggest that these collaborations show that MusicLeader became a recognised and trusted partner in the music education sector, which has developed the expertise to put on professional and valuable CPD, based on regional need. One example of the status the programme has reached was reported regarding a programme of work that is currently being planned:

We are currently in conversation with the Department for Work and Pensions at a local level to develop a Partnership Grant Funded programme for Job Seeker Plus users aged 19-25. This programme is likely to take place in one local authority area with the option of being rolled out if successful.

Geographical barriers and how to overcome them

While MusicLeader was intended to cover the whole of England, projects reported that the relatively low capacity of organisations made coverage a challenge. Different regions tried to tackle these challenges in various ways, including putting on events in central places or travelling to more isolated areas themselves:

With the aim of breaking down the economic and geographical barriers to CPD, (by assisting in training and travel costs), ML's regional training assistance (RTA) scheme has created training assistance opportunities to meet individual need. At the heart of its application process and criteria are Youth Music's Priority areas. The amounts available (up to £300) have enabled the more experienced music leader to access meaningful interventions [on an individual level], contributing some of their own monies too.

Another region looked into the challenges of geographic reach even further through a joint mapping exercise with the Arts Award Regional Co-ordinator which identified areas of non-engagement. This informed the placement of training and events and allowed for greater targeting of services in areas of need.

The impact of this work created a 73% increase in participation by those working with rurally isolated children and a significant increase in attendance by those who work with children and young people who have English as a second language.

This example showed that the aim of MusicLeader grant holders was not only to improve geographical reach, but also to open their services to audiences not previously reached.

Broadening music leader engagement

One organisation reported increasing the basic cost of some of their events in order to use the additional income (and investments from partners) to offer special incentives to generate further interest and engagement from lower income participants.

An example of attempting to reach a more diverse range of music practitioners was described by an organisation who liaised with local partners specialising in ethnic diversity to understand perceived barriers of engagement:

We have developed an understanding of the music that is generally permitted within Muslim communities and have commissioned training to upskill our workforce to be able to deliver Nasheed sessions across [region]. By working with [partner specialising in South Asian culture], we have

Challenges and Solutions: Convincing the workforce of the need for CPD

An independent evaluation of a project (2304) acknowledged that it would be complacent to assume that highly skilled musicians have little need for CPD and that this assumption can be damaging to an organisation's ability to adapt to new opportunities and challenges. This highlights the importance of developing a culture of reflection and an open opportunity for continuing development:

There is a suggestion that the historical connection musicians have with the organisation has allowed certain cultures to evolve; e.g. that a certain calibre of musicians have little need for CPD. The previous relationship between management and artists has meant that there has not been a cohesive system of CPD in the past... there are no available examples of opportunities offered to artists to develop their practice.

In discussions with the new Director, this has been identified as an area of weakness in the company, and she is researching and developing a new evaluation structure and monitoring system to incorporate CPD as part of an on-going operational review.

In all community arts practice there is a danger that practitioners rely on previously successful approaches and creative techniques which may not be appropriate in new contexts; working without planned structures, aims and objectives can dilute the energy and progress of project work as well as risking practitioners becoming stale without on-going development of their practice.

identified that the skills gaps for South Asian musicians are very similar to those of western musicians (not understanding how to engage with schools etc.) but that many in this community will not respond to non-personal communications (for example email and bulletins) but will only accept a personal invitation.

Most MusicLeader grant holders reported looking into the subject of Special Educational Needs and disabilities. This was because their members wanted to work with young people with disabilities and additionally because an inclusive approach was needed to engage music leaders with Special Educational Needs and disabilities.

One organisation stated that their approach to widening their reach to people with special needs was one of adaptation rather than specialist provision. They delivered an event that highlighted inclusive working, and showcased practitioners who consider themselves to have a disability or specialist knowledge in supporting those with disabilities to access music and the arts more generally.

[we] delivered a Music and Inclusivity conference in November 2011. Through support from [partner] (who is visually impaired herself) it was possible to identify and showcase Youth Music funded projects working in this area of need... In order to make the conference more accessible, participants requiring support workers were able to attend without incurring additional delegate fees.

An indicator of success for this adapted approach lies in the profile statistics as the organisation only had three delegates with disabilities participating in 2010/11 events but in 2011/12 this number has risen to 14.

Recognition of value of professional development amongst organisations and individuals

All MusicLeader grant holders have reported on how there has been a significant increase in levels of perceived motivation to invest in workforce development – major events and wider programmes have demonstrated significant commitment to professional development by both individuals and

employers

Several MusicLeader grant holders have reported organisations buying into MusicLeader courses for their employees, which indicates that continuous professional development is valued by the non-formal music education sector.

One organisation reported that regional employers sent multiple delegates onto recent events in a bid to strengthen their music provision. For example the Hepworth Gallery Wakefield opened in 2011 and although not a traditionally music-based organisation, they were keen to develop their early years offer to include elements of music and movement within their community engagement programme. The gallery's staff accessed MusicLeader training to support this vision. Another region reported excellent take-up of their singing programme by primary school teachers, which indicated to them that schools had increased their financial investment in staff CPD.

One organisation reported an increase of 27% of training places purchased by employers, especially for their business and marketing workshops. The team felt that this increase links back to a successfully targeted recruitment strategy as well as appropriately equipped workshop leaders to deliver events with useful outcomes for employers.

Many organisations reported that it has always been a challenge to engage with freelance music leaders simply because it has to be really worth something for them to use time during which they might be able to earn money (most courses take place during the week) and then to pay out of their own pocket for a course:

Significant take up of offered CPD/Training programmes has demonstrated some financial commitment from Music Leaders to their own development (in travel, time etc). It remains a challenge to sell packages direct to Music Leaders, especially in tough economic conditions.

All networks have reported an increase of interest in their events by freelance music leaders as this feedback shows:

Since the interim report, several of our training courses have sold out. They include 'Music for those on the Autistic Spectrum', which was attended predominantly by freelance music leaders with some specialist SEN teachers, and 'Child-Initiated Musical Play', which was attended equally by freelance early years practitioners and those working in formal nursery settings.

Increasing opportunities for employment

Even though it was not a principle aim of MusicLeader to help practitioners to find employment (instead it was to empower them to find work themselves) there have been many cases reported where MusicLeader staff brokered relationships which led to employment, as the following quote demonstrates:

I intend to write to Youth Music to tell them how valuable Music Leader has been to me over the last few years and how life changing it has been. I am sure my Music Leader training played a part in my gaining employment at [employer] and I use what I have learned on the training every week!

For many music leaders, making contact with MusicLeader led to a better awareness of employment opportunities on the career path they were trying to go on as this feedback from a Start Up session demonstrates

“... it made me think about future jobs and now I'm a bit more sure about the career path I want to pursue”.

MusicLeader Yorkshire worked with a National Portfolio Organisation (NPO) on a fast-track music leader training programme for teachers and emerging music leaders, responding to a lack of local capacity (the NPO had to use music leaders from London and other parts of the country). The NPO reported the following as a result of the training:

Freelancers were able to grow and develop their

practice as music facilitators through the training provided.

Freelancers were provided with opportunity to share best practice and learn from other highly established and regarded music facilitators.

Freelancers were able to accumulate a bank of tools and techniques to use within their practice, increasing their skills base and employability.

The organisation was able to 'fast track' music leaders living within the region and retain music leaders within the north of England.

The organisation was able to employ participants from the programme on projects scheduled to take place in 2012.

This celebration of a better established and equipped workforce was the strongest theme to emerge from reports with one organisation suggesting that their legacy 'is a cluster of music leaders in the wider workforce that have been identified, trained, observed and endorsed by us'. These sentiments were echoed in most other reports and the scale of work achieved by MusicLeader in 2011/12 (seen in Appendix 2) highlights that the standard of music making activities is likely to have been raised across each region by having highly skilled music leaders.

Summary

Throughout 2011/12 Youth Music continued to invest in workforce development, recognising the positive effects of having a highly skilled and qualified workforce delivering music making to children and young people. This was predominantly led by the MusicLeader programme across nine regional networks in England. Each put on around five events helping music practitioners in their continuous professional development each week. Between them, these networks were used by over 5,000 music practitioners.

The MusicLeader networks noted particular advances and improvements in increasing the professionalism of music practitioners. These were identified by practitioners themselves, as well as those employing them. Practitioners reported an improvement in their own practices, especially

around reflecting on their own work and how best to cater for different musical needs of children and young people. They reported that this was especially effective through face-to-face support and individual advice and guidance sessions.

Some MusicLeader organisations reported a concerted effort to increase the diversity of practitioners taking up employment opportunities and using the support services available. Through changes in how the support offer was made, these organisations saw an increase in the ethnic and social diversity of practitioners working in particular locations.

Whilst the MusicLeader programme will no longer be funded in the same way beyond 2011/12, we will retain our commitment to support the workforce involved in music-making projects for children and young people. Findings indicate the increasingly higher value placed on continuing professional development (CPD) by both individuals and organisations, highlighting why it must remain a priority for all those providing services to children and young people. 82% of practitioners employed through Youth Music grants undertook CPD in the past year. This is a baseline that must not be allowed to decline in light of the broader changes to the programme. We are committed to ensuring an appropriate legacy for the MusicLeader programme through our on-going funding model and through the Youth Music Network's thriving online community.

Chapter 5: Looking Ahead

The changes that have taken place in 2011/12 within and beyond Youth Music will continue to have an effect on the ways in which children and young people can be supported to excel in music making of all kinds. Youth Music's aim is to ensure that every child and young person has access to high quality music making whatever their background or chosen genre. We will continue to prioritise activity relating to children and young people in challenging circumstances, encouraging the talent and potential of all children and young people, and ensuring opportunities for early years children to develop through high quality music making.

In line with these continuing areas of focus Youth Music has devised a business plan until 2016 and is working towards five revised strategic goals:

1. To fund high quality music making for 650,000 children and young people who would otherwise not have the opportunity
2. To ensure that at least 50,000 of the children and young people we reach are those in the most challenging circumstances
3. To support and embed high quality music making in places of greatest need
4. To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice-sharing
5. To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people

As a charity, Youth Music will continue to seek additional investment in order to complement Arts Council England funding, enabling us extend our reach and ensure that we are able to respond to the changes and challenges occurring across the sector. Working towards these goals, in 2012/13 Youth

music will focus specifically on three key activity areas:

Maintaining and refining the Youth Music Programme

Through the grant-giving process Youth Music will ensure that all the organisations we fund are able to effectively demonstrate need, to indicate how they will bring about positive change, and to explain how they will measure the impact and extent of this change.

The National Plan for Music Education aims to shape the provision of music education at all levels. Youth Music will work with national, regional and local organisations to ensure that children and young people facing additional challenges and barriers to participation are receiving appropriate access to music education. We will evaluate the efficacy of our programme at regular intervals and explore how our funding is being used to complement and refine the National Plan for Music Education. We will work with partners to support and extend accreditation for young people and practitioners according to their needs and abilities.

Extending the influence of the Youth Music Network

Youth Music will improve the quality and standards of music education through the facilitation of online and offline networking and practice sharing. Building on the existing user base and improving the services currently on offer, we will work with grant holders and Youth Music Network users to ensure that examples of good practice are being shared, and that information relating to improving the quality of music provision is being disseminated as widely as possible.

Using our learning to best represent the experiences, perspectives and needs of children and young people

Youth Music is in a unique position to access the experiences and perspectives of hundreds of thousands of children and young people each year through our funded projects. Through an embedded outcomes approach and systematic evaluation across the programme and the organisation, we will continue to develop research and resources which reflect the needs and perspectives of the children and young people benefitting from our funding. In doing so, we can ensure that these are represented within the policy environments and frameworks that are most likely to have an influence on young people's lives. It is in generating and using knowledge specific to the non-formal music education sector that Youth Music can act as a catalyst for positive change for the children and young people, and the practitioners and organisations supporting them.

Appendix 1: List of publications

Evidence Review – Music Making with Young Offenders and Young People at Risk of Offending

Norma Daykin, Yvonne Moriarty, Nick de Viggiani, Paul Pilkington June 2011

This review was commissioned by Youth Music in March 2011 with the purpose of identifying evidence concerning the impact of music making on young people within the youth justice system. It seeks to add to the knowledge base on the effects of music-based work with young people by providing an up-to-date synthesis of published research and evaluation of music projects in youth justice settings.

<http://network.youthmusic.org.uk/resources/research/young-offenders-evidence-review>

Young People Not in Education, Employment or Training (NEET) and Music Making

QA Research September 2011

Many Youth Music projects focus on developing skills to enable children and young people participate in their communities; whether through practical music skills, or skills transferable to other contexts. Similarly, many projects have been targeted specifically at young people who are at the greatest risk of exclusion, including those not in education, training or employment (NEET). The overall aim of this evidence review is to synthesise evidence on the outcomes of music-making with young people who are not in education, employment or training (NEET).

<http://network.youthmusic.org.uk/resources/research/young-people-not-education-employment-or-training-neet-and-music-making>

The effects of Youth Volunteering: An evidence review

Lucy Dillon October 2011

It has been argued that youth volunteering is often promoted as a 'magic bullet' for addressing all sorts of problems, for example that it increases youth citizenship, develops young people's skills and employability, reduces anti-social behaviour and rehabilitates young offenders (Hill & Russell, 2009; Hill & Stevens, 2010). But what is the evidence base for such claims? To answer this, Youth Music commissioned a review of the evidence available on the effects of volunteering.

<http://network.youthmusic.org.uk/resources/research/effects-youth-volunteering-evidence-review>

Engagement with Technology in Special Educational and Disabled Music Settings

Barry Farrimond, Duncan Gillard, Doug Bott & Douglas Lonie December 2011

This document has three main aims:

- To establish the rationale for using technology in the delivery of music making for SEN/Disabled children and young people i.e. what is the role of technology in these settings? Is technology used as a creative musical instrument or as a facilitating tool? How does technology facilitate creative expression?
- To establish how technology is being used in SEN/Disabled music settings i.e. what type and range of technologies are being used? Is technology suited to needs of children and young people?
- To identify barriers to engagement with technology i.e. do certain approaches require specialist training? Do non-specialist practitioners fear technology? Are there cost implications for establishing and maintaining delivery through technology?

<http://network.youthmusic.org.uk/resources/research/engagement-technology-special-educational-disabled-music-settings>

Evaluation of the Music Passport Programme

Dick Downing, Anni Raw December 2011

Music Passport was a three-year project, based in Leeds, exploring how an interaction between young music leaders and younger peers can support their musical, personal, social and educational development, including transfer from Primary to Secondary school, both in and through music.

Independent evaluators Dick Downing and Anni Raw conducted a study of Music Passport, generating data from a range of participants at specific stages of the project. This report is the final conclusion of the evaluation process:

<http://network.youthmusic.org.uk/resources/research/evaluation-music-passport-project>

How do National Youth Music Organisations Support Music Ability?

Andrea Creech, Marion Long February 2012

Youth Music set up a spotlighting initiative to create evidence based outputs representing effective practice in encouraging talent and potential amongst National Youth Music Organisations (NYMOs). The research aimed to develop the ingredients framework, taking account of the experiences of young musicians and NYMO providers.

Four NYMOs were visited during July and August 2011 and a sample of participants were identified in each. Focus group and individual interviews were carried out and all participants were asked to complete a short questionnaire, designed to capture the extent to which the elements of good practice identified in the roundtable discussions were recognised by NYMO participants. This report identifies the key findings of this research.

<http://network.youthmusic.org.uk/resources/research/evaluation-report-how-do-national-youth-music-organisations-support-musical-ability>

Appendix 2: Youth Music Profile and Output Statistics 2011/12

Total Projects ending in 2011/12 = 126

Total Number of Sessions = 22,428 (average 431 per week)

Total Number of Performances and Sharing Opportunities = 5,475
(average 105 every week)

Total Number of New Works = 3,669

Total Participants = 111,361 (50% in Challenging Circumstances)

Total Music Leaders on Projects = 1,046 (82% provided with CPD)

As a result of Youth Music projects...

21% of participants are signposted to other music making,

16% are signposted to other cultural activities

8% are signposted in to employment, education or training

10% of participants on eligible projects (i.e. not early years or those working with younger children) achieved an Arts Award

Figure 6 Sex of Participants (n=94,126)

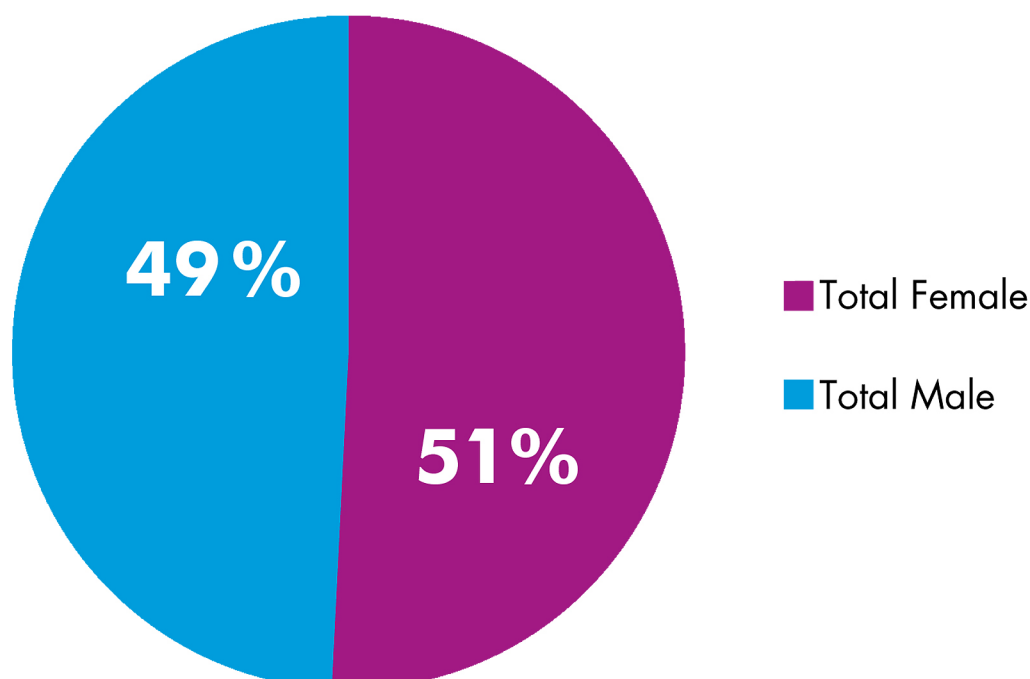


Figure 7 Overall Age Distribution (n=94,126)

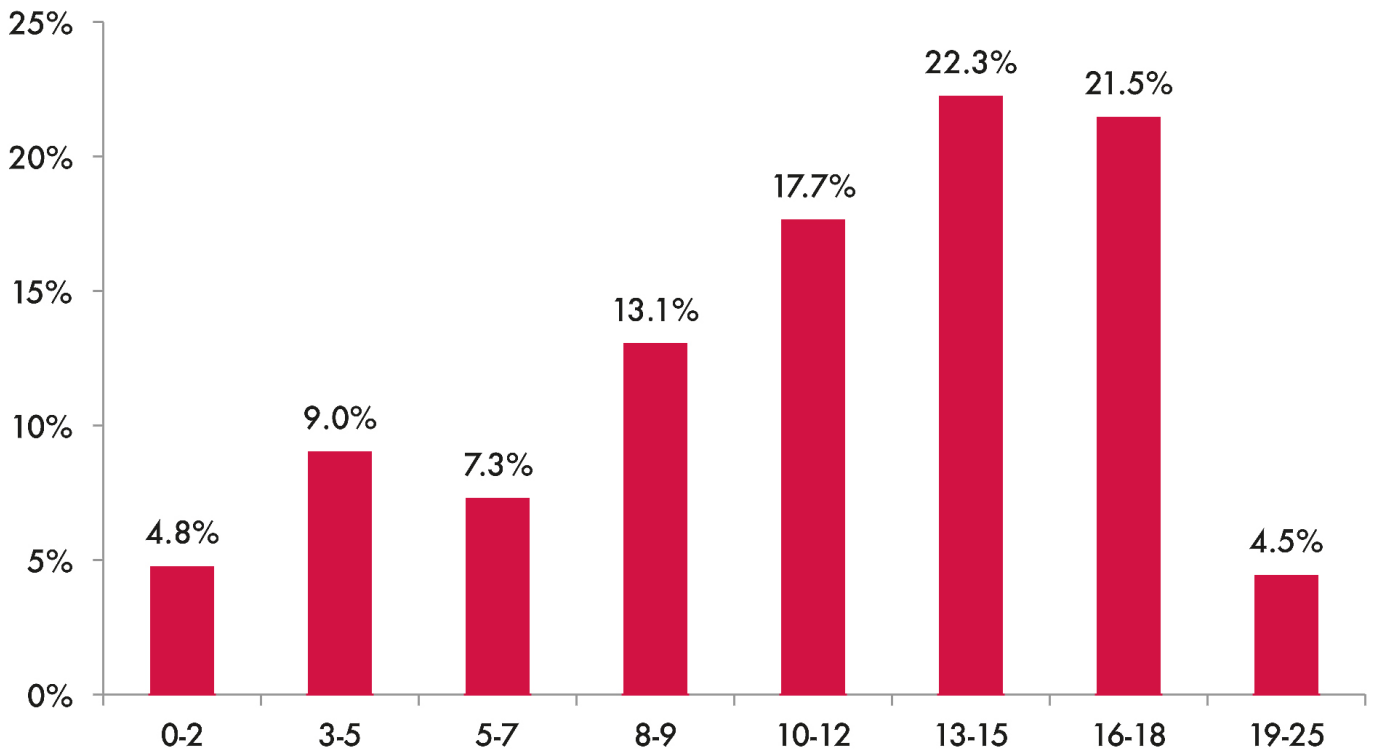


Figure 8 Age by Sex (n=94,126)

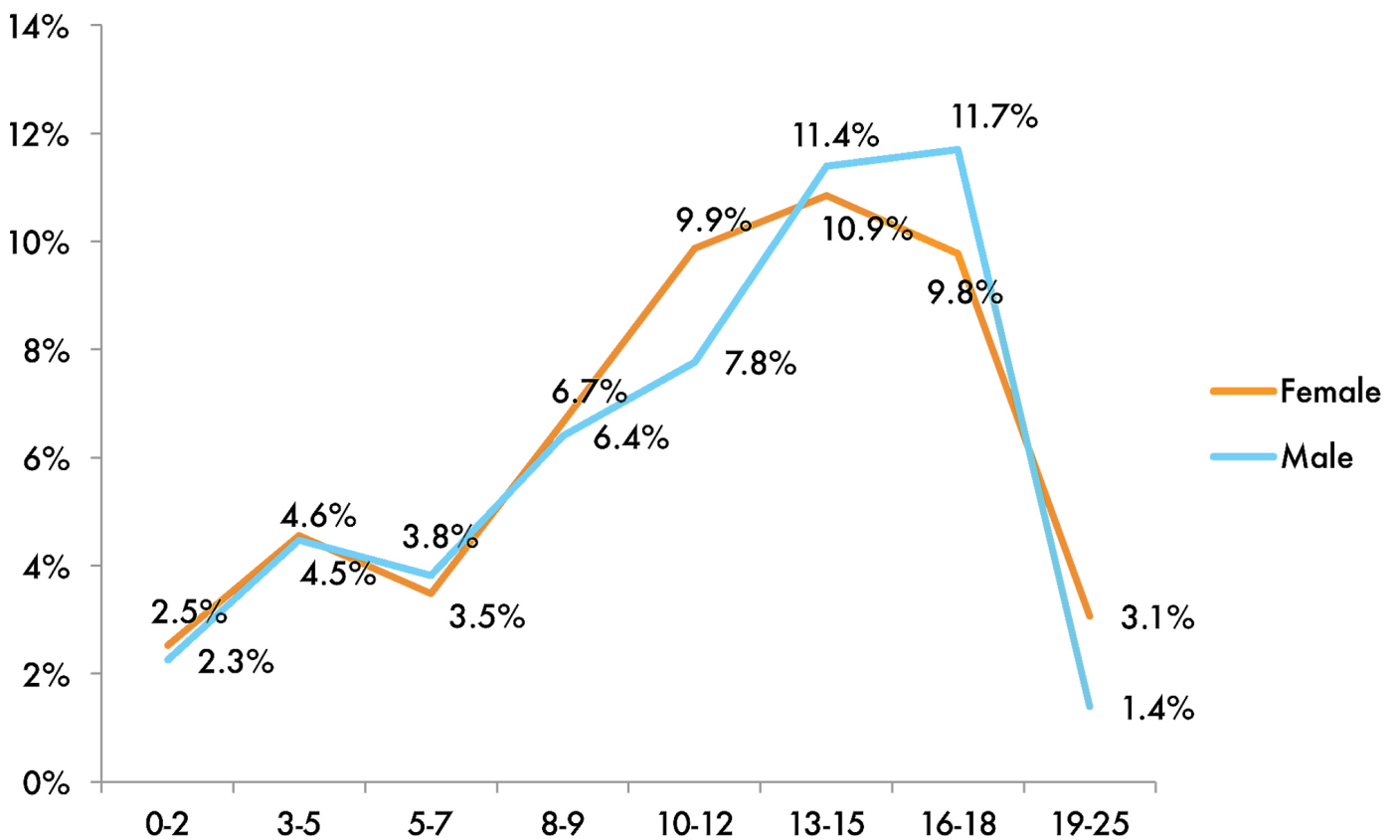


Figure 9 Challenging Circumstances Experienced (% of total recorded n=36,845)

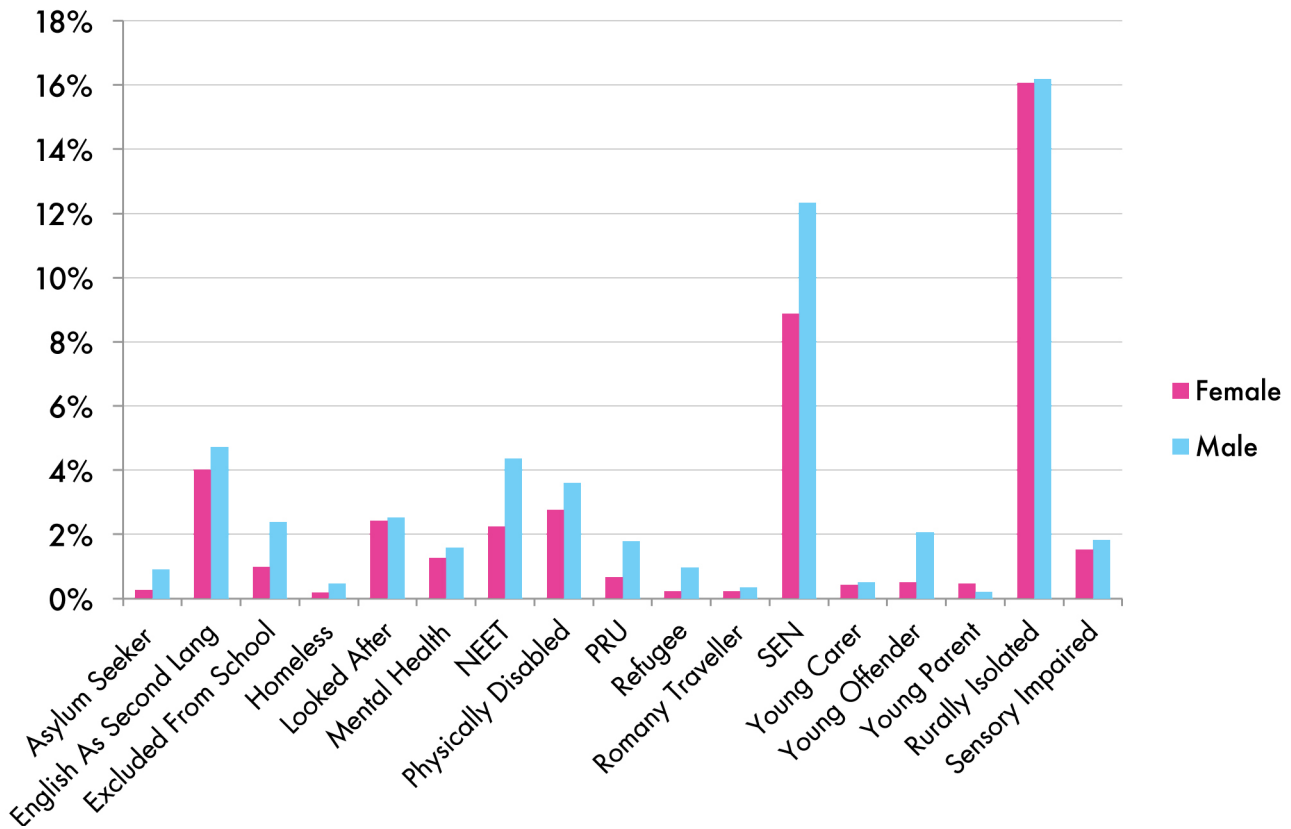


Figure 10 Ethnicity (% of n=60,761)

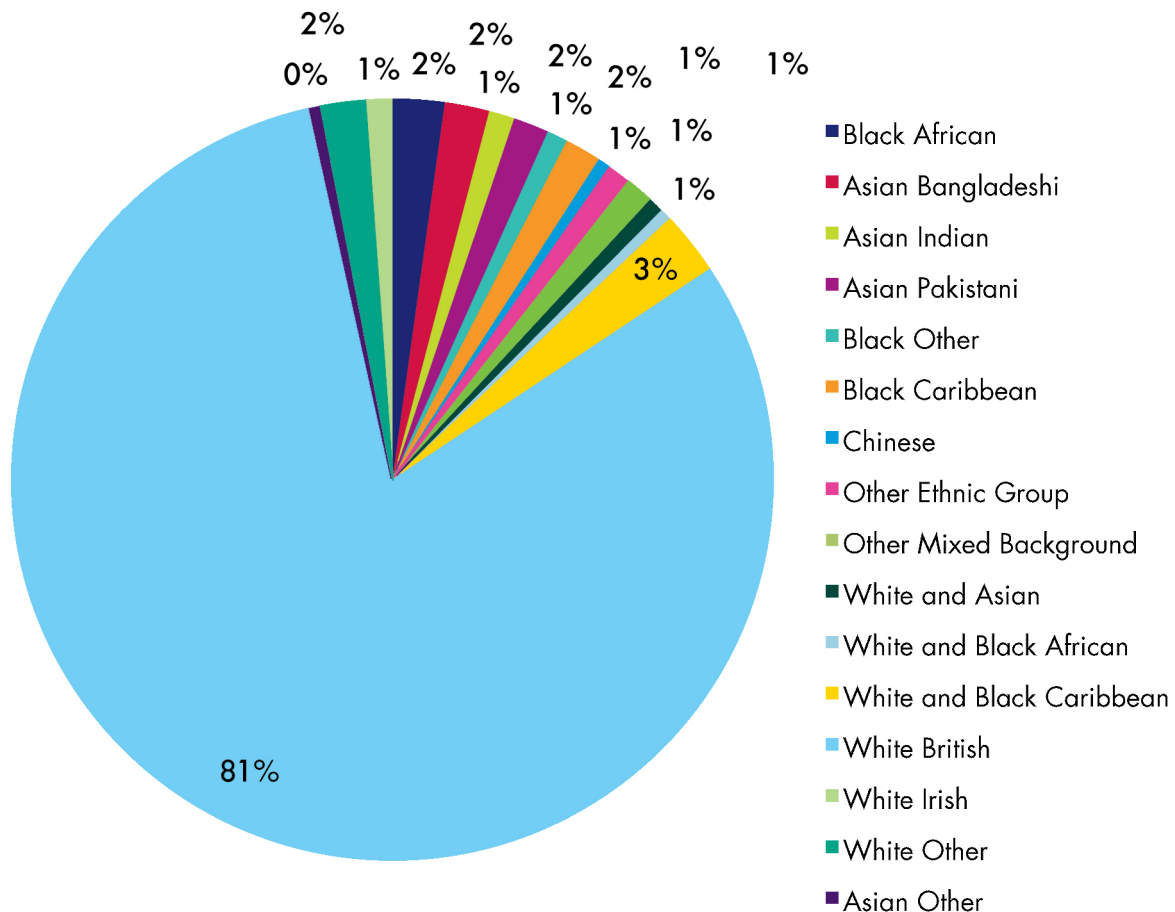


Figure 11 Type of Session (n=82,739 incl. multiple counting)

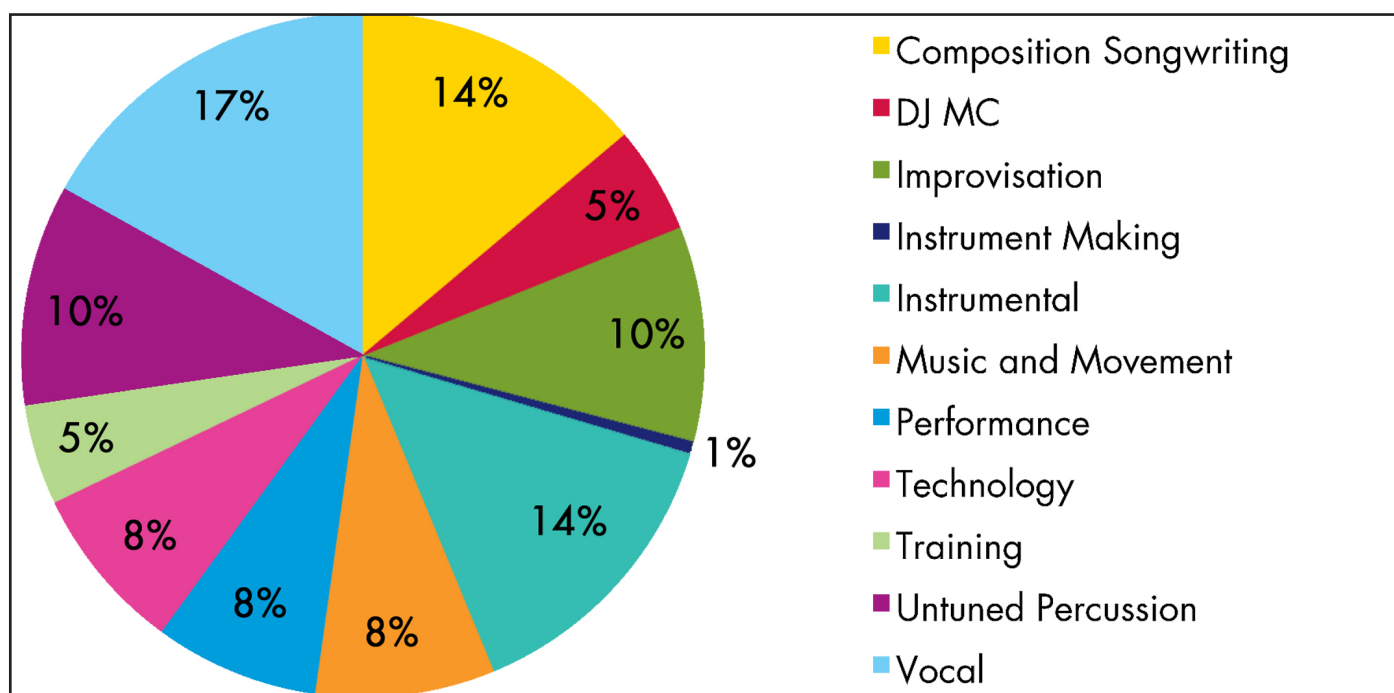


Figure 12 % of Projects using combined and specific genre

Combined Genre	% Using Combined Genre	Specific Genre	% of projects using
Classical	25	Contemporary Classical	30
		Music Theatre	24
		Opera	11
		Western Classical	33
Culturally Diverse	24	African	44
		Caribbean	28
		East Asian	9
		Indian Classical	18
		Other Asian	8
		Reggae	39
		South American	23
Traditional and Roots	29	Country	16
		Folk	47
		Gospel	23
		Jazz/Blues	41
		Roots	17
Urban, Popular, Rock	44	Asian Popular	14
		Beatboxing	41
		Dance	51
		Garage	30
		Grime	36
		Hip Hop	57
		Indie/Grunge	41
		Pop/Rock	67
		Rap/MC	52
		RnB	46

MusicLeader 2011/12 Output Statistics

Total number of participants = 5,060

Total number of events = 270 (5 per week)

Total number of event attendees = 4,338

Total number of enquiries dealt with = 3,871 (15 each working day)

Total number of 'Start-Up' attendees = 477

Total number of individual Development Needs Analysis sessions = 172

Figure 13 MusicLeader Participants Employment Status

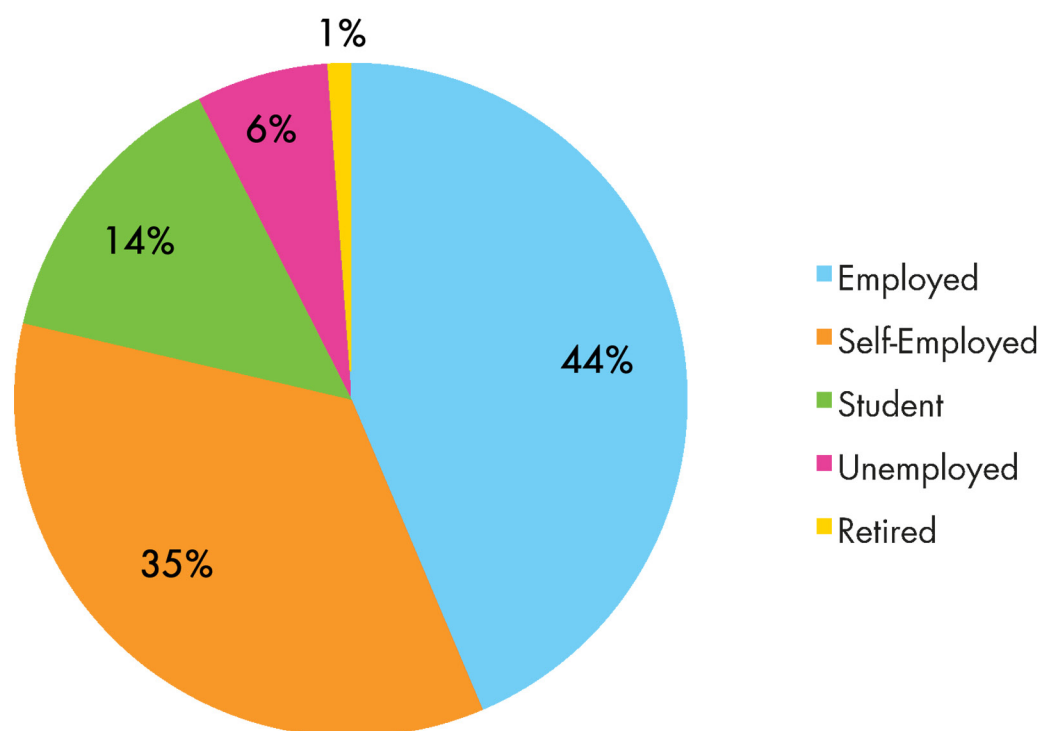


Figure 14 MusicLeader Participants Specialism

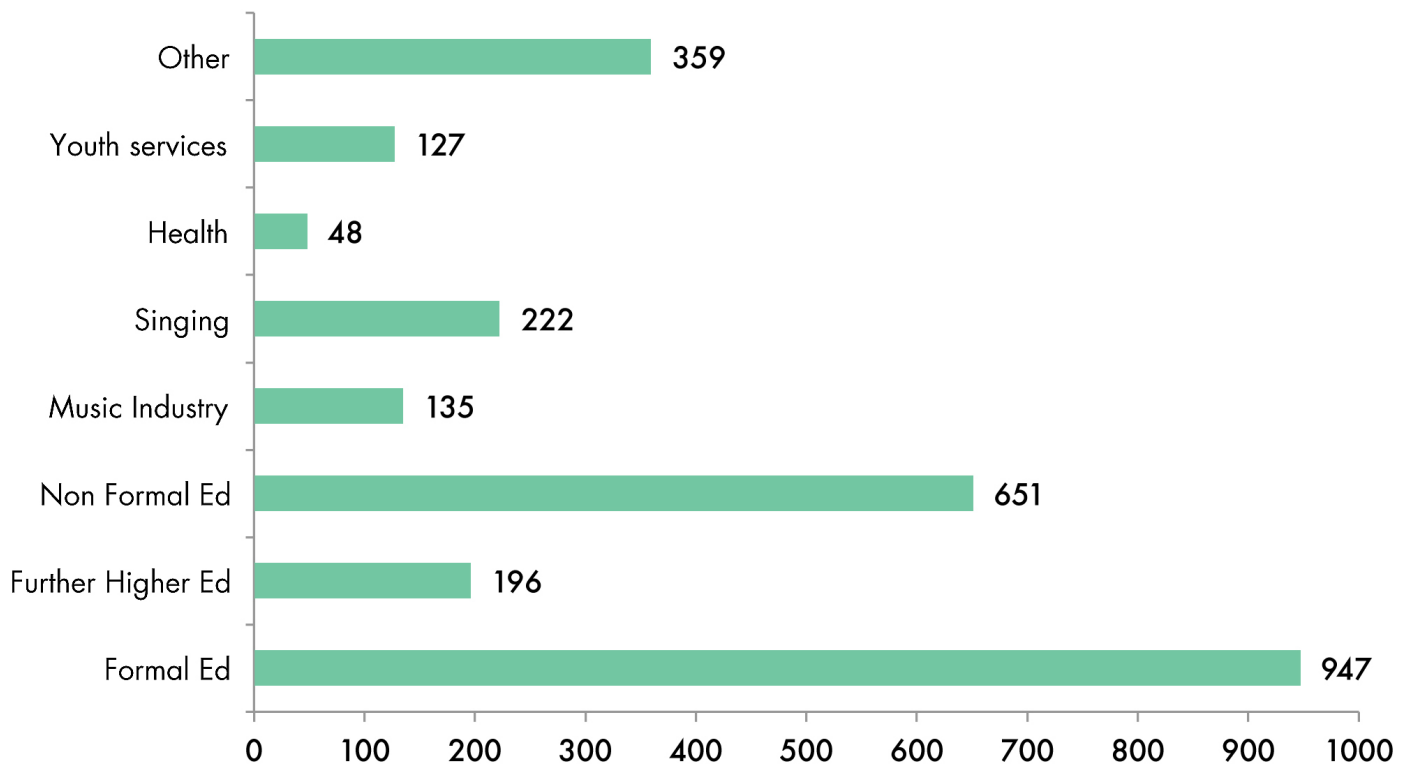


Figure 15 Mean MusicLeader Participant Genre Activity

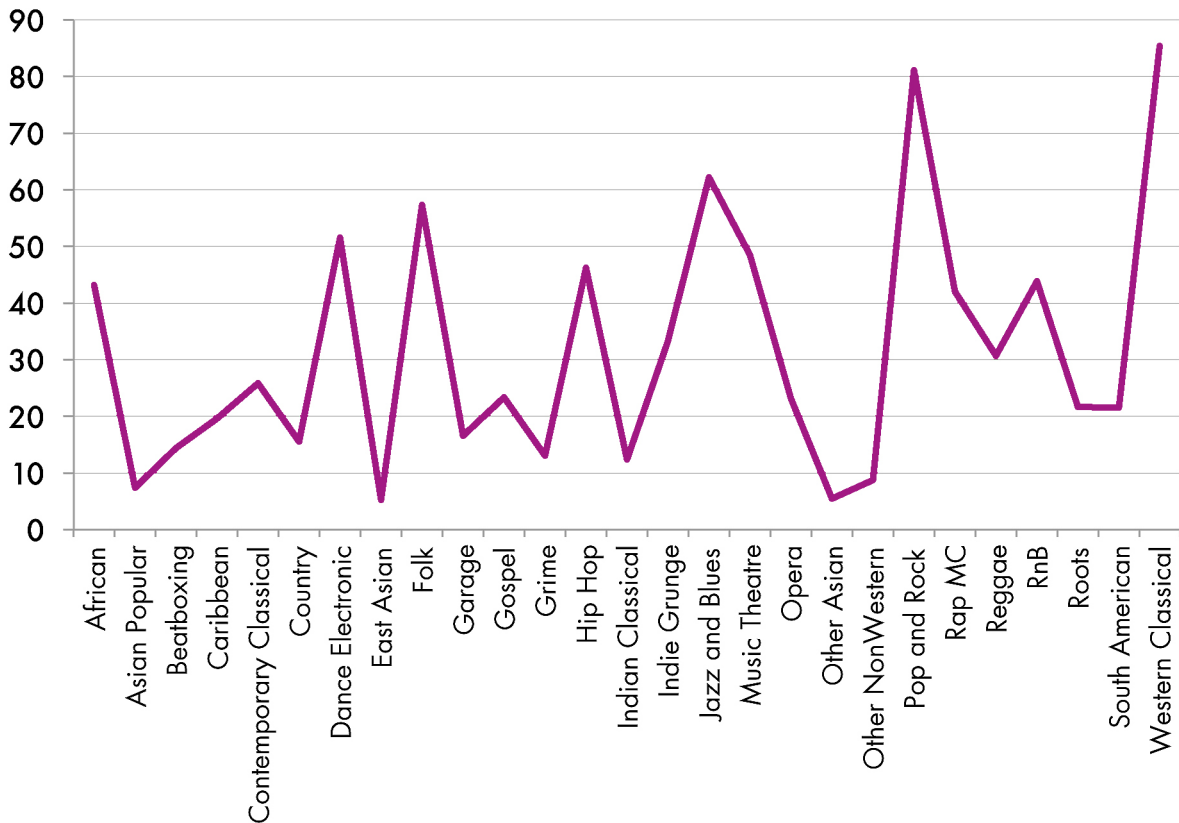
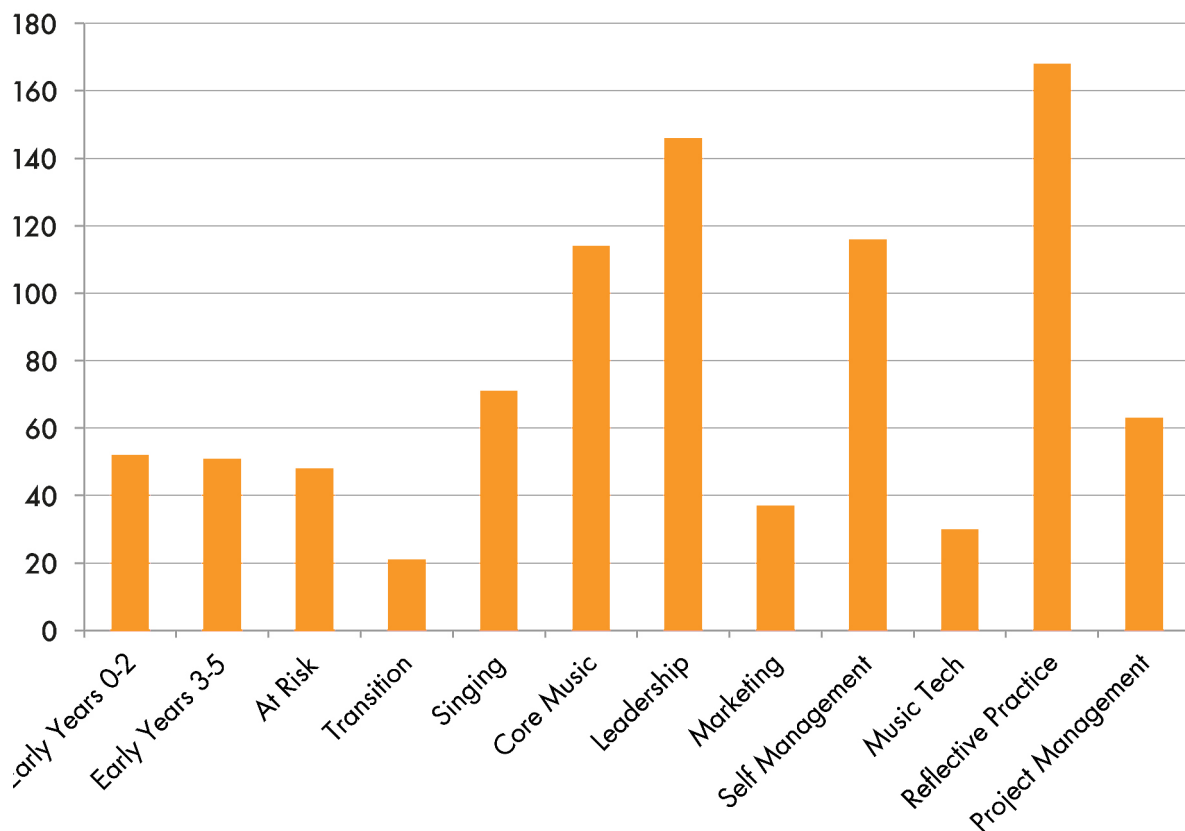


Figure 16 Number and Type of MusicLeader Events Held



Appendix 3: Case Studies

These case studies have been reported directly to Youth Music, or authored based on the information provided through project reporting. All participants have been anonymised, unless requested otherwise. Further information on any of the examples or organisations can be obtained on request from Youth Music.

Music Speaks – Merlin Theatre Trust Open Programme

Background to the project

'Music Speaks' was funded through Youth Music's Open Programme. Delivered by Merlin Theatre Trust in partnership with four early years settings in Bath and North East Somerset, the project aimed to give children access to high-quality, fun, creative and progressive music-making activities to encourage learning, with a particular emphasis on communication and language development.

Intended outcomes

The project was designed to meet the Open Programme Early Years objectives:

- To encourage a culture of high quality music making activities in Early Years settings
- To support Early Years practitioners to deliver high quality Early Years music making

There were also specific intended outcomes for the young participants, which were:

- To increase children's confidence at singing, experimenting with instruments and sounds, and participation in group music making.
- To increase children's music-making at home and parental involvement in their music making.

In order to achieve the project's intended outcomes, a variety of regular music-making activities were

delivered, alongside staff training and celebratory sharing events. Music workshops took place over four terms and included activities such as singing traditional and new nursery repertoire; encouraging children also to make up their own songs; hands on exploration and discovery of a wide range of instruments; games and exercises to develop rhythm, using voices, bodies and instruments; and use of music technology to enhance vocal development and confidence - e.g. recording and playing back children's singing to help identify letters and sounds, and using a loop station to encourage experimentation with sound.

A CD of songs and music was produced at the beginning of the project for children to take home and share with parents and for Children's Centre staff to use outside the weekly sessions. Parents were encouraged to attend and take part in sessions.

The project aimed to explore how music could support the acquisition of literacy, language and communication skills, and a range of tools were used to assess whether outcomes were met. These included: individual assessments of children's progress; reflective diaries; parents newsletters with feedback forms; interviews with Children's Centre staff; and feedback from the Early Years Foundation Advisor.

Bethany's story

Bethany was a three-year old girl who had been referred to one of the settings by Children's Social Care. She was non-verbal and seeing a speech therapist. Staff at the setting invited her to join the family music group to encourage her own communication and also to try and engage her mum (who rarely joined in with the other parents at stay and play sessions) in her learning and development. This was a closed group that was well supported by staff. In addition to this, Bethany

also attended music sessions at a stay and play group with her grandmother at another of the project's settings.

The starting point

Bethany was an active participant in both groups, although almost completely non-verbal throughout the first term. When she joined in it would be to vocalise quite loudly and physically. When Bethany did vocalise, or try to communicate verbally, her words were extremely unclear.

At the second session, her mother disclosed to the music leader that Bethany 'didn't like men' and was wary of the male trainee. However, by the third session she was making eye contact and interacting with him quite freely.

Bethany's energy levels seemed to go up and down quite erratically (she would be very active and demonstrative and then suddenly go into a state of terror, not responding or joining in). She was always tired after weekends (the Family Group was on a Monday morning).

Outcomes

By the end of the project Bethany's speech had improved dramatically. She was very expressive, keen to communicate, and it was possible to understand most of her words. This was a significant development, as she had been almost completely non-verbal at the start of the sessions.

Feedback from Bethany's mum, the Children's Centre Lead Officer and the music leader all indicated that Bethany's speech, confidence and communication had developed over the course of the programme. Throughout the project her mother's engagement, confidence and interactions with other parents also improved greatly.

The music leader's reflective journal charts some of the progress made by Bethany over the course of the sessions. This is backed up by direct feedback from Bethany's mum almost one year after the start of the sessions, who reported:

'Bethany's confidence has blossomed from attending the group. She loves joining in the dance songs and singing.'

'Although her speech is delayed she is clearly trying to sing the correct words and actions. We listen to the CD regularly at home with the whole family joining in and having fun. (They are playing it at) her nursery because she will join in with it.'

The Children's Centre Lead Officer highlights the positive outcomes the music-making had for all involved:

'The music speaks project has been an extremely valuable experience for both Bethany and mum. Positive parental interactions have improved massively through attending the group sessions and mum's confidence in participating with other activities at the Children's Centre such as holiday activities has improved. Bethany has also increased confidence in group situations and improved speech and language.'

In addition, it is clear from staff feedback that the music-making sessions have had a legacy within the settings and on planning and delivery of wider educational aims and activities:

'We have now been able to broaden our planning for letters and sounds and increase the variety of activities, which makes it more fun for everyone. Even little things like the song Jo sings before opening the box to find out what's inside, makes the activity more interesting and exciting. Most of our activities and games either now have, or are rapidly acquiring a similar kind of little song or rhyme! We notice how it helps the children focus and listen. The project coincided at one stage with a staff focus on letters and sounds so we have been particularly aware of this in Jo's music sessions.'

Plymouth Music Zone/Unitas (3345) **How the programme came about**

In 2011/12, Youth Music embarked on a partnership with Unitas for delivery of the Summer Arts College programme. Born of a strategic partnership between Arts Council England and the Youth Justice Board, Summer Arts Colleges are intensive educational projects designed for young people who are subject to Intensive Supervision and Surveillance. Working with Youth Offending Teams across the country, Unitas (a national charity that helps young people access, participate and progress in mainstream education) has delivered over 130 Summer Arts Colleges over the course of six years.

Youth Music was a new funder for the Summer Arts College programme in 2011, and was keen to bring in learning and expertise that might enhance the tried-and-tested approaches that were achieving positive outcomes for participants of the programme. The DCMS-funded Youth Music Mentors programme had recently come to an end, and the evaluation of this programme had shown that it was particularly effective in producing positive personal, social and educational outcomes for children and young people in challenging circumstances. Youth Music agreed to fund seven Summer Arts Colleges, and also paid for a pilot programme to introduce mentoring at six of the sites. In support of the mentoring, Youth Music provided access to mentoring materials, helped to develop the evaluation framework for the pilot programme and signposted Unitas to appropriate organisations trained and experienced in the delivery of music-based mentoring.

One such organisation was Plymouth Music Zone (PMZ), an award winning music charity working to transform the lives of vulnerable children, young people and adults across Plymouth and beyond. Unitas, PMZ and Plymouth Youth Offending Service worked together to identify potential participants and establish a programme of mentoring upon completion of the Summer Arts College.

Ben's story

After an initial consultation with PMZ's Programme Manager Karl Meyer, a suitable mentor was chosen

for Ben and an introductory session was arranged to break the ice, discuss the content for the sessions and arrange a convenient time for the programme to commence.

Personal learning goals were established between Steve (the mentor) and Ben, containing both musical and personal aims, one of which was for Ben 'to learn from his mistakes and use those to encourage him to follow a better path, healthier lifestyle and not to slip back into old habits'. Both Steve and Karl from PMZ reported how enthusiastic and committed Ben was, and as a result of this the mentoring period was extended beyond the initial ten weeks. Ben's self-assessment of a range of musical ability, agency and citizenship and attitude and behaviour indicators showed an increase in several areas over the course of the sessions, which is backed up by feedback from Karl at PMZ:

It has been astonishingly heartening to witness Ben make the most of his time with PMZ, his attendance (excluding one week of illness which he responsibly phoned ahead to cancel) was credited at one hundred per cent. Sessions more often than not saw Ben turning up early, keen to help set-up the studio, catch up with his mentor and share the tracks, lyrics and music he had been working on during the week. His musical progress was equally matched within other areas of his development. Anxious, reserved and timid behaviour quickly gave way to a confident, polite individual, taking the time to say hello to other staff with masses of smiles and energy as he entered the building each week.

Mentor Steve Becket says:

During his time working with me Ben has made significant musical and creative progress. I believe he's always had the talent within him but working together in this capacity has allowed him to explore his passion for music and his own abilities at his own pace whilst gaining relevant guidance and nurture.... [he has] absolutely lived up to and in most cases far exceeded the musical aims he first set for himself. He's accomplished a remarkable feat through the creation of his CD ... called 'No More Nightmares' a title inspired by his feelings

of escaping the nightmares of his previous lifestyle and his pride in his more mature approach to life. The track listing for the CD again cleverly explores these themes with titles (and lyrical content to match) to songs such as 'Can't Back Down', 'My Time' and 'My Shot'.

In the words of Ben:

This has been an amazing opportunity, I definitely want to change my old ways, all that other stuff was a waste of time.

From his song 'Can't Back Down' (abridged)

***I won't give up on chasing
my dream
Giving up ain't an option
for me...
I don't wanna end up
wearing government
greens
My criminal record ain't
exactly clean
But I've swapped my life
to become an MC***

What next?

The mentoring support offered to Ben coincided with some significant changes in his life. Ben has now left Plymouth after finding a job in London. Part of his motivation for seeking employment was to buy equipment to continue his music-making and support his partner. He is still writing lyrics and making music, and is also now engaged.

NoZone, Remix, Bristol

The project co-ordinator reports how Louisa, 16, increased her confidence and self-efficacy through committed participation in music-making

Louisa has been with us for nearly 18 months now, after her family therapist from the Child and Adolescent Mental Health Service referred her. When she first started she struggled with forming social relationships with other young people due to having Chronic Fatigue Syndrome and Asperger's Syndrome. She was reclusive with her peers, but appeared confident with the tutors.

She also used to get very defensive when offered constructive criticism, and was reluctant to explore different areas of her music and its possibilities. There was a strong tendency to 'put herself down' – almost as if she were trying to do it before anyone else had the chance; contradicting praise, yet refusing to accept suggestions of improvement, and becoming frustrated when offered them.

Although making progress in the first few months, Louisa continued to further this progression in an outstanding way. Our tutor reports highlight her personal development, and the improvement of her musical talent and knowledge. Her own feedback and recognition also illustrates her changes in motivation and ambitions over the past 12 months, in both her music, and future plans in training and employment.

"Louisa's continuing journey with us is something we should all feel proud of."

The 'interventions' put in place for Louisa were decided on based on the best way of managing her needs, and overcoming/minimising any issues or problem areas that have arisen. Based on her want of intensive attention, tutors established the importance of listening to her about home and personal matters, her medical conditions, and not to be dismissive but to find ways of engaging and encouraging her with something else productive. Her sessions at the start of her attendance needed to involve mainly 1-2-1 tuition, which was gradually reduced as she became more comfortable and content either working alone, or with her peers.

To tackle her reluctance to music technique experimentation, tutors aimed to continue making suggestions; having a go at using computer software, music technology, different approaches to writing lyrics etc. The purpose of implementing these interventions was to help Louisa to achieve her overall aims of increasing her confidence and guitar playing skills, and to be content performing in front of people.

Louisa has become more confident in her abilities as a musician, and the fact that her musical ability and exploration are rapidly growing has become abundantly clear,

"Every song she writes seems to get better and better as she gets more and more confident in herself and her songs, the way she performed this one was great and she showed her confidence. She has also been exploring more musical ideas herself and is becoming more open to trying new things...there is a lot more contrast."

As already stated Louisa has been reluctant to try new things, experiment with music, or 'stray away' from her comfort zone. With this being the case it was a welcome and great surprise when she agreed to work with the tutors with different ways of delivering, and even editing her work, showing personal development,

"Louisa has continued to grow as both a musician and as a person, expanding her guitar playing with yet more strumming patterns and chords. It's great to see her experimenting more and more."

Instrumental and music technology have not been the only aspects demonstrating Louisa's personal

development in these sessions. She increasingly takes on board and respects tutor suggestions about her songs, and other ways of approaching writing them; they are beginning to become more about her personal experiences in life, containing deep, meaningful and honest content.

Louisa's relationships with her peers have improved, and her previous want of 1-2-1 time with staff has calmed down significantly:

"Louisa's relationships have moved on to a productive and positive place...She seemed to really enjoy herself despite not having a tutor's full attention for the whole time, which in the past has caused problems and she seemed to get bored and even end up leaving early."

Louisa has also noticed this about herself, which is a great sign that her self-doubt and low self-esteem are getting better. For example, when a tutor stated that it was "good to see her making much more mature decisions" after she acknowledged that something was becoming too frustrating and deciding to do something more productive, her response was "I wouldn't have been able to do that a few months ago". It's good to see that she can recognise her own improvement and is starting to accept positive praise.

Another example of personal development is, not only how she overcame her fear of performing in front of an audience at a NoZone gig, but also how she took another young person under her wing and encouraged her. Louisa would not have been able to do this a while ago and may very well have been the starting point for further progression. Her peer relationships and social skills have moved on so far that Louisa has now shown interest in working with young people:

"Lisa said she wanted to learn the song that Louisa had been playing – this was great, and Louisa kindly took over from me teaching Lisa, to her teaching both Lisa and Tammy the chords. She was saying very helpful things such as 'You'll get it', when Lisa was struggling."

"It was great to see Louisa stepping up to fill a peer mentor role and offering encouragement."

This breakthrough has led Louisa to seriously think about her future. The combination of these sessions, workings with tutors and with her peers have influenced the shaping of her future hugely. Louisa has recently done some 'dabbling' in childcare to explore this:

"Louisa has been working away doing some childcare with a 6 year old with learning difficulties. It was interesting to discuss with her about how she finds this, relating it to working with young people as a whole."

She has also been talking with the tutors about moving into mentoring; a very positive step for routes into training and then possibly both employment and music education:

"I chatted with her about the possibility of her doing some volunteering with Remix. I think she would be excellent and have no difficulty in working with younger children, and that by doing some of this work it would enable her to build her confidence to take on more of a 'peer mentoring' role further down the line. She was very positive about this."

Louisa is now in the process of completing her CRB in order to follow this through. All of these factors illustrate, without a doubt, how far she has come throughout these sessions, and unquestionably portray her extensive personal development, acquisition of musical knowledge, and enhanced skills.

The Music Leader who worked with Louisa added at the time of writing this report:

Louisa has now moved on from our sessions, has developed a career in child care and is now working in Austria!

Through applying themselves to music, this young person's self-confidence, esteem and resilience developed significantly over the 18 months or so they worked with us and we are all intensely proud of the journey they were able to make while attending the sessions. We do still have the occasional email contact, and she is planning to drop in to visit the session on her return to the UK for Christmas.

Louisa also still continues to write and play music, and regularly posts the resulting songs on Youtube.

Youth Music Open Programme Buddy Scheme: an example of practice sharing between two Youth Music grant holder organisations

The starting point:

In 2010 Youth Music launched a scheme to introduce grant holders from within the Open Programme. Organisations were 'buddied' based on information provided to Youth Music in confidence: this information described each organisation's areas of particular expertise and areas in which they identified a need for improvement.

The scheme was designed to link project managers and music workers rather than the young people taking part. Under the Open Programme it was required that a minimum of 5% of the grant was spent on formal Continuing Professional Development – two fifths could be allocated to be spent on the buddy scheme (2% of the overall grant).

"We will endeavour to 'buddy' you with a project that complements yours. Youth Music Open Programme grant holders come in all shapes and sizes, and Youth Music believes there are benefits from working with those who might be coming from a different point of view to yours: buddy pairs that cross rural and urban boundaries, or work within different genres may prove to deliver the most dynamic learning outcomes for the staff involved".²⁵

Over the first three Open Programme closing dates that the buddy scheme was available, grants were awarded to 96 organisations of which over 81 opted into the new scheme.

This case study looks into the relationship between one pair of buddies – Shared Inventions co-ordinated by The Dartington Hall Trust in Devon and Visible Thinking based in Bristol. Quotes are from Hugh Nankivell, project leader at Shared Inventions.

What happened?

Once the buddy relationship had been instigated,

a series of communications between the two organisations took place. These were carried out both remotely (phone calls and emails) and in person (meetings and practical sessions). The buddies also shared website and blog information relevant to their projects.

As the relationship developed and trust grew between the organisations, more sensitive topics were discussed and learning was broadened into more areas of the project.

"We have been very open with each other when discussing the projects and it does not seem as if anything has been 'off-limits'. We have talked about and shared ideas about practice, funding... personal problems that we have been having on our early years projects, self-confidence and organisational support."

Staff members from each project visited their buddy organisation to observe their practice and then discuss with them their approach in a supportive and constructive way.

Here is an example of email correspondence from Shared Inventions to Visible Thinking following a sharing day.

"Thank you so much for yesterday - it was great to have you come and open up our project in so many ways.

- to share it with others some of whom were obviously in need of this kind of stimulus

- to let me be able to reflect on what I am doing with this work

- for us as buddy partners to start a dialogue about the similarities and differences in our approaches

- for Homelands and St Margaret's to be able to see a glimpse of the differences in the way that they are working

You led it really thoughtfully, supportively, humorously and creatively."

And the Visible Thinking email response:

"Thank you so much, it was a fantastic day for us,

so good to see your work and the children. Your whole project has inspired us to really think about how we are linking the different ages together and I can't wait to start collecting the children's music to take down to our after school music group, filming the older children as well as parents and musicians in the community to then show back in the nursery.

Also, I want to do more group activities and find a way of fitting this into our more free structure. It has really opened out my thinking and given me so many new channels of thinking so a big thank you, it's been amazing!"

As this email excerpt demonstrates, the level of analysis of each other's work indicates the result of entering into a relationship based on practice sharing and reflection.

What was achieved?

In the words of the project leader:

"I think the main thing I have learned from Visible Thinking is to have confidence about what I am doing, especially when it doesn't seem to be going right and that sessions where it does go badly are all part of the whole process and that I shouldn't get hung up on them. It has been great having them as a sounding board. We have been able to mutually support each other."

In this example, the relationship with the buddy was described to provide similar support to that which an organisation might receive being part of a network: sharing information, ideas, contacts and approaches.

It was also noted that the support and peace of mind that come from sharing a problem with someone who understands the issues faced but is not directly involved is invaluable at times when an organisation faces specific challenges.

What next?

The buddy scheme continues to be available to grant holders under the Youth Music Programme.

²⁵ From 'The Buddy Scheme: An Overview' by Youth Music, 2011

Case Study - Workforce Development

Widening participation of music leaders with different needs and abilities

*“What does the word inclusion mean to you?
I think it means making it possible for everybody
to join in to have a go at making music.”* (Quote from video/
Interview by Able Web Radio)

The Background

MusicLeader Yorkshire (MLY) has been working on widening the demographic of MusicLeader members and attendees of their events by targeting people of different backgrounds, but also felt it was important to reach more people with different needs and abilities.

MLY’s team and their host organisation Yorkshire Youth & Music (YYM) believed that the best way of reaching music leaders with disabilities would be an approach of adaptation and inclusion rather than specialist provision.

With this approach in mind they decided to deliver an event that wouldn’t only highlight inclusive working but also showcase practitioners who consider themselves to have a disability or specialist knowledge in supporting those with disabilities to access music and the arts more generally.

The Planning Process

Yorkshire Youth & Music had wanted to supplement their accessible music learning activities with a demonstration event to the wider community. As it turned out in a meeting between the MusicLeader Yorkshire Manager Rea Lawrenson and Accessible Arts and Media (AAM) Director Rose Kent they have had similar ideas regarding this and decided to work together.

AAM also had strong links with York St John University and all, having the same motivation and goal, met up for a straightforward planning process to identify organisations from a wide range of accessibility strands who might illustrate their work through workshops.

They also got support from Youth Music’s REO of Yorkshire, who is visually impaired herself, to identify Youth Music funded projects to showcase

during the conference.

All agreed that this was not going to be an event for non-disabled people to demonstrate the work they did with disabled people. It was where disabled people who participated in music-making showed how they worked, what they did, and how music activities could be made accessible for them.

The Event

York St John offered the venue free of charge in return for 25 places for their students – it was a wheel-chair friendly building on one level, reasonably close to the centre of York and therefore accessible for the target audience.

Also, the event was made more accessible by allowing participants requiring support workers having them attend without incurring additional delegate fees.

Rea and Rose had invited proposals for workshops from organisations around the region whose work they all knew and which they thought deserved a wider audience. The workshops that were available were as follows:

- Singing and Signing by Hand and Voices
- Interactive Music Workshop by Musical Arc
- Drama & Inclusivity Workshop by Out of Character
- Courtyard Young Bands by Castaway Goole
- Composition and Accessible Technology by Richard Mendam

In addition there were ‘market’ stalls from Apollo Creative, Jessie’s Fund and others who offer music making and services to disabled people.

‘It was very interesting and lived up to its name of music and inclusivity. It was brilliant being able to work with the variety of people who attended the conference. There was a lovely feeling of enjoyment and community and the sessions taught me a lot about different ways of teaching and learning, and different ways of using music in everyday life to make a difference.’ (Quote from participant)

Who benefitted?

The range of delegates was wide; they were mostly non-disabled people who worked with disabled people, or intended to. There were staff members from music services, community musicians, teachers, students from York and York St John Universities.

Further, there were delegates from outside the region (Nottinghamshire, Newcastle, and Manchester) and from national organisations such as Making Music and Drake Music. Also attendees' age ranges were broad, from 18 to over 60; however women (75%) outnumbered men (25%) by far.

The conference was full, with 80 delegates; in addition there were 54 'contributors' – members of the demonstration groups.

The organisers also felt like they benefited greatly from this jointly planned event because, having pooled their contacts and knowledge, they saw groups and activities they hadn't seen before, reaching audiences they wanted to work with more.

Outcome

Increased engagement with MusicLeader members with a disability

One of MusicLeader Yorkshire's Regional Outcomes was to increase the engagement of members with a disability, alongside their on-going work towards increasing their engagement with members of different backgrounds. And in 2010/11 MLY had 3 delegates with disabilities participating in events but in 2011/12 they have been able to increase this number to 14.

It should be noted also that YYM have experienced difficulties surrounding disability statistics (which is not unique to this organisation based on other's accounts) in that they suspect that the number of people who have declared themselves as having a disability may be much lower than the actual rate since they feel that there is still a great deal of stigma attached to declaring disabilities.

Breaking up of pre-conceived views about music leaders and musicians with disabilities.

One aim of the conference was to showcase the work of music leaders with disabilities. And as the quote below demonstrates well this was achieved by giving able-bodied music leaders (some of them who have probably led workshops for people with disabilities in the past) the opportunities to be exposed to the practice of people with special needs.

"It was interesting to see people with needs playing and even leading, which I felt ashamed for sometimes under estimating their abilities, but good to see and get involved in." (Quote from participant)

Raised awareness of inclusive working methods (by music leaders with special needs and by music leaders working with people with special needs)

Some participants' who were familiar, or at least interested, in the topic of special needs within music, were surprised about what is possible with disabilities.

"I feel the day has been really well planned out and has opened my eyes to many new things. I really enjoyed the hands and voices workshop and found Richard Mendham's session a real eye opener." (Quote from participant)

This shows that even 'converted' music leaders might have a limited understanding of disabled music leaders' abilities and that their awareness and understanding has been raised significantly through this event.

One attendee made vital points during the plenary discussion that different people need different type of involvement levels and that music leaders might have to adapt their approaches and actual ways of working in order to be inclusive.

"As workshop leaders we are very quick to respond. But don't forget to watch and to stand back and to allow (...) the time for people to process their ideas

and the extra time it takes to present them, because only with an extended time frame you get the kind of involvement.”^(Quote from video)

Discussion around terminology

Further there were conversations and discussions about the meaning of inclusive working and whether there might be a need for different terminology. In the plenary discussion, one attendee pointed out that “...inclusion is a funny word because it still says ‘you are different and you need to be invited in the first place to join’... What we are after is involvement of everybody...” ^(Quote from video)

Further information

Podcast and video: <http://www.ablewebradio.org/end-of-term-report/>

Broadening Musical Horizons and Developing Musical Identities: Jay's story from First Floor Music at the West Yorkshire Playhouse

A music leader from the project gives an account of the musical progression of a young participant

Name; Jay
Gender; Male
Age; 14-15

Background

We met Jay during the initial stages of the project at a Leeds College of Music (LCM) open day. Having led a composition/performance workshop which included Jay, it was evident that he was a very talented, but raw, guitarist with a real passion for music and his instrument. He was self-taught, so was unable to read tablature, but could play any chord you asked him and had a genuine natural "feel" for the guitar. Jay was informed about the forthcoming Friday night music sessions we were about to begin at First Floor - a weekly drop-in session with an emphasis on song-writing, collective music-making and singing. This subsequently evolved into "Livin' Vocally" - a large vocal group.

Jay was very accustomed to making music on his own and would often perform at school and even busk in Leeds city centre but was very keen to come along to meet new young people and to be a part of a larger group. He also wanted to find something musical to do outside of school hours that he could regularly attend. Jay lived in Harehills - an inner city community that did not present him with the kind of opportunities that he desired. Jay became a regular and committed part of the Friday night sessions.

Musical Progression

In the initial stages of the Friday night sessions, Jay was mentored on such things as chord progressions and song structures and had the opportunities to develop this area of his talent. He was also instrumental however, at helping others when writing their own chord progressions - and the songs that were eventually written were all performed with both piano and Jay on guitar.

One particular example of Jay's ability to lead and inspire others came in our Summer in the City project. Jay was hand-selected to attend as his guitar playing had become a central feature of the project. His confidence and experience as a busker/playing in public spaces would also be utilized. Using the market's area and bus station as our inspiration, the group gathered information by chatting to local people which would be used as an impetus to write songs. The songs were then performed in the public space that inspired them on the final day of the project. Jay had a very active role in the song-writing process and was a great help to other less experienced members of the group.

It did start to become clear however, that Jay would benefit more himself from the kind of specialist tuition that was more accustomed to Leeds College of Music. Having been given two bursaries as part of the project by Leeds College of Music to attend their Saturday music school we felt that Jay was a perfect candidate to take one of them.

Outcomes

As the months went on, Jay was becoming busier at school and with exams immanent; he decided that he couldn't continue both the Friday sessions at First Floor as well as his Saturday mornings at Leeds College of Music. This felt like a natural progression in Jay's musical journey, and that First Floor had perhaps served its purpose in his development and that his decision to move on was the best thing for him to do.

The unexpected outcome of Jay's journey however, was that whilst initially Leeds College of Music provided him with the opportunities that he needed - after six months of attending Jay actually returned to First Floor Friday sessions and decided that Leeds College of Music wasn't in fact the place for him after all. On returning, Jay saw the new vocal group Livin' Vocally as the place where he could improve and develop his singing - and he subsequently began re-attending without the expectancy of playing his guitar but simply to enjoy singing with everybody else. Jay stated that what he enjoyed the most was the comfortable atmosphere of the art space where he never felt under pressure or

unaccepted. He also said how much he benefitted from working with people of different backgrounds and gaining experience in vocal harmonies and arranging pieces of music - broadening his initial ambitions of just wanting to develop as a guitarist. Jay also gained the experience of working in a professional recording studio with a premier producer as well as performing in many public concerts and events.

Jay's experience outlines the success of the music project at First Floor - whilst it was a shame that things didn't work out long term at Leeds College of Music - the Friday sessions made Jay feel that he could come back and re-join the group having had some time away to pursue other things. He began to see it as a chance to develop his musicality in broader ways and to be a part of a collective music-making experience.