National Foundation for Youth Music

Impact Report 2012-13

LOTTERY FUNDED

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ARTS COUNCIL ENGLAND

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Acknowledgements

Youth Music would like to thank the young people, practitioners and organisations who are making inspirational music every day around England. Without this hard work there would be no impact to report.

Youth Music is also very grateful to the National Lottery, Arts Council England, and all our donors for their continuing support for this crucial work.

Introduction

Youth Music exists to ensure that all children and young people can access and develop through high quality music-making, regardless of their economic background or any potentially limiting factor. Youth Music believes in the validity of all musical forms and genres and seeks to support young people to be excellent musicians and live fulfilled lives.

In order to achieve this Youth Music raises funds, distributes grants, conducts research and advocates for young people's music-making with a specific focus on three areas:

Challenging Circumstances: Children and young people in challenging circumstances are defined by Youth Music as those who are often marginalised by society, may be vulnerable, hard to reach, or have fewer opportunities. Youth Music wants all children and young people to have the opportunity to excel in music-making and to be defined by their musical achievements, not their circumstances.

Early Years: Youth Music seeks to ensure that children from birth to five have access to music-making and all its associated benefits. Youth Music especially wants to empower parents to make excellent music with young children in the home and with practitioners across all childcare settings.

Progression: Youth Music believes in the potential of all young musicians, and that many more could excel across all genres if they had the right support and opportunities around them. Youth Music supports young musicians across all types of music-making and seeks to ensure that the workforce is well-equipped to meet all young musicians' needs.

The changing music education landscape

The formation of Music Education Hubs in England was a key recommendation in the Henley Review of Music Education in 2011, and the resulting National Plan for Music Education published by the Government in autumn 2011. The driving principle for their formation was that by working together strategically, organisations could achieve greater outcomes for children and young people. In addition, it was hoped that the 'patchy' provision identified in the review could be addressed by carefully identifying need and targeting resources to where they are they would be most beneficial.

As a funder of 411 music education projects across 352 organisations, Youth Music has a key role to play in the successful implementation of the National Plan for Music Education and the success of the Music Education Hub model. 2012/13 was first full year of Hub working and Youth Music's revamped funding programme and there is much to acknowledge and celebrate in that work. However, it is important that all those involved in providing music education opportunities for children and young people remain vigilant to the threats of declining youth services, diminishing cultural opportunities for young people, and stagnating funding. The National Plan for Music Education sought to ensure successful musical development and progression for all young people through organisations working together to their strengths and skills. It is vital that this remains the shared aim regardless of the locations, backgrounds, starting points, chosen genres or instruments of the young people in question.

Impact Reporting at Youth Music

Impact at Youth Music is measured on two levels. The first is the impact of funding on the opportunities, behaviours, and achievements of young people, practitioners and organisations across England. This is measured through evaluation and research relating to the specific outcomes intended for any funding awarded by Youth Music. Literally hundreds of approaches are adopted by grantholders, but each

subscribes to the overall Youth Music Outcomes Framework. The second level is the impact of Youth Music's organisational activities on the broader music education landscape and the effectiveness of the funding model to meet an ever-evolving need. Both levels are reported throughout this document and illustrate the overall impact that Youth Music has had in 2012/13.A full description of evaluation methods adopted by Youth Music and the methodology for this report is available in appendix A.

This report refers to the five intended outcomes shaping Youth Music's activities until 2016. These are:

Intended Outcome 1 – To be an effective funder of high-quality music-making for 650,000 children and young people who would not otherwise have the opportunity.

Intended Outcome 2 – To transform the lives of 50,000 children and young people in the most challenging circumstances, developing in and through high quality music-making.

Intended Outcome 3 – To support and embed high-quality music-making in areas of greatest need.

Intended Outcome 4 – To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice sharing.

Intended Outcome 5 – To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people.

Each intended outcome has a set of indicators that Youth Music uses to track progress up to the end of 2016 and are reported in the associated sections of this report. These indicators also inform Youth Music of particular activities or approaches that are not working as intended, so that year-on-year, all work is focused on achieving the positive change outlined in these intended outcomes.

The evidence supporting our impact is measured against the intended outcomes set as part of Youth Music's business planning process. In addition, we also identify and explore specific topics in-depth where reported findings in that area appear significant. These papers are presented in the final sections of this report and are based on the analysis of our most current evaluation data. We plan to continue building on this knowledge-base and share our findings on our online community, The Youth Music Network.

The papers are:

1. Healthy attitudes towards music making: Recognising, exploring and maintaining the equilibrium of wellbeing
2. 'Mother, nurse or maestro' - locating the 'expert' in early years music making
3. Up hill and down dale: The peaks and troughs of music-making in rural England
4. Defining 'Non Formal Pedagogy' through theory and practice
5. Out Of Space: Considering the effects of space and place in musical development

Intended Outcome 1

To be an effective funder of high-quality music-making for 650,000 children and young people who would not otherwise have the opportunity

The Youth Music portfolio

Building on 13 years' experience, Youth Music's funding programme has supported a wide range of organisations to provide high quality music-making to those in greatest need.

In 2012-13 Youth Music made 214 grants totalling £9,309,275. In addition, a further £1,473,617 was distributed in small 'sub-grants' by Musical Inclusion projects, to ensure that opportunities exist in their local areas for children and young people in challenging circumstances to access and progress through high-quality music-making.

At the time of writing there are 411 active grants across the UK, totalling £20,080,700 of investment. With an average participant number of 219 per project, it is estimated that there are currently around 90,000 young people making music through Youth Music funding across England. 2012-13 was the first year in Youth Music's history that all funding has been available through open access streams, and 40% of the current portfolio is made up of organisations who had not previously received Youth Music funding prior to 2011 (when the new programme was introduced). Organisations regularly report to Youth Music that children and young people's services are suffering from the effects of the recession. It is therefore a positive sign that the new funding programme at Youth Music has seen the overall number of organisations funded increase by around a third since 2010.

Youth Music projects continue to leverage match-funding from other sources. The average level of match-funding across projects in 2011/12 was 27% (£2.9million). This rose to 38% (£3.7 million) in 2012/13, which is a significant increase. Importantly, ACE and National Lottery income cannot be used as match-funding, indicating that the value of grants is made higher through income from other sources. For every £1 granted by Youth Music, partnership funding increases the investment to £1.38, extending and strengthening opportunities for young people to make music. While this increase could reflect the shift from solicited to open funding streams initiated by Youth Music (as it wasn't a requirement for some solicited projects), it may also be indicative of a greater number of partnerships and the broader distribution of resources across the portfolio.

Figure 1 - Types of organisation funded by Youth Music in 2011/12 and 2012/13

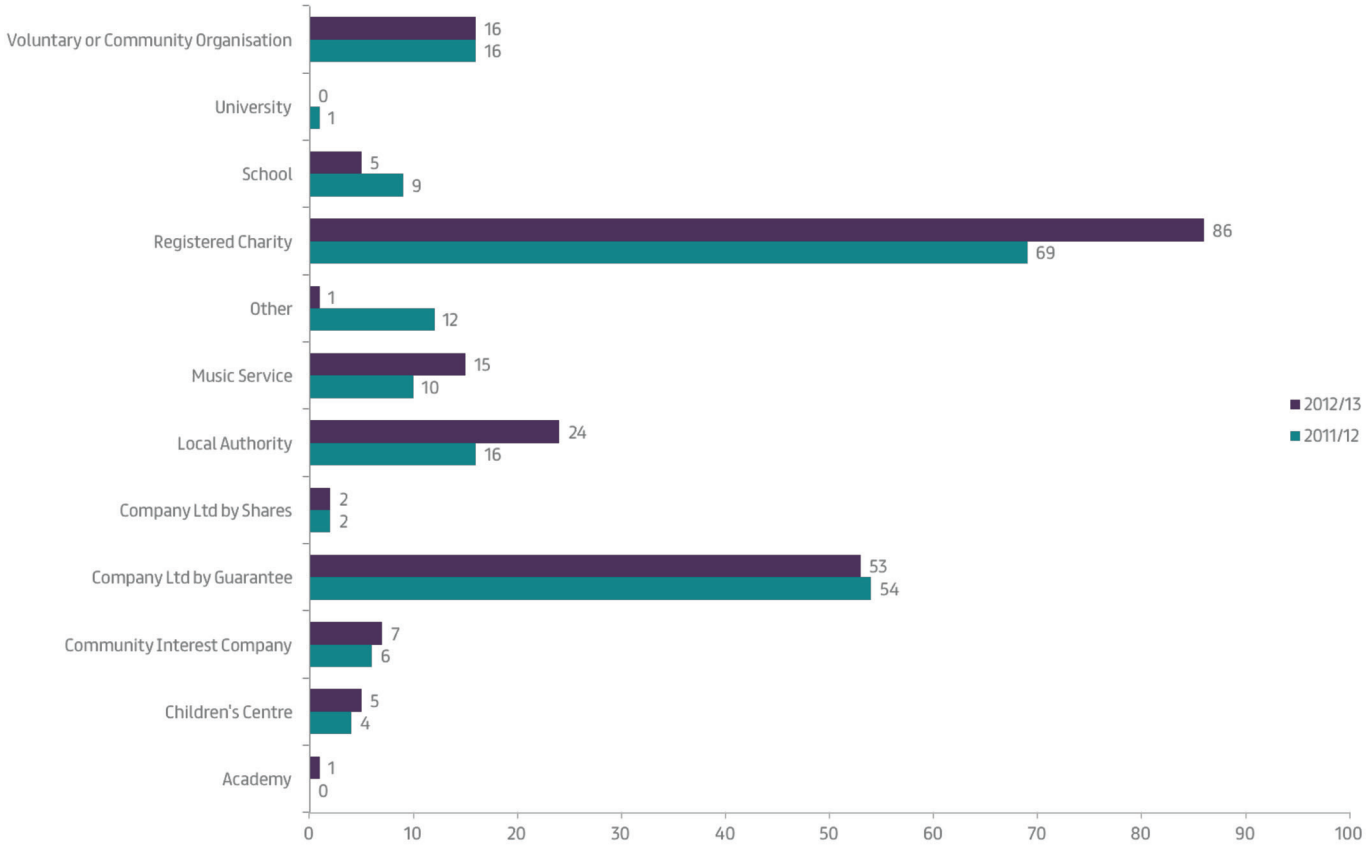
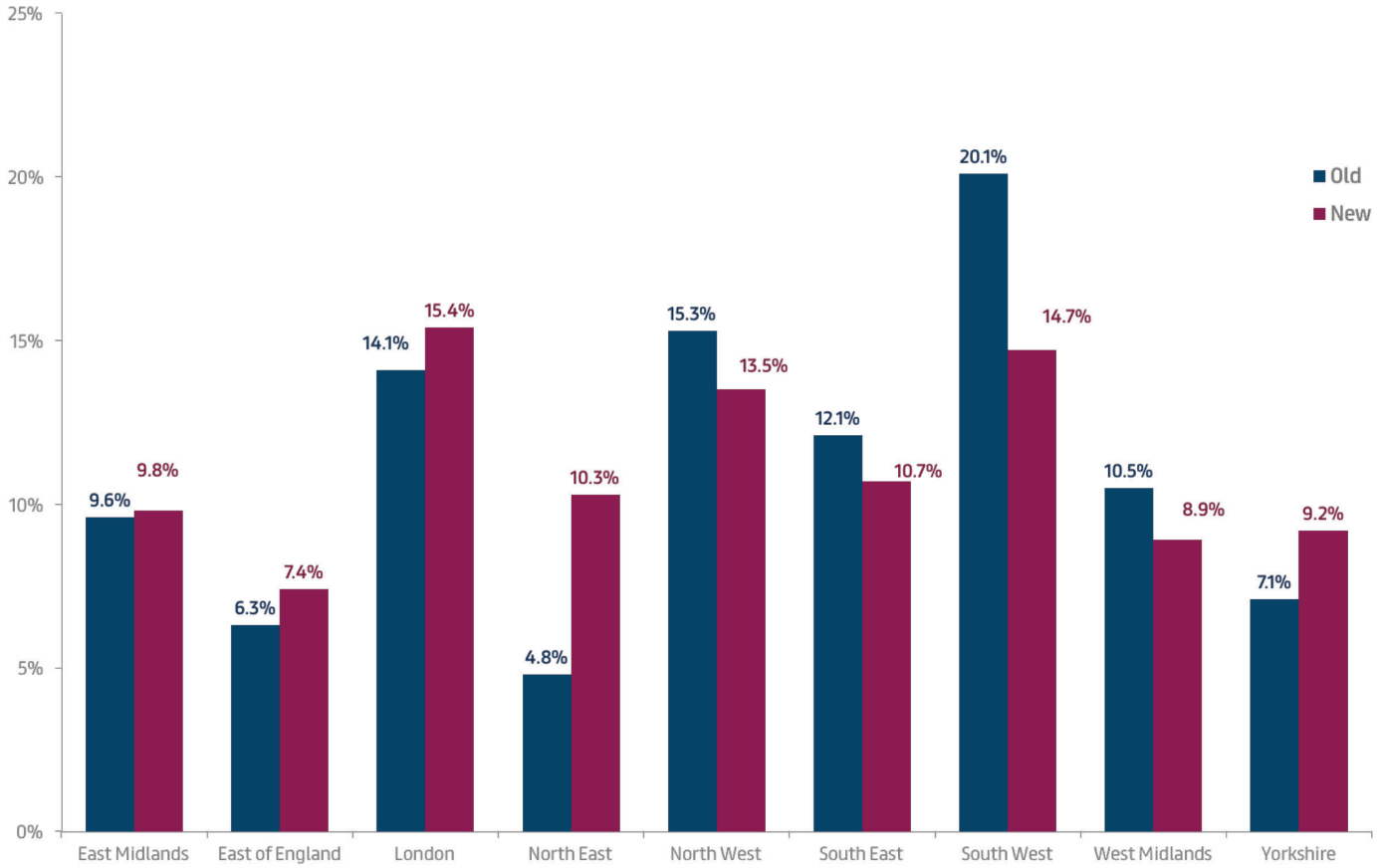


Figure 1 shows the distribution of grants allocated in 2012/13, compared to those allocated in 2011/12 by organisation type. The types of organisation funded by Youth Music have remained consistent, with the largest proportion of funding going to registered charities. There has been a slight increase in the proportion of funding going to Local Authority departments, Music Services and registered charities, this year.

The proportion of organisations which are Black, Asian or Minority Ethnic (BAME)-led (i.e. organisations which self-define as such and/or where greater than 50% of the board is from Black, Asian or Minority Ethnic backgrounds) in receipt of Youth Music funding has increased from 3% of grants awarded in 2011/12 to 7.4% of grants awarded in 2012/13. It is likely that the shift from solicited to open access funding has brought about this change.

Figure 2 - Regional distribution of grant funding, old Youth Music funding programmes and the new Youth Music funding programme (old programmes £3.6m in 2011/12, new programme £15.5m in 2012/13)



At each funding round of the new Youth Music grants programme, a calculation of current Youth Music funding levels and ACE Music Education Hub funding is offset against levels of deprivation and regional 0-18 populations, in order to establish a relative success rate for applications from across the country. This regional funding formula has been applied since the introduction of the new Youth Music programme with the first grants made in March 2012. Figure 2 indicates that funding is now more evenly allocated in the current Youth Music programme compared to the old programmes which did not include a regional distribution formula. There is now significantly higher investment in the North East and Yorkshire, and a reversal of the over-investment in the South West, to levels more in line with the needs and level of existing investment in the regions overall.

Annual Stakeholder Survey

Each year Youth Music invites applicants and grantholders to comment on the effectiveness of its organisational processes and the Youth Music funding programme. This year saw the highest response rate yet (n=117, 23% of invited respondents) and provided an opportunity for Youth Music to focus on things that were going well and areas for development.

80% of respondents to the question “how far do you agree that the Youth Music Programme as a whole supports and responds well to the music education sector?” either agreed (57%) or strongly agreed (23%). Each of Youth Music’s funding modules has set outcomes that the projects must work towards.

88.2% of respondents agreed or strongly agreed that "the outcomes that Youth Music specified for the module I applied for are relevant to the target group of my work."

An area identified for development was the amount of time it takes grantholders to prepare their applications, relative to the amount of funding applied for. Applicants and grantholders also indicated that they were not always clear why their application had been turned down based on the feedback provided. Using feedback from stakeholders Youth Music continues to review its application and grant making processes to ensure they are robust, yet equitable and as light touch as possible. Full information from the stakeholder survey can be accessed on the Youth Music Network [1].

Children, Young People, Practitioners and Session Outputs

In order to report accurate data and identify trends, Youth Music reports output statistics from projects ending in each financial year. In 2012/13 there were 155 final reports received by Youth Music, of which 141 were projects directly working with children and young people (the other 14 were focused on practitioner development).

Within projects ending in 2012/13 there were 16,963 sessions (an average of 118 per project, with326 Youth Music funded sessions taking place every week). There were 2,249 new musical compositions created and 2,034 performances.

In the 141 learning and participation projects closing in 2012/13 there were 74,277 participants. This includes 22,890 participants talking part in Music for Youth provision. The breakdown of gender, age and ethnicity of participants can be seen in figures 3-5.

Figure 3 - Proportion of male and female participants in 2012/13 (n=52,805)

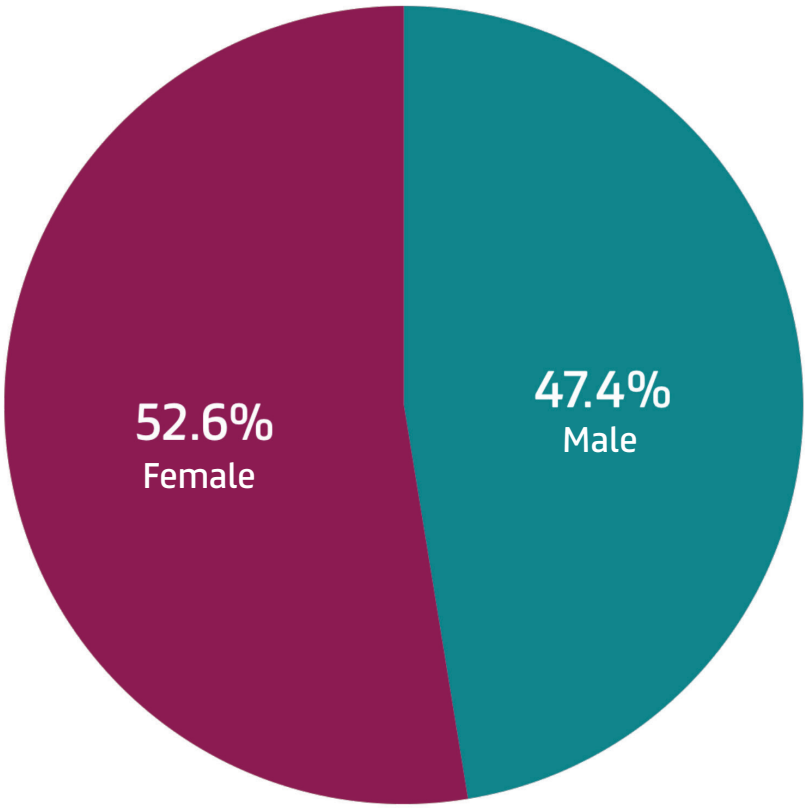
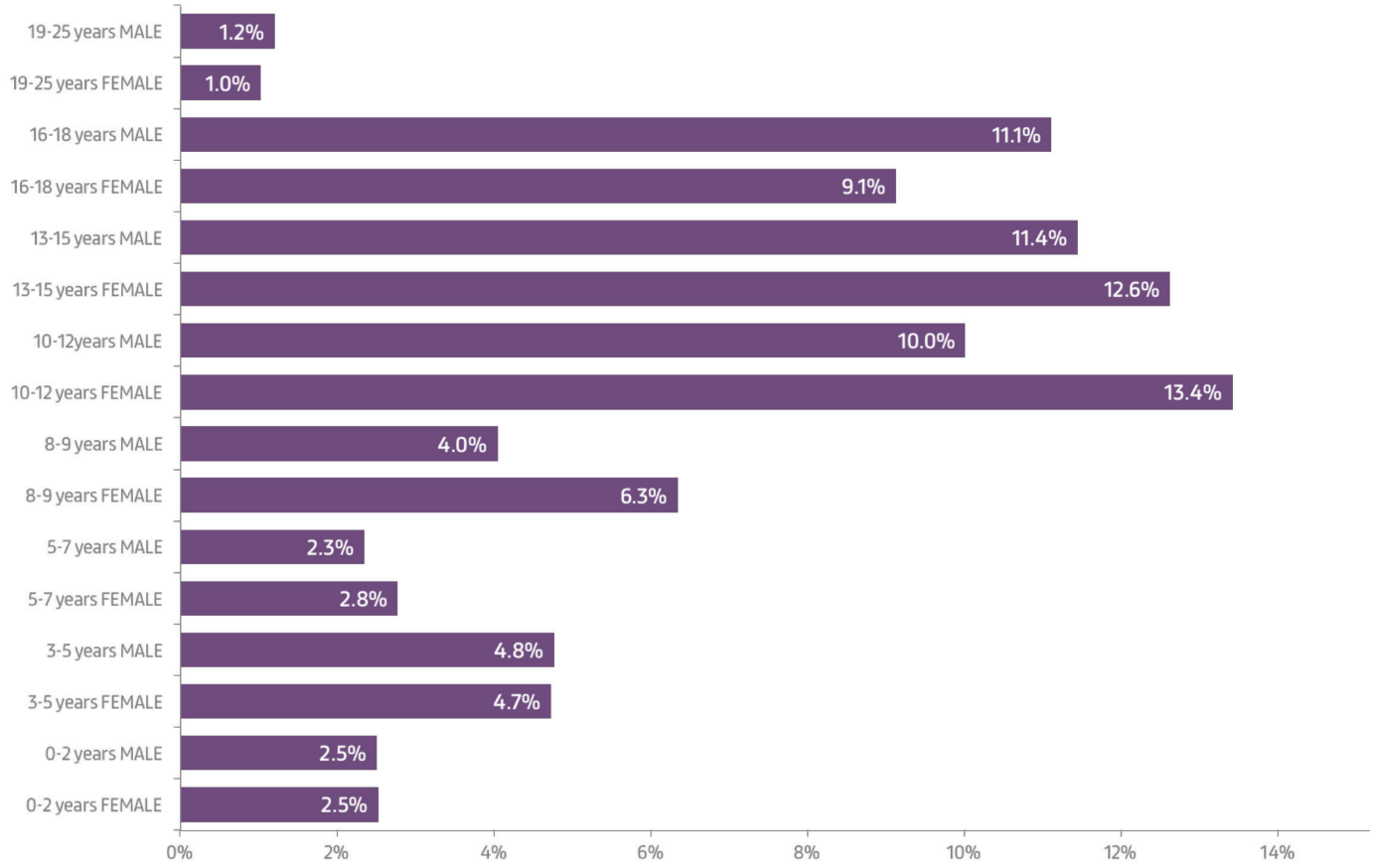


Figure 4 - Age and gender distribution of participants across Youth Music funded projects 2012/13 (n=52,805)



Figures 3 and 4 indicate that slightly more females than males are participating in Youth Music funded projects; however this is not significantly different from previous years or the overall population proportions. The largest age groups that funded projects worked with were 13-15 year olds (23.6%), followed by 10-12 year olds (23.4%), and 16-18 year olds (20.2%). 14.5% of Youth Music participants were in their early years (aged 0-5).These figures are consistent with the participant figures reported in previous years.

Figure 5 - Ethnicity and gender of Youth Music project participants 2012/13 (n=32,637)

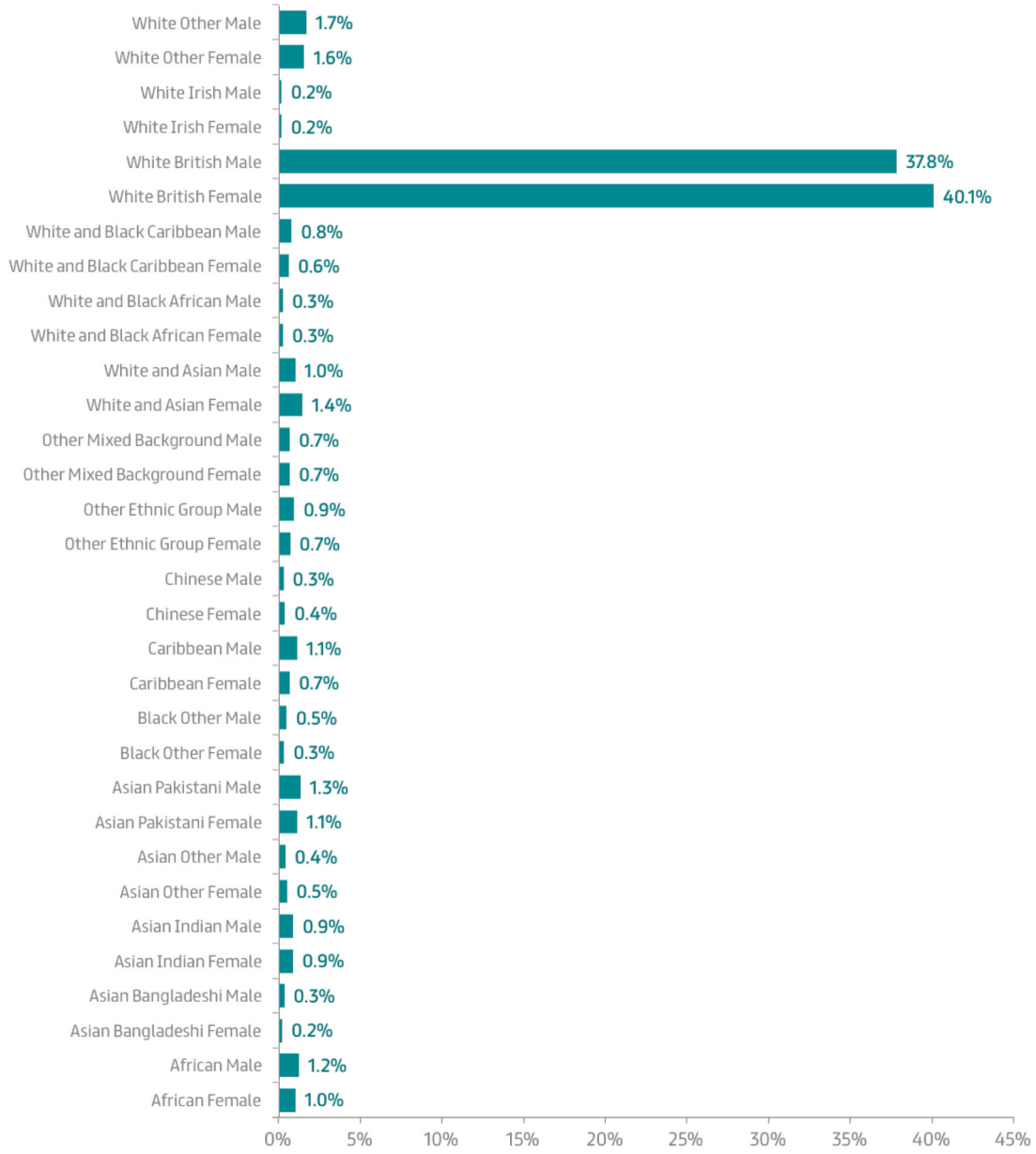


Figure 5 shows the ethnicity of project participants and indicates that 77.9% of participants were White British. The largest proportions of non-white British participants were White Other (3.3%), Asian Pakistani (2.4%) and White and Asian mixed ethnicity participants (2.4%). These figures are largely consistent with previous years although there has been a slight increase in non-white British participants (22%) compared with 2011/12 (19%). There are no clear gender biases in participation from different ethnic groups, and the representation of non-white British groups in Youth Music funded projects is higher (22.1%) than the national average of 0-19 year olds (17.5%) [2].

Across Youth Music projects 1,615 young people were supported into employment or training as a result of their involvement (4% of all core participants [3] aged 5+), 9.6% (n=5,178) of participants were

signposted to other cultural activity and 20.5% were signposted to other music-making activities as a result of their involvement in projects. 48.9% of participants were taking part in music-making activity that they had not done before. These proportions are largely consistent with previous years, although there has been a drop in the proportion of young people being signposted to cultural activities (from 16% in 2011/12) and the proportion of young people being signposted to employment, education or training (from 8% of 2011/12 project participants). This could be representative of the decline of cultural and educational opportunities available to young people as services have reduced or disappeared. It could also be indicative of projects focusing their attention on other outcomes for the participants (this is considered further below).

31 of 141 (22%) learning and participation projects offered the Arts Award and within these projects 16.5% (n= 337) of participants achieved at least a Bronze level award (a 6% increase from 2011/12). A further 19% of participants gained qualifications across Youth Music funded projects where they were offered, including music-focused ASDAN, National Open College Network, AQA, ABRSM and BTEC qualifications. This is a significant increase on 2011/12, where 10% of participants achieved a qualification other than Arts Award where it was offered.

Table 1 - Delivery partners and practitioner/workforce outputs 2012/13 and 2011/12

	2012/13 (total n=155)		2011/12 (total n=126)		Trend
	Sum	Mean	Sum	Mean	
No of delivery partners	672	5.17	120	1.24	Significant increase
No of music leaders	916	6.79	1046	9.69	Significant decrease
No of music leaders receiving CPD	661	4.9	853	7.97	Significant decrease
No of trainees	493	3.71	293	2.71	Significant increase
No of trainees receiving CPD	308	2.33	251	2.37	Decrease
Number of volunteers	1036	7.73	656	6.56	Increase
No of volunteers with CPD	517	3.86	257	2.62	Significant increase

Table 1 indicates a mixed picture in terms of the workforce on projects funded by Youth Music. There has been a dramatic rise in the total number and mean number of delivery partners (i.e. organisations), although this is also likely inflated through more consistent and accurate data being reported in 2012/13. This is, however, concurrent with the rise in match-funding reported above.

Overall there has been a decrease in the number of music leaders being employed on projects and a significant decrease in the proportion receiving Continuing Professional Development (CPD): 82% in 2011/12 to 72% in 2012/13. This could be related to the cessation of the MusicLeader programme in the first half of 2012.

There has been an increase in the number of trainees (an average of 3 per project in 2011/12 to 4 per project in 2012/13), and volunteers (an average of 7 per project in 11/12 and 8 per project in 12/13). Assuming each volunteer provided at least three hours of volunteer time, Youth Music projects have benefited from around 130 days of extra labour and around £15,384 in donated hours (using £4.95 as an average minimum wage rate). Both groups have benefited from CPD, although a lower proportion of them have received it, with 50% of volunteers and 62% of trainees being provided with CPD in 2012/13, compared with 39% and 86% respectively in 2011/12. This may indicate a shift from the more secure employment of music leaders within projects towards a less experienced and voluntary workforce.

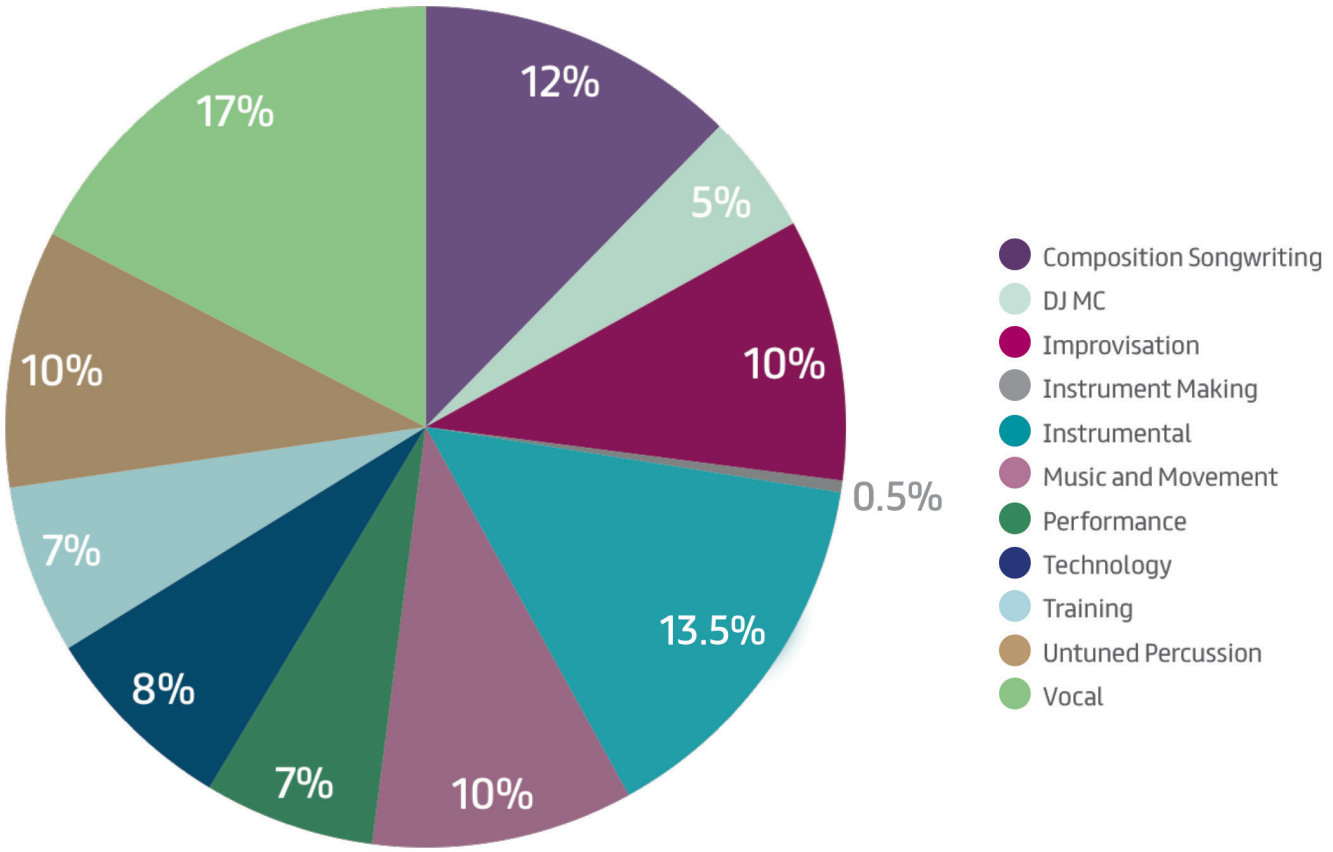
Genre and session type

Table 2 - Genre distribution (2012/13), % of projects using genre

Classical 23%	Contemporary classical	31%
	Musical Theatre	26%
	Opera	12%
	Western classical	23%
Culturally diverse 19%	African	40%
	Caribbean	19%
	East Asian	6%
	Indian classical	11%
	Other Asian	12%
	Reggae	28%
	South American	16%
Traditional and roots 25%	Country	13%
	Folk	42%
	Gospel	18%
	Jazz and blues	39%
	Roots	12%
Urban, pop and rock 36%	Asian popular	11%
	Beatboxing	32%
	Dance/electronic	46%
	Garage	19%
	Grime	30%
	Hip-hop	48%
	Indie/grunge	29%
	Pop and rock	65%
	Rap/MC	50%
	R'n'B	30%

Table 2 shows that Youth Music funded projects continue to offer music-making across a very wide variety of genres with 23% of projects offering opportunities to make classical music, 19% using culturally diverse genres, 25% with raditional and roots music, and 36% of projects offering opportunities in urban, popular and rock genres. Within the more specific definitions, pop and rock is the most common genre offered (65% of projects), followed by rap/MC (50%) and hip-hop (48%). The least common genres are East Asian (6%), Asian popular (11%) and Indian classical (11%). These proportions are broadly similar to those observed in previous years and indicate a prevalence of contemporary and popular styles across Youth Music funded projects.

Figure 6 - Session Type 2012/13 (total sessions n=16,963 – including multiple counting in pie chart)

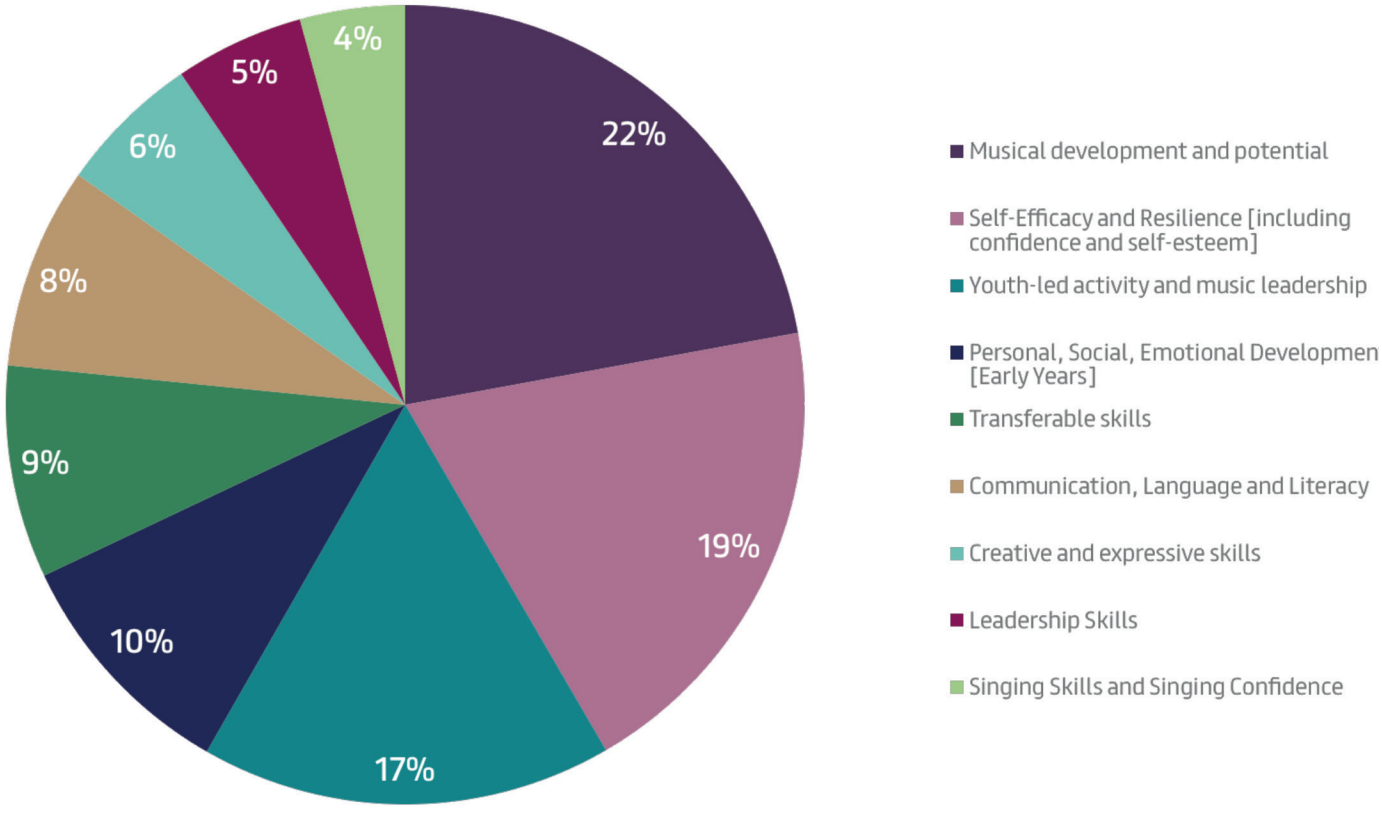


The types of sessions provided by Youth Music funded projects (figure 6) have remained largely consistent compared to previous years with the largest proportions being vocal, instrumental, and composition or songwriting sessions. Other session types reported by a number of grantholders were recording sessions and using video and film in music-making.

Table 3 - Prevalence of participant outcomes reported by reports (n=instances reported in 144 reports)

Musical development and potential	203
Self-efficacy and resilience [including confidence and self-esteem]	179
Youth-led activity and music leadership	153
Personal, social and emotional development [Early Years]	89
Transferrable skills	79
Communication, language and literacy	75
Creative and expressive skills	53
Leadership skills	48
Singing skills and singing confidence	39

Figure 7 - Visual representation of prevalence of participant outcomes



Musical development (32% of all outcomes)

22% of all reported outcomes related to musical progression and development, 6% of all outcomes related to creative and expressive skills, and 4% of outcomes related to singing skills specifically

The musical skills reported by Youth Music funded projects range from instrumental and vocal skills, to improvements in rhythm, pitch, composition, and other technical aspects of music-making. There are also a number of broader developments reported by projects that seem particularly to support musical development. A key finding reported by projects is an increase in musical confidence alongside growing motivation to participate and develop. This is most often represented as a 'light-switch' moment for individuals or groups where they realise they can do music and do it well:

> *It was difficult to engage with one young man – he did not join in and yet appeared to be content just being 'around' the others. At the final session he walked up to the drums, picked up the sticks and played for over 40 minutes – he had obviously been observing during previous weeks and, when he felt sufficiently confident and comfortable, made the drum kit his own. The tutors comment that it was 'absolutely fantastic'. (2415)*

> *In response to the question 'I am pleased with my current level of musical ability', most participants positively responded before the October course. The handful who disagreed or were ambivalent about this before the October course all improved their self-rating by the end of the course and this is potentially linked to confidence. Also from the pre- and post-course ratings questions, it is interesting to note that most young people agreed with the statement that they enjoyed playing folk music; by the end of the course, all agreed. (3220)*

> *76% of participants completed questionnaires regarding their progress during the project. The results demonstrated a clear increase in the participants developing new skills and a better understanding of jazz's black musical heritage. 82% stated that their confidence in playing had increased during the project and, of these, 81% felt their confidence had increased a lot. Furthermore, 89% of participants stated they had learned new musical skills not provided by their school or Music Service and, of these, 68% felt they had learned many new musical skills. Additionally 87% of participants felt they had increased their knowledge of jazz and its history, with only 13% saying they felt they hadn't learnt very much about this subject. (2697)*

In addition to reported increases in confidence, another common indicator of musical development and progress was the shift into peer-supported learning and increased participation. Many projects reported that young people began to teach and train other less-confident players and show self-determination in putting themselves forward for additional learning opportunities, increases in attendance and growing interest in additional responsibility:

> *"The youth have inspired me the most. At the beginning they were all shy, if you go into that studio today, we can't see shy in the room. Seeing them mature like that, and musically – there is a fire in them now, jumping around and smiling, they are proud of what they are achieving, and I am proud of that because in my development I helped plant the seed, I helped put that fire there. When I see them perform in D:Session, I am so proud, everyone can see how far we have all come." Music trainee*

> *[Organisation] director speaks about the legacy he sees this project has had for the centre and for young people: "Youth Music has completely changed the young people who attend [centre],*

especially their attitude and views towards music. The music trainees enjoyed the experience. They particularly benefited from developing their technical skills not just in music production, lyrics and the business aspects of music but also learning to teach other young people. This experience has been life-changing for some of the young people. The process built their confidence to an extent that they were able to explore music as a career." (2442)

A very commonly reported change was the broadening of musical horizons, both as a motivational factor and as a way of young people developing their repertoire and skills. This happens across all genres of music-making, and is testament to the skills of the workforce and their abilities to support young people across different styles of music and instruments. Quite often, young people's existing musical identities were used as a 'hook' to engage them in music-making, this was often the starting point for 'musical journeys' that saw the young people making and learning to make music across a huge variety of styles and genres. This was reported to improve-young people's knowledge, skills and ability to use a range of forms and influences in their own music-making.

A huge selling point to the young people involved - who were not necessarily drumming enthusiasts – was that the music development element was so broad. This meant that young people interested in 'their' music, being urban,underground music, could be neatly mapped and joined with a musical instrument of which they were being taught to play. Participants expressed a feeling of liberation at being able to produce, perform and dance to their own music. (2563)

Young people have been encouraged to explore different genres – which has not been without its challenges, due to participants being keen to immerse themselves only in the musical form and style that they are familiar with. However, there has been a gradual and emerging understanding about the benefits of rehearsing with peers in different genres; one of these 'coming togethers' saw a successful fusion of reggae and folk, which led to the formation of a new band. (2734)

An element of musical development that is commonly reported across Youth Music projects is how learning is jointly owned by the facilitator and the young people. Often, the young people's musical experiences and identities provide the starting point for further, tailored, provision. Importantly, the learning is co-constructed by the participant and the educator (rather than determined in advance), creating an exchange of musically motivated ideas, leading to musical progression:

Using a wide variety of instruments and a multi-arts approach allowed a greater number of children to access music freely and follow their own musical interests. Using performance provocations at the beginning of each session provided a reflective framework. Children were able to observe their own musical explorations being performed back to them and extended. This in turn allowed children to extend their musical explorations over a sustained period of time... Our approach of presenting a musical idea to the children through a short 5 – 10 minute provocation, followed by a free exploration of the instruments and equipment, allowed the children to access music from their own personal interest and 'practice' the skills that they were motivated to learn. Thus we were able to observe and scaffold the children's development, for example, playing or clapping a rhythm, improvising their own songs, singing songs and adapting songs already learnt, developing the use of dynamics etc. (3113)

Another aspect of musical development strongly reported by projects was the way in which professional recording and performance opportunities increased young people's commitment to projects, as well as inspiring them to improve and continue with their music-making (this is discussed further in Impact

Paper 5 at the end of this report):

> *We have noticed bands and musicians being directly inspired by engaging with new music. Being made aware of music created by their peers, our artists are particularly keen to push themselves to keep improving their work. In particular, one artist who previously only related to heavy metal music now shows a marked respect for artists who perform reggae, hip-hop, and other genres... Many musicians who have performed with [organisation] as part of this project have also gone on to produce music, perform and record albums independently; whilst also continuing to attend band practices with [organisation]. In 2012 the 'Stay up Late' Charity released the music compilation 'Wild Things, Sounds of the Disabled Underground vol. 3'. This is a compilation of music made by artists from every continent in the world. Of the 43 tracks on the album, 11 were recorded by artists directly involved in this music project. (2455)*

> *An example of successful progression is a young person who was initially concentrating on developing their bass guitar playing has become a prolific singer songwriter and regularly plays gigs around Bristol's youth centres. At the time of writing this report, they have written more than 50 songs (both with the support of tutors and independently). Another example is a young person who has become very proficient in songwriting using Pro Logic and has recently acquired some recording equipment to be able to develop this skill from their bedroom studio. (2734)*

Alongside musical experiences more prevalent in the type of non-formal music education provision primarily funded by Youth Music, more formal opportunities were also provided to young people. These included further instrumental tuition, accreditation, and signposting to further and higher education opportunities. Projects generally reported that accreditation can act as a motivational factor to young people, but that it is important to retain the creativity fostered in non-formal music education. The growing rate of Arts Award achievements across projects indicates that this may provide a flexible accreditation for some:

> *Seven young people have enrolled at college for music courses directly as a result of the project; however a large number of active beneficiaries expressed an interest in identifying similar projects in the future. Five young people have since taken on extra instrument tuition privately and two have resurrected their pre-existing interest in their instruments and have expressed an interest in learning another. One youth trainee has been accepted onto a music degree course at UCLAN. (2532)*

> *Our project delivered high quality Arts Awards based provision that allowed our young people to learn a variety of music making activities ranging from song writing, instrumentation through to recording their final pieces. We looked in depth at music theory, how to construct different chord patterns and how to use both major and minor keys. This acted as the bass line to develop other skills such as constructing rhythms, melodies and lyrical content. To effectively evidence their Bronze Arts Award the participants logged all of their progress in rehearsal development journals and used this as a reference when planning out their own progression routes... We initially found delivering the Arts Awards with the deaf group really challenging and negotiated with our Youth Music contact the delivery of AQA in its place, an accreditation we were more familiar with. At the beginning of this project we were fairly new to the Arts Awards, this being our first project that we delivered the award on a large scale. We have since been on several Arts Awards training sessions, and due to this training we have found a really effective way of delivering this creative award. We have also committed considerable resources to the development of our Arts Awards delivery, something that*

has recently paid dividends as we have been contacted by the [Bridge Organisation], as they are really impressed with our Arts Awards delivery. Also the Arts Awards verifier that assessed our Youth Music portfolios commented that our work was amongst the highest standard in the county. (3033)

The development of creative and expressive abilities is often reported as being at the core of successful projects. This is mostly through the development of composition and songwriting skills where young people are encouraged to explore issues and ideas that may not be as comfortably expressed through conversation. Many projects highlighted this effect as being particularly suited to music-making, as the musical form and the narrative devices offered through lyric-writing create alternative modes of expression:

It is also true to say that some pupils taking part in the project, who were not known for doing homework, sometimes turned up to these sessions with lyrics of their own that they had written in their own time. In smaller groups they felt comfortable enough to bring their own expressive ideas in writing although they knew that the level of their literacy was below average. (2542)

Reflective practice and self-expression are part of our ethos at [organisation]. We have worked hard over a number of years to build this into part of a culture so much so that it is second nature to our staff, music leaders and young people across the board. This year so far we have seen some great examples of young people using music as a vehicle of reflection and self-expression. We have seen this across the board in our provision, however some specific groups we have worked with, for example Looked After children and young people, and young offenders, have used many opportunities to express thoughts and feelings and reflect on their lives and actions. Through songwriting and the music making process in general we are giving some of the most vulnerable children and young people a voice to express thoughts and feelings. Many parents/carers and partner organisations have commented on the significance of this and how positive it is to see their children and young people looking at their own behaviour. The environment we create enables us to empathise with the young people and look objectively at their lives and actions. (3587)

These extracts similarly show how musical development cannot be detached from personal and social development. Indeed, the reported evidence shows how through the building of musical confidence, skills and abilities, broader personal and social development occurs. This is explored further in the following section.

Personal and social development (37% of all outcomes)

19% of reported outcomes related to self-efficacy and resilience (including confidence and self-esteem), 8% of reported outcomes related to communication, language and literacy, 10% of reported outcomes related to personal, social and emotional development specifically for early years children.

One of the biggest changes projects observed in participants was an increase in self-efficacy (i.e. the extent to which people believe they can achieve tasks and goals). While many social interventions with young people report increases in confidence and self-esteem, Youth Music projects more commonly described how the process of learning to make music provided a way for young people to commit to a project and learn skills that led to task completion – resulting in a more positive self and social identity and linked to more positive behaviour:

> *In the long term J has really developed as a person and creatively is so much better than when he started. He is now aware of his behaviour and controls and contains himself very well when he knows he has to and has moved onto various other workshops and projects within [organisation]. This has all led to him engaging in performances, learning to control his behaviour and I think most importantly a new found confidence and self-belief and what he is capable of achieving. He is more aware of the impact of his behaviour and comments on other people in the workshop so I assume maybe in life too and has put this into practice, which is building brilliant friendships for him and is a massive personal development. He is also seems happier in general and even when he is struggling in other aspects like school or at home he always comes in to our workshops and leaves feeling positive and happy. His mum has said he enjoys [organisation] so much and it has helped him find himself as a person, which has been a brilliant long-term achievement. (3587)*

> *Some of the transferrable skills have been about working as a team, practicing hard to get something right and being able to present an idea. L developed a great deal of confidence taking part in the [project]. He has a severe stutter and Cerebral Palsy and did not think any employer would be interested in him. The work he did with Chris transformed how he felt about himself. Because he was able to record his lyrics a little bit at a time and then run the song together he could hear himself expressing views without the stutter. He has recently taken a placement as a support worker and is looking for paid work – something he did not previously have the confidence to do. He has gone from strength to strength and is a real success story. (2603)*

Resilience represents the range of abilities and devices that young people have at their disposal to deal and cope with stresses and challenges. Through learning positive coping mechanisms (as opposed to psychological distress, aggression or frustration) young people are better able to deal with challenging situations. Music-making is often reported to develop empathy, understanding, acceptance and alternative modes of expression, which combine to increase young people's resilience (this is discussed further in Impact Paper 1 at the end of this report):

> *The music-making became the real focus for the students once we had gained their acceptance by showing that we could relate and empathise with each student, gaining trust and forming strong relationships. This in turn helped the students express their emotions and thoughts more confidently as a group and as individuals. As a result of this, students gained self-confidence throughout the project. As confidence improved as the sessions continued, students were encouraged to have more input with the course and they were able to steer the programme towards its conclusion. Teaching staff were in most cases amazed at how these students could get up onstage and perform*

their own songs to an invited audience. The group songs proved that the students had empathy with certain situations i.e. Chilean Miners Song, Street Life at night in [location], homelessness, bereavement and friendship. Where possible students were also encouraged to perform their songs and use their own instrumental skills as part of this performance. (2542)

Again, the inclusive and supportive atmosphere of the group has allowed for this. The creative ideas and input of each member have been treated with equal worth, which has allowed the young people to increase in confidence in their ability to contribute through their musical ideas. They have led activities, including taking turns to lead musically; three members who don't or can't speak were able to lead through music by the project end. For some, leading part of a session has been work towards an Arts Award.

The second half of the project particularly has been built on an ethos of encouraging young people towards independence, especially in performance situations. In our last performance 2 of 3 music leaders were not even present on the stage, which is representative both of our belief in the young people's skills and confidence, and their own confidence in themselves. (2795)

One particular example of how music-making and learning can lead to increases in resilience comes from a project working with children and young people in a children's hospital. While it could be argued that these young people have a particular need to be able to cope with stressful and challenging situations due to the fact that they are in an alien environment and sometimes experiencing pain or discomfort, it is the same function of music-making that is being applied and achieved in the more diverse contexts described above:

Improvements to the psycho-social wellbeing of the children were documented by the evaluators, drawing on interview data with staff and participants, written feedback and drawings from the children. Improvements included; … increasing resilience during procedures, alleviating boredom, reducing anxiety, increasing engagement, restoring levels of trust, developing communication and expressivity, providing relaxation, generating a sense of achievement, distraction, choice, agency, alleviating separation anxiety (including that of parents), easing transitions between care services, stimulating and providing motivation for movement… Through shared music-making, the quality of relationships between children, families and staff was seen to improve, allowing them to see each other in a different light and engage with each other as equals rather than as 'patients', 'primary carers' or 'staff.' (2880)

Other outcomes reported by projects that are particularly fostered through music-making but have clear benefits beyond it include improvements in literacy and communication. The development of 'emotional literacy' as a result of participation in non-formal music has been discussed more fully elsewhere[4]. However, many projects reported that the learning styles they adopted improved the abilities of children and young people to communicate with each other and with project staff, in ways they may have otherwise found difficult. As discussed above, music-making allows people to explore and express issues they may not wish to, or indeed, be able to, through more traditional means. Projects also reported additional improvements in communication beyond the immediate session or musical interaction:

This was especially successful as EAL [English as an Additional Language] children were singing songs and using the new words in sentences. This was especially apparent with a particular child who had not been speaking in class. He started singing with the puppet after a few sessions.

Children who did not normally speak and who were not confident were getting more involved as the weeks went on and their confidence was improving dramatically. Children that work with the speech and language therapist especially improved the therapist said she had definitely seen a dramatic improvement with some of the children in her sessions. The trainee took some of the skills and songs back to class and worked with small groups for attention and listening they had turns doing the musical activities she said this has especially helped the children with listening skills and turn taking. (2953)

We worked with the [organisation] to identify ways in which we could help the children voice their views about the music-making sessions that they were receiving. [Organisation] has worked with a wide range of children, including those with profound disabilities, to promote and enable their voices in decision-making processes… The methods we employed to find out children's views were very simple. For example, at the end of the session we would pose a single question to the children such as 'How much did you like……making up a song?' and asked the children to reach down low if they did not like the activity or to reach up high if they had enjoyed the experience. The children would be given the opportunity to answer some of the questions as a group and some on an individual basis. When working as a group children gained confidence in the process from one another but the answers were not always reliable as sometimes they copied other children around them. However some children were too shy to answer questions on their own so working in a group was a way of enabling them to get used to the feedback process. (3018)

There has been a noticeable increase in children's confidence and this has been observed in workshops, performances and in general connecting and communicating. This has been demonstrated through children working collaboratively, negotiating their programmes with delivery team and each other. We have experienced the children grow from being quite shy in public arenas to entering new environments without hesitation. Children's contribution to the delivery programme has grown with their confidence they are more willing to express their feeling, creative ideas and ask questions which they would previously held back. (3153)

Early years organisations in particular have reported how projects funded by Youth Music have led to non-musical outcomes for participants, particularly personal, social and emotional development (PSED). Many practitioners and project managers report how things like call and response, turn-taking and exploring new sounds and instruments can lead to these wider outcomes for young children:

Some of the settings on the project have even used the music sessions explicitly to aid transition with reception and year one children being allowed to walk around to the nursery and join in. When this happened Early Years workers notices increased acceleration and improvement in the levels of engagement, listening, attainment and joining in for the younger children that from previous weeks when the young children had only each other. Initially more shy, they soon opened up and showed greater tenacity and a willingness to try and succeed at repeating more complicated rhythm patterns, making up melodies, singing and joining in, participating in answering questions, coming up with creative ideas the list goes on. (2611)

They were amazed at the children's concentration levels compared with the setting's usual benchmark of a child's age plus one minute as their maximum concentration time. The Music of Dreams sessions lasted for 30 minutes, with children showing excellent concentration and focus for the majority of the sessions. Due to this discovery the new practitioners incorporated music into

existing subjects such as French. All practitioners said that giving sung instruction and introducing listening games had dramatically increased concentration levels as a whole. (3102)

School data has showed children attending [project] and other children centre services on average scored 119.6 in PSED, CLL [communication, language and literacy] & physical compared to those who did not attend who averaged 78.8. (2435)

This latter statement is difficult to corroborate without further detail of the content of the music sessions, or indeed information on which other services the children were attending. However, taken alongside the high number of reports of positive PSED with early years children, it would be prescient for future evaluations to track scores according to service attendance in a more thorough way to corroborate these claims.

Transferrable and practical skills (30%)

17% of reported outcomes related to improvements in youth-led activity and music leadership skills, 5% of outcomes related to general leadership skills, 8% related to other transferrable skills.

As discussed further in the impact papers in this report (in particular Impact Paper 4 and Impact Paper 5), many projects funded by Youth Music focus on the development of youth-centred practice, where young people indicate the learning outcomes they would like to achieve and negotiate how best to achieve them. A natural extension of this type of practice is the development of leadership, where young people are given more responsibilities for their own and other's learning journeys. Reported evidence suggests that this not only leads to increased musical skills, but also leadership skills that can be applied to other areas of their lives. An interview with a young participant who became a trainee illustrates how these skills are developed:

I've got a great sense of self-achievement – a better understanding of myself. I think I've slowed down a lot – in that I can think more about what should be done, rather than just rushing at it… I can work from the young peoples' point of view, as evidenced by working with J. with his DJ-ing, and D. with his beat matching. I know the kinds of music they're into, so I can work alongside them, making suggestions that complement what they want to do, rather than trying to take them along a route that I'd thought of… I can step back, see the bigger picture and contextualise what the young people are doing and where they're coming from. I feel I've matured as a music tutor – I'm more confident in working with the young people… I've acquired loads of skills, and I think I'm more approachable now. I've also received loads of encouragement, which has helped my confidence… There have been some magic moments, for example when I started to follow a young person playing on the djembe and then we started to jam together and you could see that he really enjoyed it and moved up a notch. I love doing this work and moments like that make it really special. (2415)

Giving the trainees the opportunity to share their skills with the younger age group, was one of the best things we did with the project at [organisation]. As music has now gained a wider audience across the age groups than ever before. It's not all rosy as developing the music trainee's attitude to work and learning was a lot more challenging for the staff team. However, that is what we do best at [organisation], challenging young people to have the right attitude to learning or progress in what they enjoy doing, no matter how small that change in attitude or progression is. (2442)

Some projects also described how creating a youth-leadership element to their project also provided

an opportunity for young people to be central to the evaluation of the project and have their voice very explicitly heard in the process.

> *All the volunteers, and young people and trainees said that they learnt how to structure projects and individual workshops; how to identify and recognise issues (good and bad) of the participants in the group and how best to deal with them; the benefits of working in break-out groups to get specific things right, lots of ideas for workshop content – games, activities and resources to find them, also how to develop ideas into activities. That it's OK , as a leader to 'get in amongst it – or to look daft' with the kids and to make (sometimes deliberate) mistakes, to put others minds at rest; to be less inhibited in demonstrating what to do, to adapt the activities to the kids abilities and interests. .. They said they learnt a lot from our consultation sessions and games about how to get children to give us their own ideas without being shy. (2833)*

Many projects reported that instigating meaningful leadership roles in projects was challenging and that young people did not always commit in the way they intended. Similarly, it was reported by a number of projects that it was important to clarify the role of the young leader as being primarily musical, providing broader project support, or a combination of both. For many young people this is their first opportunity at taking on extra responsibility, and while there are clearly positive benefits where this is done successfully, if not supported properly it could be damaging for the project or the young person involved.

Other transferrable skills reported by projects referred mostly to professional experience (i.e. working with technicians, sound engineers and stage management staff at performances), or IT skills. Practical skills beyond music were explicitly noted by project managers and participants themselves, and the additional potential value these skills can bring about for young people should not be underestimated (over and above the musical development and broader personal and social development discussed above).

> *By engaging the young people in computer based music production, we were able to develop what, little, if any, computer skills they had, therefore, another feather in their cap when interviewing for jobs. Whilst certain members of the project were computer savvy, many struggled. However, by the end of the project they had all used Photoshop & Illustrator, to produce artwork, Final Cut Pro to help edit their videos and Logic Pro for their recording, all of which are industry grade software and would show an employer not only a creative skill but also the dedication and focus needed to use software of this type. By skilling up our young people we believe their employment chances are greater and therefore they have more chance of economic stability. (2532)*

> *At our Main Event in 2011 and 2012, more than 90 young people have been given the opportunity to perform in a professional gig. This provided performers with the experience of working alongside professional stage managers and sound and lighting engineers, each of whom mentored teams of young technicians in their respective areas. For example, in 2012, four young people worked alongside an experienced sound engineer over two x 8hr performance days. Six young people coordinated the event lighting, six young people undertook stage management and band liaison roles and more than ten young people volunteered as runners, marketing support and ticketing coordinators. (2734)*

> *We provided up-to-date software whereby enabling young people to get experience of using industry standard software. This would also be something that would be of significant value when added to their CVs or applications to employers or further education institutions. Our partnership*

working with [location] Academy has allowed us to mirror the national curriculum by providing music technology provision complying with the BTEC Level 2 specification with young people who were on the verge of being excluded from school, have been excluded previously or those not predicted to get the 5 A-C grades at GCSE level. (2885)*

[1] *http://network.youthmusic.org.uk/resources/research/youth-music-stakeholder-survey-2013*

[2] *Office of National Statistics http://www.ons.gov.uk*

[3] *Not including NYMO participants*

[4] *Dickens and Lonie (2012) Rap, rhythm and recognition: Lyrical practices and the politics of voice on a community music project for young people experiencing challenging circumstances, Emotion, Space and Society http://www.sciencedirect.com/science/article/pii/S1755458612000989*

Intended Outcome 2

To transform the lives of 50,000 children and young people in the most challenging circumstances, developing in and through high quality music-making

57% of participants [5] (n=27,806) were recorded as experiencing challenging circumstances. Children and young people in challenging circumstances are defined by Youth Music as those who are often marginalised by society, vulnerable, may be hard to reach, or have fewer opportunities. Categorising young people based on their circumstances is not an entirely accurate process, not least as circumstances can change (positively and negatively) in short periods of time, both because of, and in spite of project activities. Projects also use a number of different definitions. Nevertheless, it is useful to record the types of challenges experienced by young people accessing Youth Music funded projects, in order to ensure that suitable support is provided across the portfolio, and so that patterns and trends in challenges experienced can be identified.

Figure 8 - Proportion of different challenging circumstances reported (n=19,020)

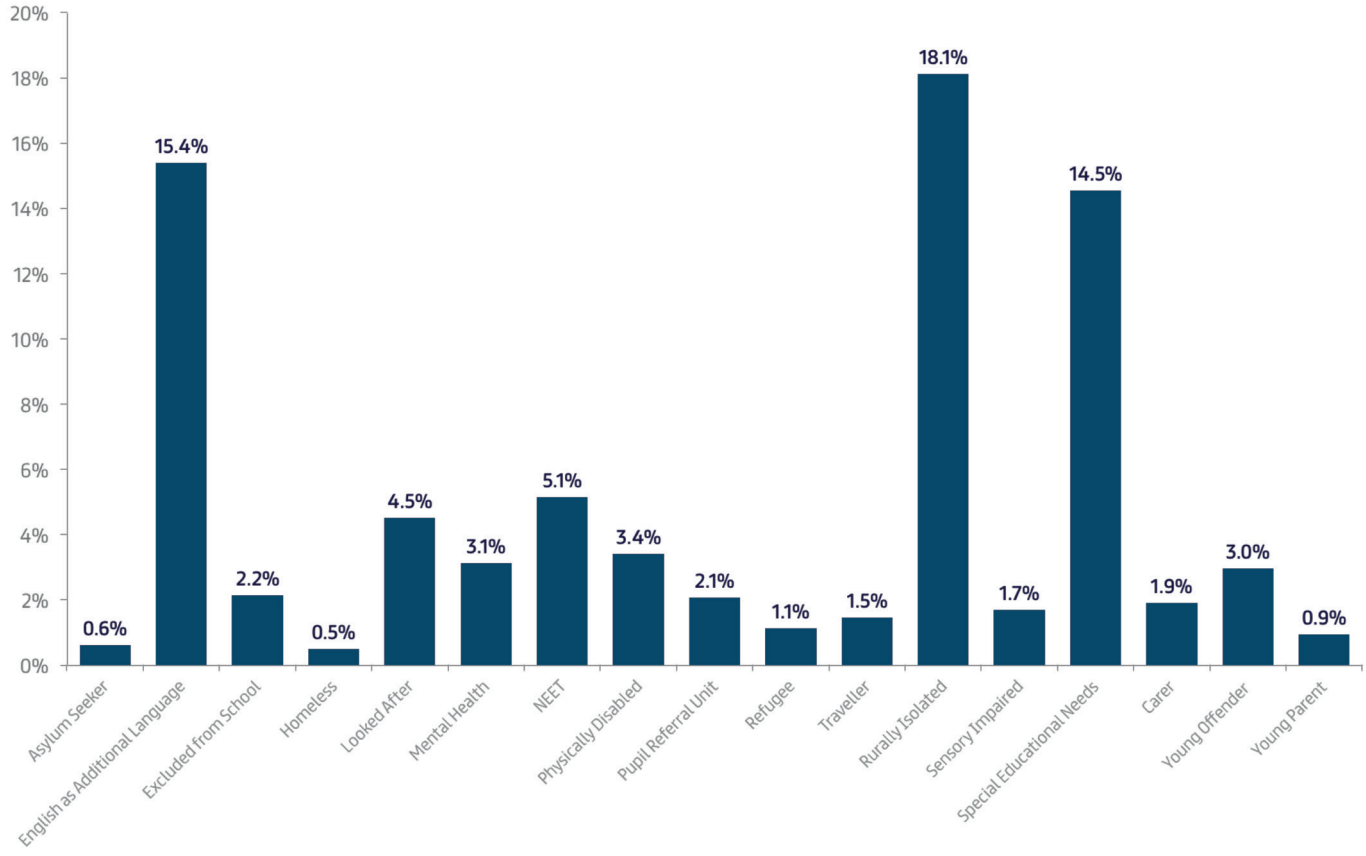
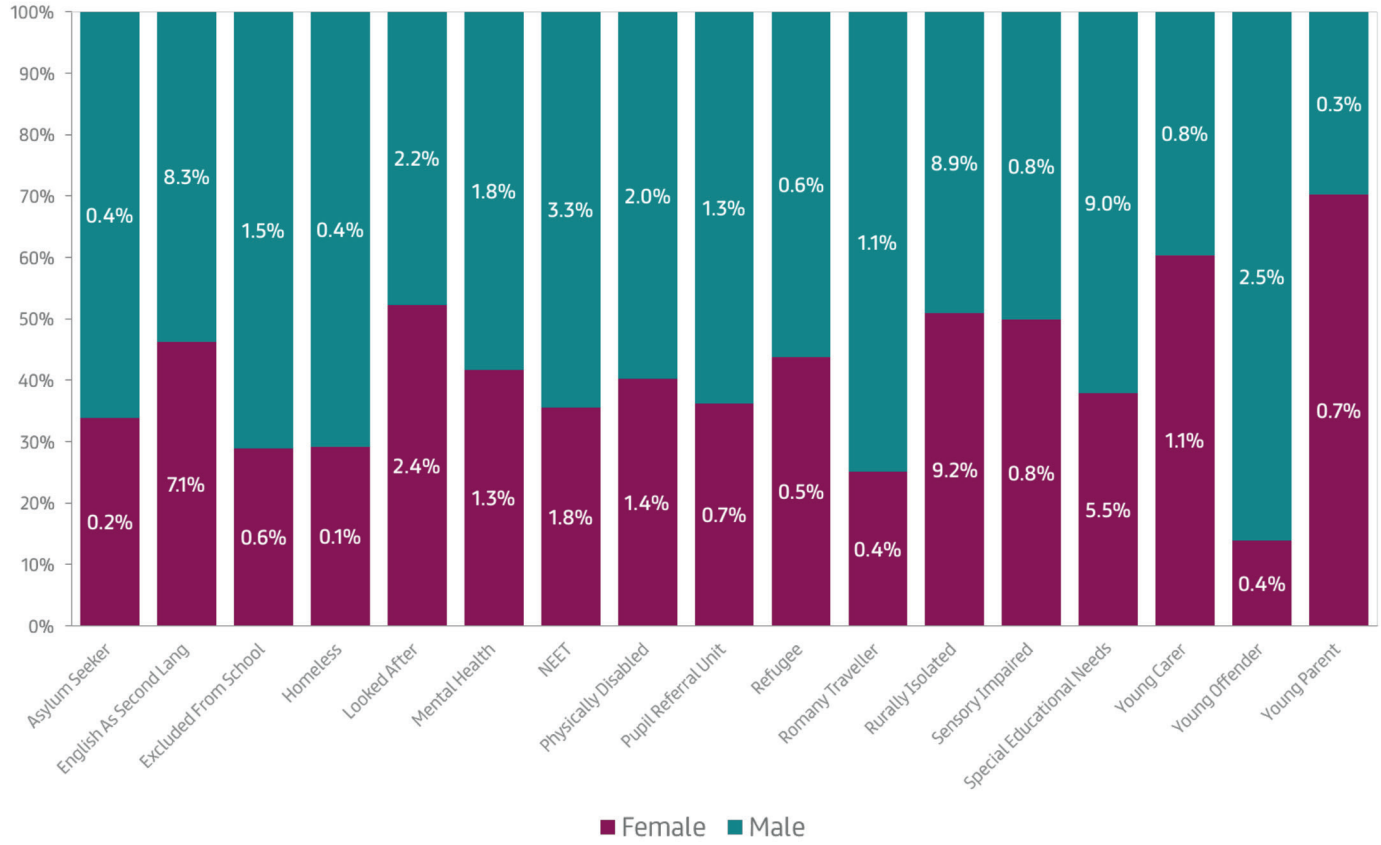


Figure 8 indicates that the largest proportions of challenging circumstances reported were children and young people experiencing rural isolation (18.1% of all challenges reported), those with English as an additional language (15.4%) and those with Special Educational Needs (14.5%). The lowest proportions of reported challenges were homeless young people (0.5%), asylum seekers (0.6%) and young parents (0.9%). This is largely consistent with previous years, although there has been a large increase in the reported number of participants with English as an additional language (nearly double the 8.7%

reported in 2011/12). This latter finding may be indicative of broader migration patterns in recent years, particularly between EU member countries.

Figure 9 - Gender distribution by challenging circumstances reported



The gender distribution across the challenging circumstances reported indicates that there were more male travellers than female involved in projects (4:1), more male than female young offenders (9:1), and more female young parents than male (7:1). The numbers of male and female participants experiencing challenges were more even across the other categories.

Other common challenging circumstances reported by projects were young people engaging in substance misuse, young people involved with gangs, children and young people experiencing family issues or family breakdown, and those experiencing periods of illness or hospitalisation.

Transformative experiences

In relation to the intended outcome of transforming the lives of 50,000 children and young people in the most challenging circumstances by 2016, it is important to consider what can reasonably be considered a transformative educational experience. Mezirow offers the following definition of transformative learning:

> *Transformative learning is learning that transforms problematic frames of reference - sets of fixed assumptions and expectations (habits of mind, meaning perspectives, mindsets) - to make them more inclusive, discriminating, open, reflective, and emotionally able to change. Such frames of reference are better than others because they are more likely to generate beliefs and opinions that*

will prove more true or justified to guide action.[6]

If we accept this definition, transformative learning takes place in Youth Music projects when young people change the way they understand the world, challenge some of their existing presumptions and alter their actions as a result. Taken alongside the impact papers at the end of this report (link), and considered alongside much of the evidence presented above it is reasonable to conclude that for many practitioners and project staff, transformative learning is often an explicit intended outcome for the children and young people taking part in Youth Music projects.

37% of all outcomes reported in 2012/13 related to personal and social development in addition to musical development or improvements in transferrable skills. These are the types of changes that could reasonably be associated with a transformative learning experience as defined by Mezirow. Therefore it could reasonably be suggested that 37% of the 27,806 children and young people reported to be in challenging circumstances have had a transformative experience. While this is a proxy number that requires further validation in future research, this would amount to 10,288 children and young people in projects ending in 2012/13.

While the outcomes reported in relation to intended outcome 1 all applied to children and young people experiencing challenging circumstances, there were a number of instances identified by projects as particularly transformative for the children and young people taking part. These broadly fell into two thematic areas. The first related to specific musical transformations that would not occur without the specialist provision provided to and experienced by the young people. There are some examples illustrated under the Outcome 1 heading (most notably in relation to accessing facilities, performing and recording), but an extended example from a project working with young deaf children shows how different aspects of project delivery combined to create truly transformative musical experiences for the young people talking part:

Throughout the project, the young people were encouraged to create music in a variety of different ways – through making their own instruments, to working as a team, to composing short pieces, to mimicking everyday sounds. The direction of the final piece was in the hands of the young participants, regarding length, pace, staging and so on. The majority of the deaf participants had never played an instrument before, so the first initial sessions were designed to teach them the basics. [name], the deaf music leader, used a system of colour blocking and diagrams to explain to these participants how tempo and rhythm works in music score, and also how to interact with their instrument on a level other than hearing it. This included showing them how to hold instruments in a certain way to feel the vibrations. We also used these initial sessions to gauge the more experienced musicians level of competency, which informed us in how to divide the group into smaller groups. By the end of the project, all the participants had improved their musical ability – from learning how to play percussion instruments to refining their skills on a cello, each participant had in some way gone on a musical journey. In this respect, the music leaders commented on how there was a lot of satisfaction in encouraging the participants to do something they had not really done before, as it gave them the opportunity to explore something new together and to share skills. By both groups, hearing and deaf, exploring new ways of music making together, it allowed them to experience music in different ways, for example by visual or tactile means, and also allowed them to incorporate other elements into the process, including poetry, movement, stories, film etc. The result meant that the participants were making music that they had never really dreamed of doing, such as improvising 'snowflakes' or creating the sound of a bustling city during rush hour. It was the fluidity

and openness of the music making process which really worked to develop their musical ability. (3078)

The second way in which projects reported transformative experiences for young people was where their involvement in a project acted as a catalyst for broader changes in the lives of participants. This was usually through the development of the musical, personal and transferrable skills described under Outcome 1, but went further to explore how these have led to outcomes beyond the intervention directly and had a positive impact on young people's lives more broadly:

Through involvement in one of the earlier parts of the project one young man who was on a 'final warning' from his school and at imminent risk of being excluded, went on to do work experience with one of our groups of adults with learning disabilities in a hope that this would help to focus him and help him learn to control some of his more disruptive behaviours. He became one of their group's most involved volunteers helping them to produce three theatre shows, and take their work out into the wider community including appearances at local festivals and professional conferences... Through his involvement with this group [name] found that he was very interested in developing his work in the area of social care and as a result went onto college where he is now doing very well studying for a BTEC qualification in Health and Social Care. (2474)

One of the main outcomes of this project is that it enabled students who have been 'removed from normal learning experiences' and have lost the innate skills of co-working with peers to contribute their ideas and knowledge. The positive value they gained from being able to make suggestions, share ideas and produce music together helped them develop a confidence in re-entering the mainstream education system. We believe the work had a lasting impact in that in re-ignited an interest in learning and achieving and helped some of the young people see themselves as a positive rather than negative influence in a learning environment. We helped a number of students to research colleges they could apply for and we also helped them complete their college forms, think about outfits and interview techniques for their college enrolment interviews and the work they would present in their portfolios. A number of students referenced the [organisation] website and specifically their work on this music project to help them demonstrate their achievements. (3024)

Each young person who attended the course was supported with professional development and was signposted into different opportunities once they had finished the course. Some looked for employment in other fields and wanted to continue music only as a hobby. Many moved on to further education at College and Access To Music in [city]. Others gained work experience in music related businesses including BBC [and local] Radio, [range of local] Studios. (2686)

A Youth Music impact paper published in the peer-reviewed journal 'Emotion, Space and Society' in December 2012 explored how young people experiencing multiple challenges on a deprived housing estate developed emotional literacy through regular participation in a hip-hop project. The paper concluded:

The primary line of enquiry was to examine the non-formal pedagogical processes undertaken between Max and the group of young participants as they learned their craft as rap MCs. This support was shown to be effective because it took seriously the ways young people themselves wanted to explore and express their thoughts and feelings, using their personal interpretations of rap music and learning lyrical ways of employing their own voices... It showed how their lyrical practices intersected with their emotional development in ways that were understood by the group to be

> *contingent both on immediate feelings and considered reflections, and how they had developed a transferrable range of narrative techniques and lyrical literacies, which could be drawn on to access and express these emotional worlds. In so doing, the Ustudios project can be seen to have helped the participating young people to achieve positive developments despite the challenging circumstances in which they found themselves, and crucially, to recognise this achievement in both themselves and others.*[7]

This paper highlights how the transformative nature of many young people's involvement in non-formal music education is complex, and generally occurs through change occurring across multiple outcomes or levels. A young person gaining a qualification, or achieving an improved score in self-esteem, cannot be causally related to broader transformations in their life. These are positive changes, but cannot be said to be transformative, or necessarily having an effect more broadly than in the context in which they are gained, recorded or measured. Instead, it is through a combination of self-directed and practitioner-facilitated processes that young people develop their individual and collective talents and abilities (musical and otherwise), and in doing so, transform their relationships with each other and with their inner and outer worlds.

The complex nature of how and whenYouth Music funded projects can be truly transformative (i.e. contributing to multiple outcomes that will ultimately affect the life-chances of participating children and young people) is explored further in the impact papers at the end of this report. In particular the papers on music and wellbeing, rural isolation, and the significance of musical environments on educational engagement present evidence from across and beyond Youth Music in a bid to assess how transformative these music projects can be.

Further research is required - particularly research and evaluation that can control for external factors and influences - to establish the full effects of participation in music-making. However, there are a number of honest and open accounts, and a great deal of in-depth and reliable evaluations regularly reported by grant holders. This, combined with increasing attention from academics, and published national and international empirical studies, suggests that for some young people, participation in music projects is genuinely transformative and life-changing.

[5] *Excluding NYMOs*

[6] *Mezirow, J. (2003) 'Transformative Learning as Discourse' in Journal of Transformative Education 1:1, 58-63*

[7] *Dickens and Lonie (2012:11) Rap, rhythm and recognition: Lyrical practices and the politics of voice on a community music project for young people experiencing challenging circumstances, Emotion, Space and Society http://www.sciencedirect.com/science/article/pii/S1755458612000989*

Intended Outcome 3

To support and embed high-quality music-making in areas of greatest need

Youth Music has access to invaluable knowledge of the music education landscape in England, including areas of good practice, geographical cold spots, and emerging and innovative practice. Along with useful local and regional data regarding indices of deprivation, levels of employment and educational attainment, this intelligence is used to inform the priorities and scope of the funding programme.

A regional allocation formula is applied at each funding round. Youth Music's Grants and Learning team have detailed regional knowledge and highlight localities within each region which appear to have little or no provision from either Youth Music or other providers.

Figure 10 - Proportion of Youth Music funded projects in each quintile of local authority deprivation (according to 2010 Indices of Multiple Deprivation)

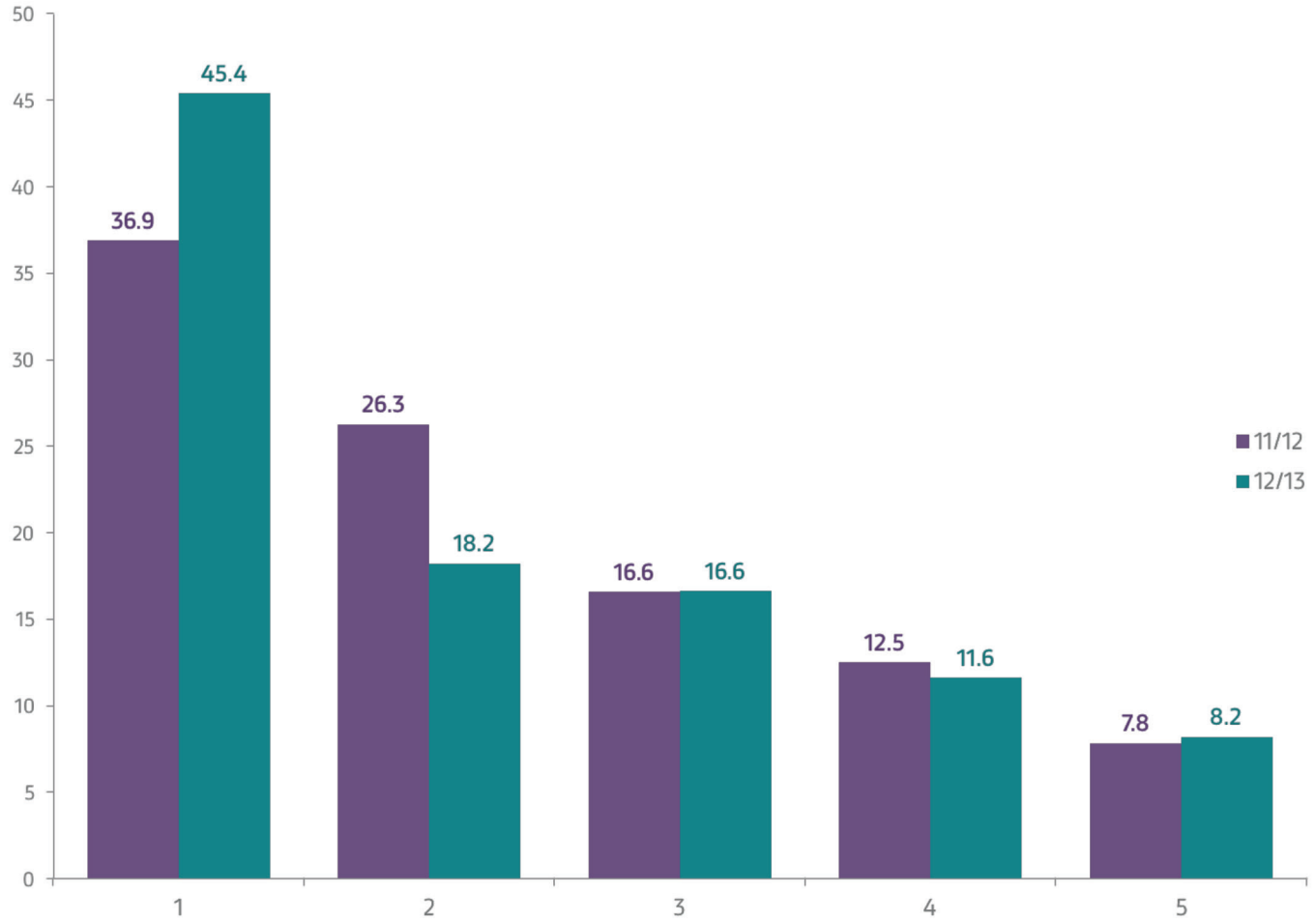


Figure 10 indicates the proportion of Youth Music projects in the most deprived local authority areas (i.e. the local authorities with the highest number of very deprived wards according to the 2010 Indices of Multiple Deprivation [8]). It shows that there has been an increase of 8.5% in the 20% most deprived areas between 2011/12 and 2012/13. There has also been a slight decrease in the number of projects

in the next 20%. However, overall funding in the most deprived 40% local authorities in England has remained relatively consistent (63.2% in 2011/12 and 63.6% in 2012/13). The proportion of projects in less deprived areas has remained consistent.

Figure 11 - Youth Music spend by local authority deprivation

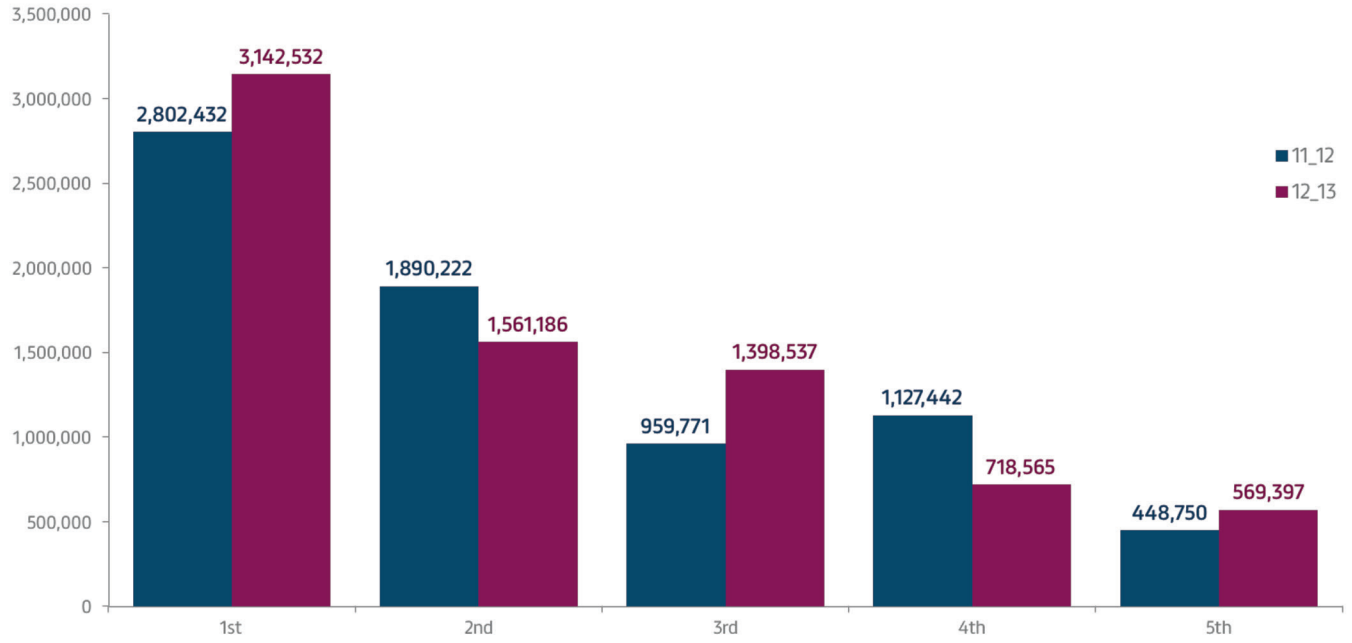


Figure 11 echoes the findings presented in figure 10, with a higher amount being spent in the most deprived 20% of local authorities in 2012/13 than previously. The main distinction is the higher spend in the third quintile relative to the proportions presented above. This may be explained by the large Musical Inclusion investments made in the West Midlands and Northamptonshire in areas that are not particularly deprived, but are working in smaller pockets of deprivation within the boundaries. These are less visible in the aggregated local authority data.

In addition to the Indices of Multiple Deprivation data, analysis of funding awards shows that 44.4% of grants awarded in 2011/12, and 37.2% of grants awarded in 2012/13 were in the bottom 20% of Local Authorities of low cultural engagement, according to the DCMS Active People survey [9]. However, the available data is grouped according to pre-2009 Local Authority areas and does not fully represent the spread of Youth Music funding in the North East in particular, therefore these proportions are likely to be higher.

Musical Inclusion

From March 2012, Youth Music awarded 26 Musical Inclusion grants (totalling £4,410,829) to organisations across England, in order to ensure opportunities exist in their local areas for children and young people in challenging circumstances to access and progress through high-quality music-making.

The role of the Musical Inclusion grant holders is to:

- Champion music-making for children and young people with least opportunity, making sure it is embedded within overall Music Education Hub planning

- Identify 'cold spots' where music-making opportunities for children and young people experiencing additional challenges are limited or non-existent.
- Identify 'breakthrough' activity by emerging organisations and music leaders in the field, thus supporting new as well as established organisations, diversifying the provision and the providers.
- Provide training and networking opportunities to increase the skills of the workforce specialising in challenging circumstances, and share best practice with others in music education.

An additional 212 projects are taking place at a sub-grant level (i.e. through 'cold spot' and 'breakthrough' project funding), where Musical Inclusion grantholders identified and supported local areas or groups of young people that are too small to be eligible for funding through the main Youth Music Programme. Musical Inclusion grantholders (some of whom are also Music Education Hub lead organisations[10])work with and across Music Education Hubs to ensure that a fully representative demographic of young people are benefiting from music education provision, and that Hubs are operating in a truly inclusive manner.

A team led by Sound Sense was awarded an additional grant to evaluate the overall impact of the Musical Inclusion module and its contribution to the National Plan for Music Education. Their first full report is due in March 2014 but the interim presentation to Youth Music highlighted that Musical Inclusion projects are doing much to support the 'below the radar' work with children in challenging circumstances, and that there are some strong examples of strategic working across Hubs to ensure that an inclusion agenda is being considered by Hub lead organisations.

However, there have been difficulties in offering an appropriate range of training and workforce development opportunities to those working with young people in challenging circumstances. Projects have also reported a shortage of qualified staff specialising in work with young people in challenging circumstances. The opportunities to work with other Musical Inclusion grantholders or those organisations specialising in music-making with children in challenging circumstances nationally have also not yet materialised. This latter finding is important if the music education sector as a whole is to appreciate how young people experiencing additional challenges often require specialist support.

8 http://data.gov.uk/dataset/index-of-multiple-deprivation

9 http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-audiences/active-people-survey/

10 These are: Oxfordshire County Music Service, Northamptonshire Music and Performing Arts Service, Wiltshire Music Service, Soundstorm, Hertfordshire Music Service, Nottingham City Music Service, and Bristol Plays Music

Intended Outcome 4

To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice sharing

The Youth Music Network

The Youth Music Network (www.youthmusic.org.uk/network), Youth Music's free online community of practice for music education professionals, grew to 3,761 total subscribers by the end of the 2012/13 financial year. The Youth Music Network has proved invaluable for the sharing of best practice, disseminating research and encouraging peer learning, networking and partnerships.

The total number of sign-ups to the Youth Music Network in 2012/13 was 1,908. This is a higher number than the year before (the launch year) and indicates a strong and consistent sign-up rate. The total number of subscribers is also significantly higher than the number of organisations funded (n=340), and the number of music leaders employed on Youth Music projects in 2012/13 (n=916), which suggests that the Youth Music Network is being used by practitioners and organisations who are not in receipt of Youth Music funding, which was a key aim of the initiative (recognising that Youth Music funding will always be limited).

In addition to sign-ups, the Network overall has received 379,194 unique page views and 66,696 unique visitors (around 1,039 pages visited and 183 different people visiting every day). There were 261 blogs written on the Youth Music Network in 2012/13, which is around one blog posted by a user for each work day in the year. The most popular sections of the site in 2012/13 were the homepage (indicating recent blogs, events and jobs posted), the job listings pages, and the funding section (including information on how to apply).

In terms of 'active' users (i.e. users who are posting or responding to content on the site rather than just viewing content), there were 575 active users of the Network in 2012/13. This is around 1 in 3 of those signing up to the Network in 2012/13. Further research is required to explore how Youth Music Network may be affecting members' practice or the quality of provision.

The stakeholder survey sent to Youth Music applicants and grantholders sought feedback about the Youth Music Network. Of the 80 respondents to these questions 61% had read blogs, 11% had written blogs and just 9% had commented on blogs. This represents a slight disconnect between passive review of the information on the Network and active contribution to the content. While this may be stimulating discussion in practitioners' 'offline' lives, it Youth Music seeks to encourage more users share their thoughts, best practice and experiences with each other via the Network.

In regards to Youth Music's work to support comprehensive evaluation of music-making projects, 28% of respondents to the stakeholder survey had used the interactive 'evaluation builder' (Youth Music's downloadable tool for measuring musical, personal and social development) and 75% had downloaded research reports. This suggests that the Network works toward Youth Music's role to support good evaluation practices, measure outcomes and demonstrate impact .

It is encouraging that 71% of respondents agreed that 'the Youth Music Network is a useful resource even if I were not going to apply for funding' and 68% *'would recommend the Youth Music Network to other music education professionals'.*

Evaluation and the Outcomes Approach

Overall there were 6,015 unique page views of the 'Evaluations and Outcomes' section of the Network, with around 10% of this number (n=615) visiting the 'evaluation builder'page. The number of downloads of bespoke evaluation plans was lower at just 168. Stakeholders report that they still struggle with ways to measure musical and broader progression within projects, and those who have used and adapted the tools have found them useful for measuring and tracking change and progress, so wider use of these tools should be encouraged.

In terms of the Youth Music monitoring and evaluation systems and processes, 93% of respondents to the stakeholder survey said that upon being offered a grant, they had '*immediately familiarised*' themselves with all monitoring and evaluation requirements. Given that Youth Music was the host of the survey, there is a chance of a positive bias in this response. However, as 77% went on to state that the evaluation report forms allow them to reflect on the project and their organisation's learning, it would suggest that the forms had been consulted over the course of the project and had informed on-going learning, rather than just at the end when they were due. 90% of respondents agreed with the statement, *'I find Youth Music's online reporting system straightforward to use (this relates to the technical processes)*'.

In addition to online support, Youth Music provides face-to-face training opportunities in evaluation and the Youth Music Outcomes Approach. In February 2012, Youth Music staff held four outcomes training sessions around the country for 74 attendees. An evaluation questionnaire sent to attendees after the event (to which 30% of attendees responded) found that 100% reported that the sessions will help them in their Youth Music reporting, and 100% also agreed that the session would be useful to their work more generally. Some other specific feedback about what was useful included:

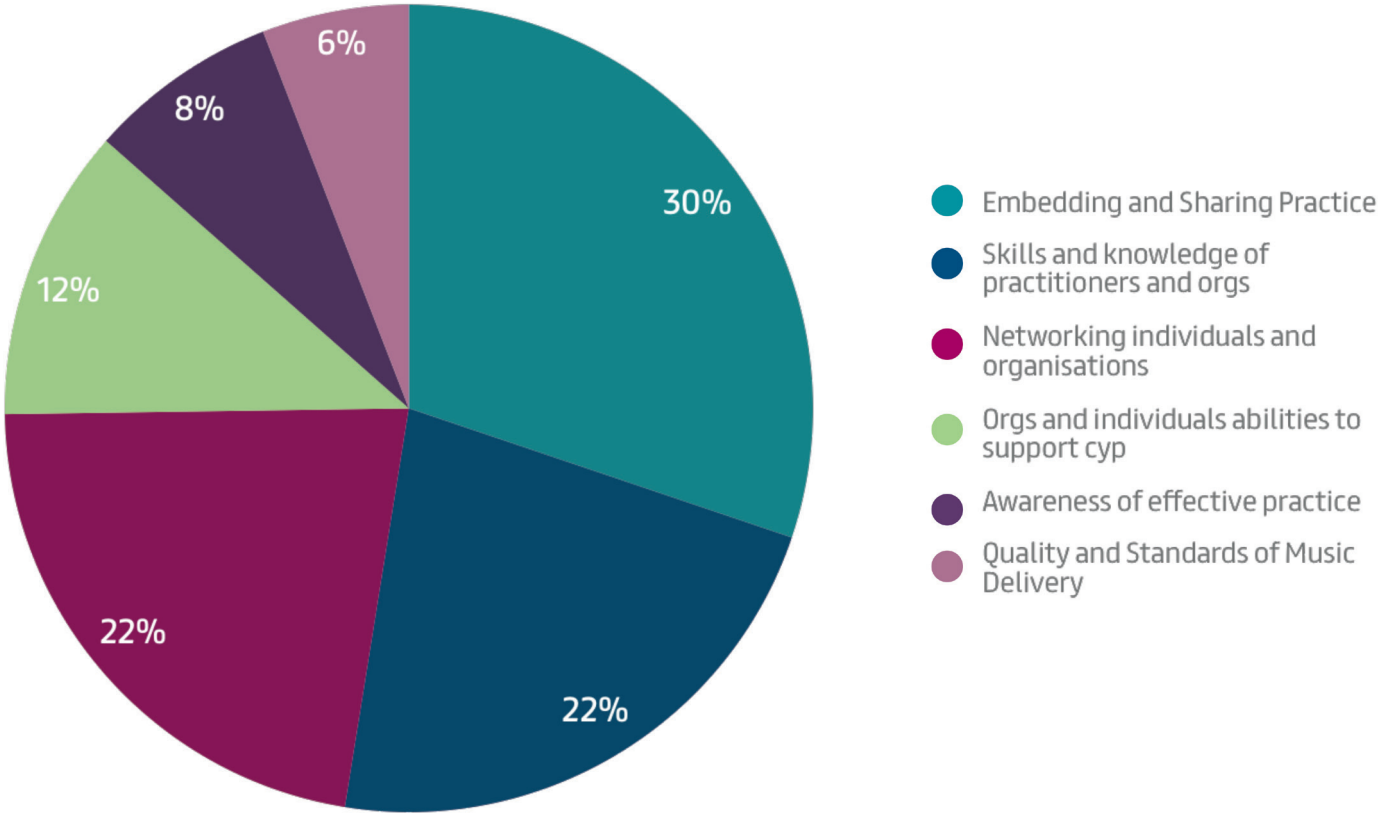
> *Learning more about Youth Music's perspective on applications and funding. It was so useful to hear more about how difference pieces of evidence can be pulled together to form a comprehensive evaluation of work, as well as how to plan a project with this approach in mind.*
>
> *To meet the Youth Music Grants team and giving us the confidence to trust in our current evaluation plan. Also helping us to recognise that our plan is a working document and can still change & be flexible around the needs of our programme.*

Evidence of improvements in quality and standards of music-making for children and young people

Table 4 - Prevalence of organisational outcomes reported (n=instances reported in 151 reports)

Embedding and sharing practice	262
Skills and knowledge of practitioners and orgs	194
Networking individuals and organisations	193
Orgs and individuals abilities to support children and young people	102
Awareness of effective practice	66
Quality and standards of music delivery	51

Figure 12 - Visual representation of prevalence of organisational outcomes



As well as the benefits of music-making projects for the children and young people taking part, positive outcomes were also reported for organisations and practitioners as a result of Youth Music funding. These were primarily in relation to the sharing and embedding of effective practice by organisations (30% of all positive outcomes reported), improvements in the skills and knowledge of organisations and practitioners (22%), and in networking individuals and organisations together (22%).

Practice-sharing primarily occurred between practitioners throughout delivery (often between practitioners with different areas of expertise), as well as between organisations. Sharing practice in this way was considered by projects to be a relatively low-resource/high-reward form of professional development and led to improved skills and knowledge for individuals and organisations supporting young people's music-making:

> *Sessions were held before the project began, and after workshops throughout the project, in order for all the musicians to discuss how the project was progressing and offer ideas and advice to each other. These sessions gave musicians the chance to play together and learn from each other's individual skills. In addition, in the second half of the project, each musician delivered a session about their personal musical background and education experience, which was well received by all. (2995)*

> *We have been able to build on existing partnerships and create new lines of dialogue with cultural and arts organisations. In particular we have been able to find ways of introducing our methodology for personalised tailored learning to organisations that are traditionally quite fixed in their approach to young people and participative learning. For instance, at the [national museum] the family learning*

team have discussed ways of embedding some of our methodology for divergent learners into their education resources and the delivery of their refugee learning programme. (3024)

Significantly, providing explicit opportunities for sharing practice and reflecting on work can provide 'turning points' for practitioners where they challenge and improve accepted ways of doing things:

The very next day she approached [evaluator] and announced that she had abandoned her 'adult-led session' with children that afternoon in music and instead decided to document one child for 30 minutes to see what she could discover. She referred directly to our presentation that had inspired her to take this step. With excitement she revealed a wealth of documentation and new understandings of this particular child. An incredible outcome that revealed the importance for sharing practice and bringing in new, objective perspectives from other music leaders. (3113)

One of the early years practitioners involved in the project noted that they had not expected the music they would be delivering with their children to take the form it had done. They had expected to sing a few songs, play a few instruments and maybe listen to someone playing and this was the type of music-making they had been used to. Instead they discovered that the project was about enabling practitioners to incorporate music into their everyday practice, to develop ways of working with their children that would make a difference throughout their time at the settings and building the confidence of the practitioners so that they would be able to continue making music with the children once the project had come to an end. In the end that practitioner felt this approach was what was going to make the real difference to the project being a success in the long term. (3152)

Along with practice-sharing opportunities, training sessions and more structured CPD were offered to the workforce in order to ensure they were appropriately skilled to offer high quality learning experiences for the children and young people taking part in projects.

All the music leaders have increased their skills and knowledge around working with young people with additional needs. Leaders had varying degrees of experience and skill at the outset but all have evolved strategies to meet individual needs, different means of communication and different demands and behaviours from participants. Music leaders have become very skilled at planning activities designed to be able to include and incorporate the ideas and capabilities of a group of young people with a wide range of needs and disabilities, including those on the autistic spectrum. This planning has always been based on a knowledge of the specific young people that we have been working with, and never based on an assumption or pre-conception attached to a particular disability. End of session discussions, a support worker highly skilled and experienced in enabling positive support and access for people with learning disabilities, and some specific training relating to ASCs [Autistic Spectrum Conditions] helped with leaders' ongoing development of ways of working to maximise access, communication, progression and inclusion. All leaders report having gained knowledge and experience in this respect and evaluation observations bear this out. (2795)

The project allowed us to give participants, trainees, and staff access to high quality training sessions facilitated by Music Leader.net [the precursor to the Youth Music Network]. The training has proved to be extremely successful with many of the people attending the course going on to put their newfound skills into practice within their communities. For a young person looking to gain employment or volunteering opportunities within the arts sector the training was a truly inspiring day. An example of how effective the training was with a group of young people living in [location]. The group went through an intensive first year of the project, including [organisation] and music leader

training. The young people gained in confidence throughout this year as a result of the training and went on to delivering musically based arts activities within the community, and supporting [organisation] staff at the school with younger participants in a music-based after school club. The volunteers are continuing to deliver projects in the community now that the project has finished. (3033)

This latter extract also highlights how strong CPD and training can have a lasting legacy beyond grant funding, where the training opportunities funded by Youth Music will benefit other children and other settings beyond the project itself.

Intended Outcome 5

To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people

Youth Music's streamlined organisational structure ensures an integrated approach to achieve the aim of increasing the breadth, scope and impact of the music-making activities available to children and young people with least opportunity. Youth Music moved away from earned income as a strategy for sustainability, recognising that fundraising potential lies in other forms of income-generation activity, centred on its role as a national charity.

Emotive, engaging fundraising propositions are based on evidence and impact from existing and previous projects supported by Youth Music; the communications and fundraising functions work together to generate income which can then be distributed to even more projects via Youth Music's grants programme.

Fundraised income for 2012/13 was £166,857, a level which reflects a period of transition from one fundraising approach to another. Activity focused strongly on prospecting, developing robust relationships with prospects which represent genuine value, both for Youth Music as a brand and financially. These prospects were identified through a sector-based approach to prospect research, seeking an alignment of strategy and brand which leads to mutual benefit. No large-scale commercial partnerships were established; however the focus was rather on a complete overhaul of the prospect pipeline, coupled with the recruitment of a new fundraising team to develop this work.

Plans to introduce a new funding module in 2013 - available to music-making projects which feature partnerships between non-formal music-making providers and schools - were given added impetus with the identification of partner funders the organisation could approach to support this activity.

A key aspect of the new fundraising strategy was to build the supporter base, increasing the number of potential donors. As part of this, Youth Music published a research-based guide for parents/carers called "What's the best way for my child to learn music?" in recognition of the need for clear guidance on the different approaches currently available in music education. This resource has been downloaded over 500 times.

Looking ahead

Youth Music is committed to achieving its goals in the three priority areas, which are Challenging Circumstances, Early Years and Progression, supporting all young people to develop their talent and achieve their individual potential.

2012/13 has been a successful year in terms of Youth Music's impact, with the first year of the new grants programme increasing access to funding for many new organisations. This was also the first year of a much smaller staff team, greatly reducing overheads and improving efficiency, resulting in a more streamlined organisation with tighter focus on outcomes and impact.

Youth Music is now reaching more children and young people than ever before in the charity's history. It supports hundreds of projects all over the country, providing a huge variety of music-making for children from birth through to adulthood.

Youth Music will continue to focus on the five key outcomes shaping its work until 2016:

- Intended Outcome 1 – To be an effective funder of high-quality music-making for children and young people who would not otherwise have the opportunity.
- Intended Outcome 2 – To transform the lives of children and young people in the most challenging circumstances, developing in and through high quality music-making.
- Intended Outcome 3 – To support and embed high-quality music-making in areas of greatest need.
- Intended Outcome 4 – To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice sharing.
- Intended Outcome 5 – To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people.

There are several major projects planned for 2013/14 which will contribute to these outcomes, building upon the impact research and evaluation findings this year and in previous years.

Partnerships between non-formal providers and schools

Youth Music commissioned the Institute of Education to conduct the 'Communities of Music Education' pilot research, and published this in November 2012. This study analysed the experiences of learners in music education settings outside school, and in particular how this related to their experiences of in-school music. The findings of this research indicated that there are parallels between high quality music education opportunities in-school and out of school, and that there are also a number of unique approaches to music education which could lead to positive outcomes around inclusion and attainment for children and young people. The practice observed within the study was characterised by a teaching style that had at its heart an equal focus on personal and social outcomes as well as musical outcomes.

The findings within this study have informed the development of a new action research module which will be launched in late 2013 to test the hypothesis that greater collaboration between in and out of school music making can achieve better outcomes for children and young people in challenging circumstances. This work will particularly contribute to Intended Outcome 4, as it will aim to improve the quality and standards of music-making provision through the facilitation of offline practice sharing.

Developing Youth Music's quality framework

Youth Music's Intended Outcomes 1-4 all support our commitment to supporting organisations delivering high quality music-making. Over the next year the organisation will launch a quality framework which sets out to define and share the elements that create a high quality music learning experience for children and young people. The Youth Music quality framework has been developed from the 'Communities of Music Education' pilot research, and builds on findings from grantholder reports submitted since 1999, reflecting factors which contribute to positive and transformative musical development for children and young people. This work is complementary to the organisation's Youth Music Network, which provides online support and resources for music education professionals, and the previous MusicLeader programme.

The quality framework is currently being tested and refined by a number of grantholders, and an interactive resource will be produced and made available on the Youth Music Network in early 2014. It is hoped that this framework will provide a way for organisations and practitioners to benchmark their work, as well as helping all those involved in music education to discuss and improve their practice.

Research on 'hard-to-reach parents' and early years music-making

Youth Music's Intended Outcomes 1 and 2 both focus on reaching out to as many children and young people as possible in order to give them music-making opportunities, particularly those experiencing very challenging circumstances. As part of this work, Youth Music commissioned the Institute for Policy Studies in Education (IPSE) at London Metropolitan University to research how parents and carers could be more readily involved in making music with their early years children (aged 0-5). Youth Music will use this knowledge to encourage more parents to make music with their children in the home, as well as providing a tool-kit for practitioners to better understand how they can engage parents who may be considered 'hard-to-reach'.

First evaluation of the Youth Music funding programme

The revised Youth Music funding programme has been operational since April 2012 and some of the initial projects given grants are now coming to an end. The embedded outcomes framework and evaluation processes will allow the Youth Music team to analyse the effectiveness of different modules and review the efficacy of the programme overall. This will also provide an opportunity to explore how the grants programme is contributing to the National Plan for Music Education and the emerging Music Education Hub structure.

A number of observations in this report suggest that there may be broader changes taking place across Youth Music-funded projects and beyond in relation to the availability of wider cultural engagement opportunities for children and young people and a potential shift from a paid to a voluntary workforce. Youth Music will seek to keep abreast of this as part of its endeavours to support young people's engagement and employment across the youth and cultural sectors.

As part of this review, Youth Music will also be looking at ways of encouraging projects to engage in the full range of evaluation support services on offer (from Youth Music and others) and establish best-practice in measuring change and demonstrating impact. Internally, the organisation will be carrying out further research and evaluation to identify the broader impact 'transformational learning' can have on young people's lives (musical and otherwise) and the factors contributing to successful outcomes for young people. The development of the Youth Music Network will continue, including consulting users to examine the impact this online resource and resultant networking opportunities are having on the quality of music-making practice.

Summary of 2012/13 Impact

Youth Music is supporting a diverse and representative programme of work and organisations:

- Youth Music is supporting more projects (n=411) and organisations (n=352) than ever before
- The new programme has enabled us to diversify and increase our portfolio of organisations
- 7.5% of organisations supported are BAME-led. Grants awarded are partly based on a regional formula balancing need with existing provision, and this has seen greater equity in funding between the regions.

Youth Music is supporting the musical and wider development of children and young people across all genres of music, especially those with a variety of needs and experiencing additional challenges:

- Projects reported strong improvements for children and young people in:

  Musical development and progression including musical confidence, motivation, peer-supported learning, broadening musical horizons, sharing new ideas, accreditation and formal progression, creativity and expressive abilities

  Personal and social development including self-efficacy, resilience, emotional literacy, communication

  Transferrable skills including leadership, ICT and computing, production and events

- Youth Music projects use a variety of music styles. 23% reported using classical genres, 19% culturally diverse, 25% traditional and roots, and 36% urban, pop and rock
- 57% of Youth Music participants experience at least one challenging circumstance in their lives.
- Projects reported a strong increase in numbers of participants with English as an Additional Language
- 22% of projects offered Arts Award, in which 16.5% of participants achieved the accreditation
- Increasing evidence indicates that Youth Music funded projects provide 'transformative learning' for children and young people.

Youth Music is funding locally responsive music provision for children and young people in areas of disadvantage and need:

- 44% of Youth Music funding is supporting projects in the 20% most deprived local authorities in England
- 37% of Youth Music funding is supporting projects in the 20% least culturally active local authorities in England
- 26 organisations are working nationally across a further 212 projects (in geographic 'cold spots') to ensure that children and young people with least opportunity, and the practitioners supporting them, are engaging at the local level.

Youth Music is encouraging and supporting activity which draws together organisations to pool resources and collaborate effectively:

- Match funding of Youth Music projects is at its highest ever level (38% or £3.7 million in additional

funding being invested in projects)

- Each project works with around 5 partners on average
- 20% of participants were signposted to other music making as a result of their involvement
- 30% of positive outcomes for the project workforce referred to sharing practice and 22% referred to networking.

Youth Music is improving the quality and standards of music provision by promoting professional development amongst the music workforce:

- Over 3,000 people subscribed to the Youth Music Network, with 71% reporting that it was a useful resource for their work
- 72% of music practitioners in funded projects were provided with Continuing Professional Development
- 26 Musical Inclusion grant holders are providing a range of locally responsive workforce development opportunities, specialising in supporting children and young people in challenging circumstances.

Introduction to Impact Papers

The following papers complement the evidence presented in our 2012/13 report. They build on our published research and evidence and that of other organisations and academic journals. The authors of the papers are our Grants & Learning Officers who collectively support over 400 grant relationships. As such, they are in a unique position to offer a robust analysis and interpretation on some of our most prevalent findings having adopted the same methodology used to establish the qualitative findings above.

These papers provide a view from our perspective and are not intended to be 'the final word' on any of the topics considered. Indeed, the topics have been selected based on the findings of Youth Music research and will be further explored in the coming operational year (through the publication of case studies, thought pieces, practical resources for stakeholders).

With that in mind we encourage readers interested in discussing or contributing to any of the topic areas to continue the conversation on the *Youth Music Network* and/or by contacting Douglas Lonie, Research and Evaluation Manager, direct by emailing: *douglas.lonie@youthmusic.org.uk*

Impact Paper 1 – Nick Wilsdon

Healthy attitudes towards music-making: Recognising, exploring and maintaining the equilibrium of wellbeing

To what extent are Youth Music projects affecting the emotional wellbeing of participants?

> "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." (Youth Music Impact Report 2011-12)

It has been demonstrated in previous Youth Music Impact reports that the effects of music-making can be multi-faceted, but broadly beneficial to the participants. 'Attuned to Engagement' (Lonie, 2011) – an evaluation of the Youth Music Mentors programme - argued that self-belief, in conjunction with facilitated opportunities, equips young people with a sense of self-determination and intrinsic motivation which in turn can lead to improved wellbeing. Although improved wellbeing was not explicitly an intended outcome of the programme, Youth Music Mentors did aim to provide young people with opportunities that would develop their resilience, social and emotional skills, and enable them to lead successful and fulfilling lives. Similarly, literature reviewed around the time of the paper demonstrated that facilitated music-making had beneficial effects for young people in challenging circumstances, particularly increased wellbeing and social engagement:

> *"When children and young people start to feel better about themselves, increase their social networks and learn skills of use across their lives, they are more inclined to continue being involved in an activity; i.e. to be active citizens." (Lonie, 2011)*

An exact definition of what is meant by wellbeing can prove to be somewhat elusive, as not only is it informed by different facets of an individual's life, but it is also often referred to in a variety of different contexts. It can be broadly defined as "the state of being comfortable, healthy or happy" (OED), but there are a wealth of nuances to be considered.

The International Journal of Wellbeing recently published an article entitled "The Challenge of Defining Wellbeing" (Dodge, Daly, Huyton and Sanders, 2012) which sought to pull together the main theoretical perspectives surrounding wellbeing, in order to arrive at a new definition. The paper provides a valuable overview of wellbeing historically, and although primarily concerned with psychology, nonetheless illustrates that it is a multidisciplinary topic. The review also emphasises the lack of clarity in existing definitions, stating that many are in fact descriptions rather than definitions.

As an example of a stronger description, the authors cite the work of Ryff (1989), "who identified aspects that constitute wellbeing: autonomy; environmental mastery; positive relationships with others; purpose in life; realisation of potential and self-acceptance." (Dodge et al. 2012:p223). Although this encompasses the dimensions of wellbeing, it is closer to a description than a definition. The paper also cites more holistic definitions such as "a global assessment of a person's quality of life according to his own chosen criteria" (Shin and Johnson, 1978) which is presented in conjunction with the World Health Organisation's definition of quality of life:

> *"an individual's perception of their position in life in the context of the culture and value systems in which they live and in relation to their goals, expectations, standards and concerns. It is a broad ranging concept affected in a complex way by the person's physical health, psychological state, personal beliefs, social relationships and their relationship to salient features of their environment." (World Health Organisation,*

1997)

Dodge et al. (2012) present a diagrammatical summary of their definition which encompasses some of the descriptions of wellbeing already discussed, and those pertinent to many Youth Music projects:

Figure 1 - Illustrated Definition of Wellbeing from Dodge et al. (2012)

This definition suggests that when an individual faces a challenge, they must draw on their resources to preserve their wellbeing. A deficit of the necessary resources to deal with challenges faced will result in a decrease in wellbeing. Likewise, a lack of positive challenges within an individual's life could also result in an imbalance in wellbeing. Between April 2012 and March 2013, 57% of participants involved in Youth Music projects were reported as facing at least one 'challenging circumstance':it is through music-making activities that grantholders would hope to build the resources of these individuals to increase and restore equilibrium, consequently increasing participant wellbeing.

In 2011, Youth Music produced a Wellbeing Scale [1] which was designed to help organisations monitor the wellbeing of participants, and measure how it might develop over time. This short six question resource asks participants to consider if in the last month they have been feeling relaxed, confident, interested in new things, had lots of energy, and if they have been feeling good about themselves. It then uses 'Cantrill's Ladder' to ask participants to consider their life as a ladder, ranging from the worst to the best possible life for them (see fig. 2) and mark where they think they are at this moment in time. Both tools have been designed to be used near the beginning and near the end of music interventions in order to measure the 'distance travelled' in relation to wellbeing.

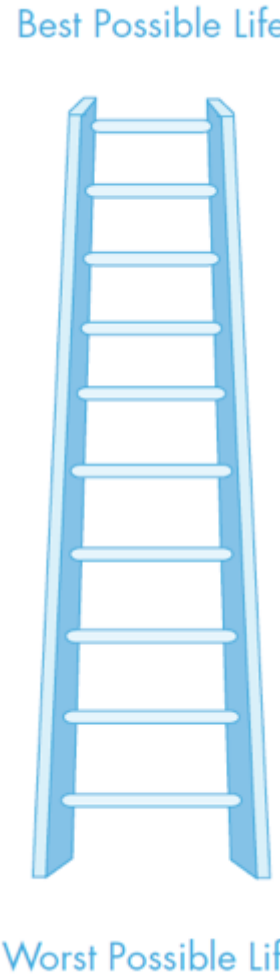


Figure 2 - Cantrill's Ladder - Youth Music Wellbeing Evaluation Scale, Question 6

This brief evaluation scale is intended to capture some of the nuanced elements involved in measuring the wellbeing of participants. No grantholders reported using this scale in the 2012/13 financial year, but the narrative reports submitted by grantholders often capture many different aspects alluding to the wellbeing of participants even if not referring to it directly.

The National Plan for Music Education recognised that music can have a positive impact on "personal and social development, including increased self-reliance, confidence, self-esteem, sense of achievement and ability to relate to others" (Department for Education 2011:43),

which arguably represents two of the three resources (psychological and social) in Dodge's requirements of maintaining a state of wellbeing.

In the evaluation reports submitted to Youth Music in 2012/13 there is frequent evidence presented to demonstrate that young people in challenging circumstances face a deficit of the psychological and social resources required to maintain equilibrium. For example, there are frequent references to participants suffering from low self-esteem and often the grantholders recognised this as a key element to focus on for development:

> *In the beginning of the project, the young people showed very few signs of ambition and were de-motivated. Increasing self-esteem became a primary focus for the initial stages (2613)*

In this particular example, the host organisation identified the participant deficit of resources, and endeavoured to put measures in place to begin restoring the equilibrium in an attempt to improve wellbeing.

This equilibrium was often demonstrable in the qualitative reports submitted by Youth Music grantholders. One project (2638) explained how a young person faced significant challenges through an unstable background and numerous mental health issues throughout his teenage years resulting in him leaving college in year 12. Over the course of the sessions, the young person worked to arrange his own compositions producing three recordings of his own material, and "his confidence visibly grew." In the summer of 2012 he applied and was accepted onto an HND Music course, "in which he is now thriving".

Although it may not have been music-making alone that enabled this young person to overcome the challenges he faced, it can be seen that the activities he engaged with helped him build up the resources necessary to face them. More importantly, the young person himself credits the time he spent at this particular project as being responsible for turning his education around.

Several other projects demonstrated a connection between learning to make music and participant confidence:

> *We've also seen a huge increase in confidence and self-esteem in L. The thing that L is most proud of is composing his own track, with 6 others, called Raising My Game. He said the group were given the theme of 'enjoying my life' and this is what he came up with. L says the rap talks about some of the trouble he used to get up to and how he is moving on.*
>
> *When asked how he felt when he listened to the track he said it 'made me feel quite well' and then 'it made me feel like I wanted to change things.' L isn't sure what he wants to do in the future but he is starting to feel more confident. As he says: "Things have got better." (3587)*

Composition was not the only activity seen to boost self-esteem and confidence: a number of projects recognised that performance opportunities were a valuable part of increasing participant confidence:

> *Performing at the Respect festival boosted their confidence and made them feel that they were a part of the city's cultural life. (2474)*

The increases could be seen differently in different programmes of work. Some (as above) documented how a performance opportunity improved the confidence of a participant, whereas others detailed how it was necessary to build confidence to a point where participants are comfortable performing. One grantholder (2795) stated that a large part of their project was "built on an ethos of encouraging young people towards independence, especially in performance situations." In this particular instance, the progression arc can be seen through a

'scaffolding' process. Initially, participants were joined on stage by all three music leaders during performances, which had reduced to one music leader by the last performance. The grantholder believed this was representative not only of their own belief in the young people's skills and confidence, and "their own confidence in themselves."

It was not only grantholders who picked up on increased confidence. Several reports noted that parents and carers also observed improvements, and in one instance it was noted by the local press.

Most importantly, participants themselves identified both "developing the confidence to perform" and "overcoming nerves" explicitly in evaluations (3220). Those who were comfortable discussing their nerves stated that they were "proud of their achievements" on the day of performances. However, in some instances the nerves could prove problematic initially, with one project reporting that "most of the young people didn't engage with the audience or put much expression or energy into their songs and were clearly very nervous" (2618). This particular programme had filmed the performance, and took the opportunity to hold a feedback session for participants which they all found "really useful and constructive". By the end of the programme the participants were "much more relaxed" on stage and their increased self-confidence and social skills were evident.

> *Building confidence in the participants has been a real success story, with many young people initially unable to speak in front of a small group, becoming confident enough to perform in front of audiences of hundreds. One of the contributing factors to this growth in confidence has been the many performance opportunities we have offered to participants (3050)*

The importance of confidence for young people was highlighted in a 2013 news article about many young people not in education, employment or training (NEET):

> *[the study] reveals that many feel isolated and are lacking in confidence - 40% feel they are not part of society, 36% believe they will never have a chance of getting a job. One third have suffered depression, 37% rarely go outside the house and 39% suffer from stress. There has been a long-term problem with youth unemployment, particularly for youngsters who have left school with poor qualifications.*
>
> *BBC NEWS 2013* [2]

There are reported correlations between young people engaged in projects funded by Youth Music, and a desire to engage in employment, education or training. Reports clearly show that the grantholders have been able to equip participants with the necessary resources (e.g. self-confidence) to take on the challenges they face (in these instances, engaging with education)

> *Many of the young people we worked with were not engaging either with school or post 16 education / training. Developing confidence through this project has meant that many young people were able to make more positive choices about education.*
>
> *'Because I could include the music making I did through 'Positive me' as part of the programme I decided to stay' said C. 'I have stuck at college this year because I know if I work hard I can achieve something. I want to make something of my life.' (2603)*

While confidence was the most frequently cited aspect of wellbeing that grantholders referenced in their reporting, there were other more nuanced elements that are perhaps not as easily captured. Music-making often provides a platform for young people to meet and perform together in groups, and as such it can be seen to improve the social wellbeing of participants. Projects detailed how as a result of funded provision, young people

have been able to mix with other young people they might not have otherwise engaged with, developing their social skills as a result.

For one 13-year-old participant with Asperger's syndrome, social skills were developed over the course of a programme of work:

> *He is more aware of the impact of his behaviour and comments on other people in the workshop so I assume maybe in life too and has put this into practice, which is building brilliant friendships for him and is a massive personal development. He also seems happier in general and even when he is struggling in other aspects like school or at home he always comes in to our workshops and leaves feeling positive and happy. (3587)*

Reflecting at the end of the sessions, his mother commented that the sessions have helped him to "find himself as a person, which has been a brilliant long-term achievement". It can be seen here how it can be complex to capture improved wellbeing. Statements that a participant has become "happier in general" is undoubtedly a positive outcome, but it is only when it is taken in conjunction with music leader observations of increased behavioural awareness, an improved ability to build friendships and parental observations of self-discovery that elements of wellbeing are captured.

A sense of community was highlighted across numerous different programmes of work. One project (2442) was able to bring together young people from different estates who might otherwise be involved in "dangerous or criminal activity". A participant of this project noted that:

> *"Music is the only way we can get everybody from all nationalities and backgrounds to unite together, without prejudice or segregation. It's love without vision" (2442)*

The report continued that music could provide 'meaning, identity and inspiration' for young people. Indeed, one particular young person identified strongly with this sentiment, claiming 'Music is who I am, I am the flow, the lyrics, music is in my blood.' (2442)

These positive attitudes appear to have extended beyond the project, and the host organisations reported that young people regularly came to use their music facilities instead of gathering on the streets in the area. A local Community Support Officer highlighted the value of this stating 'It is essential we get people from all different youth groups working together to break down potential turf gang barriers as part of this project.' It is clear that music-making projects can give young people better resources to help them deal with challenges they may have to face in their lives. While it may not remove the challenge, it can help young people to understand their choices in relation to it. A young music trainee working on the same project was able to identify his own progress over the course of the project, and remarked upon his community involvement

> *"I think in this project I have worked well with other people, I've had no fights since I've started, I've been respectful of others, I've made a positive contribution to the community. (2442)*

Another project claimed anecdotally that they had 'seen a reduction in petty crime and nuisance behaviour locally' (2532) and while they were careful not to claim that one project could change the future of an entire housing estate, they recognised 'marked improvements in the attitudes and behaviours of the young people that took part'. In this instance, many of the participants had asserted that boredom was their main motivation for causing trouble. In terms of the wellbeing equilibrium presented in the definition above, this could be seen to represent a lack of challenges. It seems that engagement through music-making led to improved behaviour, and the grantholder noted the young people began to approach matters "in much more positive ways, with less frustration, far more understanding and awareness of others and more

general level-headedness."

Conclusion

It can be seen that many projects supported by Youth Music are addressing two of the key three aspects of wellbeing identified by Dodge et al., namely the psychological and the social (there was not much information pertaining to the physical challenges faced by participants presented in the reporting period). However, only a handful of reports submitted (n=11) made direct mention of participant wellbeing. Instead most identified important elements - including self-confidence and improved behaviour - without recognising how this fits in with the participants' overall wellbeing. In light of the difficulties of reaching a clear definition of wellbeing this is perhaps not surprising.

Elements identified by grantholders which could be linked to psychological wellbeing included self-esteem, self-belief, and confidence. Social wellbeing was often implied through discussion around behaviour, friendships and community. The importance of these elements was often highlighted in grantholder, music leader and parent/carer observations, and crucially, often those of the young people themselves. Evidence was also provided to support the assertion that giving young people the support necessary to build their social and psychological resources often led to them having more control over their life.

Some reports claim that over the past 25 years, rates of depression and anxiety have increased by 70% among teenagers (The Mental Health Foundation, 'The Fundamental Facts' 2007), which suggests that it is likely to become even more crucial for organisations working with young people to be aware of the psychological and social wellbeing of their participants. Organisations working with young people in challenging circumstances are increasingly likely to be required to not only display an understanding of what is encompassed by wellbeing, but also to capture increases in wellbeing meaningfully to evidence the impact of their work. This paper has gone some way to exploring the issue within the past year of Youth Music's work. All of those with an interest in young people's development through music are encouraged to contribute to this emerging evidence base.

[1] An abridged and modified version of the Warwick-Edinburgh Mental Wellbeing Scale 2009 http://www.healthscotland.com/documents/1467.aspx

[2] Third of young unemployed 'rarely leave the house' (16th July, 2013) - http://www.bbc.co.uk/news/education-23315438

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Impact Paper 2 – Valerie Barraclough

'Mother, nurse or maestro' - locating the 'expert' in early years music-making

Introduction

Youth Music has funded early years music projects (for children aged 0-5) since 1999 and has also aimed to support the early years sector in other ways including research, training, and resource development. In previous Youth Music impact reports, early years has always featured strongly.In the 2013 report, topics included the effects of music on language skills of children with English as an additional language, the impact on early years practitioners of working with music leaders, as well as the strengthening of families and social cohesion. This paper aims to analyse the Youth Music early years projects that ended in 2012/13 in light of the recently published research report about 'hard to reach' parents ('Engaging 'Hard To Reach Parents' in Early Years Music-Making' Osgood et al. (2013)).

The introduction of this paper sets the context for early years music-making (EYMM) for the so-called 'hard to reach' groups and introducing the challenges of using this terminology, as discussed in Osgood et al. (2013). This paper then goes on to discuss the role of experts in EYMM and analyses tensions that have been identified between different kinds of experts involved in this type of activity, most importantly early years specialists and music specialists. Furthermore, it explores the extent to which parents and the wider community, or communities, need to be involved for EYMM to be successful, before concluding with the need for the sector to take this publication as an opportunity to continue the analysis of potential challenges in EYMM.

Critical reflections around the question of why projects actually want to work with a particular target group, or whether that target group might be unfairly judged based on their apparent 'hard to reach' label, were key discussion points in Osgood et al. (2013).This discussion didn't feature explicitly in the Youth Music final reports analysed for 2012/13: on the other hand, organisations weren't directly asked to report back on this subject. However this paper still aims to investigate the motivation of organisations and practitioners to involve particular target groups and what kind of assumptions might exist around parents, their skills and needs.

It wasn't clear from the final reports whether musicality in the targeted families was investigated to determine whether families engaged with different types of music at home:

> *Initially some mums would not join in the singing and responded negatively to it. Staff addressed this directly in the week when the music leader was not present, explaining that she was not there as an entertainer, but was there to support staff and parents, and that they (the staff) needed parents to join in. This resulted in a clear change in attitude and behaviour in the subsequent sessions. (…)conversations were at many levels, from those who completely understood the concept and talked about the way they sang/danced/played with their children at home, to those who responded in terms of their children liking to hear music on the radio, or spoke of their child liking a particular electronic 'musical' toy. (2796)*

As this example suggests, the musical identities the families brought to music sessions were not necessarily considered as valid, how some parents 'got it' and others did not. The project participants were expected to conform to what was seen as 'valid musicality' within the music-making session, rather than having their own musical interactions explored and validated as discussed in Osgood et al. (2013). It was found that many music projects indicated their desire to bring music-making to families without having an understanding of music activities that might take place at home.

> *the data from 'hard-to-reach' parents that do not access EYMM sessions indicated an enjoyment of a wide range of musical genres (gospel choir, steel bands; popular; RnB) and venues/modes of delivery (attending concerts, carnivals and festivals; street dance; at home). Strategic staff interviewed as part of case studies reflected on the potential gains that might be achieved in terms of engagement if EYMM was more aligned to the interests of those deemed 'hard to reach' mentioning street dance and popular music, unfortunately this did not find expression in the EYMM observed instead classical, traditional, and culturally themed (to particular national identities) were found.' (Osgood et al. 2013:50)*

This research and an analysis of ongoing Youth Music funded work suggests that some projoects could benefit from a wider discussion around effectively integrating everyday musicality of individual families within music projects, rather than only aiming to encourage families to make music with their children in a particular way as defined by individuals within or brought into music-making settings.

This notion of an expert knowing what is best for engaging a target audience, particularly one considered 'hard to reach', is something the next sections are going to consider in regards to the different 'expertise' the various stakeholders will bring to an early years music-making project.

Experts and expertise

An intended outcome across all Youth Music funded work is 'to improve the standards of music delivery for children and young people'. The grant application process is designed to determine whether the applicant is capable of delivering a quality music-making project with strong outcomes for young people, practitioners and the wider environment. The application form therefore asks about the practitioners involved to ensure the right people are hired for the proposed work, and that the project is planned and executed in a professional manner. It is interesting to note that Osgood et al. (2013) not only highlighted tensions between early years and music professionals but also alluded to the difficulties that come with the assumption that a music expert will be best to design a programme of work, based on their expertise, rather than allowing other 'experts' or the target audience to take on that role:

> *Music leaders were expected to be competent, engaging and organised but also to have some appreciation and experience of working with very young children (the latter was found lacking). (Osgood et al., 2013:50)*

According to the Oxford Dictionary an expert is 'a person who is very knowledgeable about or skilful in a particular area' [1] and expertise is defined as 'expert skill or knowledge in a particular field' [2]. These definitions highlight that a musical expert, for example, will bring valuable knowledge and skills to a project, but that this expertise is regarding a particular area. Greater levels of consultation and co-operation are needed in some early years music projects between the various 'experts' including music practitioners, early years practitioners and (a group not always considered in these settings) the parents. It is important to make sure that questions around what families can bring to the music project are actively considered when designing a music-making project. However, Osgood et al. (2013) also pointed out that this integration of family's needs should take place in a sensitive manner because the '*increasing professionalisation of practitioners in the early years… may inhibit parental engagement where parents may see workers as specialists and therefore 'sit back' rather than get involved in programme activities with their children*' (Osgood et al., 2013:28)

Hierarchy and issues between different 'experts'

There were many examples in the final reports of early years practitioners receiving training

from a music leader: '*Staff have reported that the workshops and activities had given them ideas, the confidence and skills to lead more music and sound based activities in the future.*' (3245). The reported positive impact of this teacher-trainer relationship is encouraging as it indicates that the non-specialist music workforce is being strengthened and therefore can have a wider impact on the children's music provision. However, Osgood et al. (2013) identified a subtle, unspoken hierarchy that seems to be taking place in those types of projects: even though music practitioners are often lacking early years knowledge, early years staff feel most lacking because their musical confidence is low and therefore early years practitioners will follow the music practitioners' lead rather than collaborating with them.

> *Whilst there is some evidence that early years professionals would benefit from additional training in music-making the need for music specialists to undertake training in early years and family support work remains unacknowledged.(Osgood et al., 2013:37)*

There is a real risk in this dynamic when early years staff consider themselves less capable than the external 'expert' coming in, without a clear recognition that both practitioners have valuable sets of expertise, within different but nevertheless very important areas of knowledge.

Based on Osgood et al. (2013) and Youth Music's findings from early years reports, it is felt that these tensions and hierarchical behaviour can be addressed and prevented through project planning and communication, as well as by employing staff who are confident about their specialism, yet open to others' expertise and views. This is demonstrated well in one example from a final report in which the project was aiming to have 'increased the skills and knowledge of music leaders working in early years' rather than just focusing on early years practitioners increasing their musical skills. It's an encouraging example showing that, going forward, the sector might find ways which the early years specialist can support music practitioners in developing 'musical play', for example, appropriate for the age group.

> *As an experienced early years music specialist H was looking for opportunities to develop her skills during this project. The project was designed and developed by H. with the emphasis on developing practitioner's skills and this focus ensured that she was tuned in to the needs of practitioners. As a result of this H. observed needs of practitioners as the project progressed and wrote training materials to support practitioners which she then used across a number of settings. (…) She also worked with babies and toddlers in nurseries which developed her experience with this age group and she recorded a CD and wrote training materials specifically for this age group as the project progressed.*
>
> *Due to the size of the project she felt deeply immersed in the world of early years music making which meant she developed her skills as a play partner in music making rather than a play leader which is more the role in whole group singing. This experience enabled her to support practitioners on the same journey and to provide them with simple strategies for effective musical play. (2827)*

In addition to the identified hierarchy between music and early years professionals, an uneven relationship was also identified between these professionals and the 'hard to reach' parents. Problems commonly reported by grantholders regarding this target group are usually around engagement and retention. This suggests that the target audience may not have been properly involved in the planning, but that the music is 'done to' the families. The next section discusses views of parents and integration of parents as they were reported in Youth Music's final reports in 2012/13.

Views and role of parents and carers

When looking at reports talking about retention or engagement problems in early years projects, many described parents that weren't enthusiastic about attending or joining in the activities. It should be remembered that factors affecting whether the project is appropriate for the target audience and has been designed with their input may be significant rather than blaming external factors, such as young children being ill frequently, or the parents' lack of interest (issues suggested in a number of reports). One organisation reported that they had successfully 'overcome the challenge of disengaged parents' but when taking a closer look it turned out this wasn't done through consulting with the 'disengaged parents' or by critically reflecting how the project could be changed to engage them, but achieved by more motivated parents turning up to whom this project seemed to appeal:

> *H. toddler group was a particularly difficult group to engage the parents into the project, however in September when some new parents and children began coming to the group the parents began to join in and support their children to be involved with the musical activities. The structure of the session became more focused upon the music and as a result all of them signed up to attend the celebration event. (2828)*

As Osgood et al. (2013) pointed out, organisations might have good intentions for targeting a particular type of family, but they might be missing an opportunity in not developing a clear understanding of their actual needs and interests, and instead might be making assumptions when designing their programme of work which is not making it accessible. Youth Music wants early years organisations and music practitioners to deal with their assumptions and critically reflect on their approaches, rather than relying on the more conforming parents to join the provision on offer.

The below example confirms findings of Osgood et al. (2013) stating that many organisations don't collect information about their target audience. Having no baseline data not only suggests that they have not communicated with families before or at least at the start of the project, but that assumptions were used to plan their work rather than a consultation with the target audience:

> *It's difficult to give any wider, objective measure of changes in parents' attitudes due to the lack of any baseline measure (…) but there are definite indications that parents value and have responded to the music project. (2796)*

This example suggests a lack of consideration about how to include parents and track their contribution, which leads to assumptions when evaluating the impact of the project on parent behaviours. This also suggests a set of assumptions around what parents' 'valuing and responding well to the music project' may mean to the setting and practitioners.

The reports analysed for this paper suggest that 'hard to reach' is not a clearly defined term and that instead other terms such as 'single mums', 'fathers' or 'ethnic minorities', are still readily used in project reporting and discourse. However it is dangerous to assume that people can be labelled in that way as a homogenous group. An informed approach needs to be taken when developing early years music-making projects with any communities to appreciate the nuanced nature of these individuals' needs and abilities. A few reports gave strong examples of how their EYMM projects improved when parents were actively engaged, ensuring the sessions were led and therefore 'owned' by the families.

Views and integration of wider communities

In addition to including families in project planning and execution, Osgood et al. (2013) identified the need for practitioners to be rooted in the community in order to avoid the activity becoming 'hard to reach' because the target audience might feel it is not for them. Various

factors have been cited as potentially leading to alienation, such as gender or class. Osgood et al. (2013) pointed out that all music leaders from their research were not only white-British but also middle class, which was found to be off-putting for some parents. The music leaders' backgrounds also led to the EYMM focusing on certain types of behaviour, such as self-discipline and 'traditional' English genres.

Some final reports submitted to Youth Music confirmed the challenges around inclusivity experienced by organisations. A number of examples described how their target audience was reached more successfully when volunteers or staff members were part of that particular community. For example a Polish music student had a positive knock-on effect when volunteering to deliver outreach music classes:

> *It was very useful to have him at the music class where a Polish family attended and the mother did not speak any English. Being Polish, he was able to communicate and help facilitate her attending the music class, as well being useful in developing the family's relationship with the children's centre. (2611)*

The instances when this type of 'integration' was cited was only mentioned as 'useful' and gave the impression of an add-on or accidental occurrence and therefore an unexpected outcome, rather than an essential part of the project planning to ensure the project's success.

> *Unexpectedly we have recruited some parent volunteers to help with the running of the group. At [Children's Centre] this has been an asset to the service. One of the parent volunteers is from the Bengali community. Typically a hard community to engage with services, this parent volunteer has promoted the music sessions to other Bengali parents, bringing in new families who are now benefiting from the group and other services we provide at the centre. (2435)*

Osgood et al. (2013) and these project examples show how important it is for all practitioners working in EYMM to integrate parents and the wider communities who are accessing music provision from the start so that recruitment of volunteers, for example, can help shape sessions to level cultural differences, overcome language barriers or include different types of parenting or families, which in turn will enrich the experience for everyone. Early years providers and staff can embrace cultural democracy, recognising the validity of musical cultures in all their forms, and through doing, making their offer truly inclusive and 'reachable'.

Conclusion

The aim of this paper was to offer a critical reflection of Youth Music's most recent final reports in light of the recently published research relating to the engagement of 'hard to reach' parents. To start with, it examined the role of experts and expertise in music-making projects within early years settings. It discussed the role of experts and questioned to what extent a music expert can plan and deliver music projects with the greatest impact for so-called 'hard to reach' participants. Also, tensions that were highlighted in Osgood et al. (2013) between different 'experts' were analysed further and findings from recently closed projects confirmed that many early years professionals have benefited from professional music leaders training them, but that these practitioners have not actively shaped music-making projects based on their expertise, or transferred their own learning to the same extent.

Further, the view of 'hard to reach' parents and carers was investigated with final reports confirming findings in Osgood et al. (2013) that, often, assumptions are made about the target audience in regards to their social as well as musical needs, instead of genuinely giving the parents a voice to shape the projects. These assumptions and a lack of consultation and integration were also found in relation to the

communities the music provision was trying to operate in.

Going forward, the reflection on Osgood et al. (2013) and Youth Music's latest final reports could lead to an exciting opportunity to discuss how the early years music-making sector could improve its approach to designing EYMM by recognising the limits of the role of experts and at the same time integrating the expertise that parents might bring to projects. Integrating a wider range of 'expertise' could help EYMM projects open up to other ways of working besides white middleclass norms and be truly inclusive to the families and communities targeted.

Youth Music would like to play an active role and work with the EYMM sector to address the issues identified by Osgood et al. (2013) and expanded upon in this paper. As a first step, the organisation hopes to instigate online discussion on the Youth Music Network [3] in order to continue with the research started, hear more examples from the sector and allow the sector to take ownership of this topic. The toolkit [4], which was created as part of the broader research is being developed in order to become a practical framework for exploring these issues in practice.

In conclusion, Youth Music is hoping to affect a shift in attitudes that were identified in Osgood et al. (2013) and some of the reports discussed here, to ensure early years projects are truly reachable for so called 'hard to reach' families.

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[2] *http://oxforddictionaries.com/definition/english/expertise?q=expertise accessed on 5 September 2013 at 12.13*
[3] *www.youthmusic.org.uk/network*
[4] *Action Research Toolkit (Osgood et al. (2013) Pages 97-105)*

Impact Paper 3 – Jodie Bray

Up hill and down dale: The peaks and troughs of music-making in rural England

Introduction

The purpose of this document is to investigate how rural isolation is being addressed by the projects supported by Youth Music and to answer the following questions:

What are the challenges of delivering music-making projects in a rural area?

How can music-making provision help to reduce rural isolation?

Definitions and current issues

Rural isolation refers to limited access to public services, transport, education, jobs, or recreational activities due to geographic, economic or social limitations that are unique to rural areas. It is also frequently described as a negative 'feeling' experienced as a result of living in a rural location. National statistics indicate that a rural area can be defined as a settlement where the population is below 10,000 and situated outside of cities and larger towns. It can range from the rural urban fringe to the very remote (sparse rural hamlets and isolated dwellings) (Department for Food, Environment and Rural Affairs (Defra) 2012). Smaller, more dispersed settlements that are further from an urban centre are likely to have very limited access to key public services and as such rural isolation may be more restricting than for those living in larger rural settlements, close to an urban centre (Leisure Futures Ltd, 2011).

Recent evidence suggests that rural isolation may have been exacerbated by the 2008-2012 global recession and subsequent ongoing funding cuts. Over recent years finances have been redirected to areas where there is a greater critical mass and thus the opportunity for benefitting larger numbers of people. As highlighted in a recent study by the Commission for Rural Communities, the impact of this for children and young people is significant:

> *'Local authorities are having to make difficult decisions about how and where to allocate funding for youth services. In many cases this is leading to local authorities targeting all, or the majority of their services, on areas of most concentrated need. However, the often invisible nature of disadvantaged rural young people makes it easier for pockets of deprivation to be overlooked, and their needs to go unmet. This could leave young people in rural areas under-served, and result in a vacuum in the understanding of the issues being faced by young people living in rural areas' (Defra, 2012).*

The Big Lottery Fund commissioned a study in 2011 on how projects supported by them reduced rural isolation. The research looked at how other funders address rural isolation and whether 'rural-proofing' criteria are included in programme guidelines. The Defra defines rural-proofing as: 'a means to achieve equally effective and successful outcomes for communities, businesses and individuals from policy and in the design and delivery of publicly funded services, regardless of their size or location' (Defra, 2012).

The Big Lottery Fund (2011) found that strong project leadership, partnership working and involving beneficiaries, recognising and supporting volunteers and the inclusion of a transport element were all significant factors contributing to the achievements of projects which were most successful at reducing rural isolation (Leisure Futures Ltd, 2011).

Understanding the challenges facing children and young people in rural areas

Momentum (formerly Norfolk Council for Voluntary Youth Services) conducted a study in 2010 which consulted directly with young people about the challenges of living in rural areas of Norfolk. The issues most commonly cited included poor transport links, lack of awareness of services,

poor broadband and mobile phone signal, a lack of accessible opportunities, outmigration of young people, social isolation, less police/more crime, no business development or growth and prejudice against disabilities and certain cultures (Momentum, 2010) . Some of the issues identified by Momentum (and cited in a similar study by Cheshire West & Cheshire Council) may also be applicable for children and young people living in urban areas, however tackling these problems in rural areas -particularly where the population is sparse and over 20 miles from an urban centre - may be perceived as a greater challenge.

It is important to note that in the Momentum study, young people also identified positives to living in a rural area - some young people liked living in more rural areas as they lived in close proximity to friends and felt that they 'knew their local area'. This obviously differs depending on individual circumstance.

Limited transport is regularly cited as one of the main barriers affecting rural communities, with high costs and infrequent services preventing young people from accessing opportunities outside of their immediate area. Again this becomes more of an issue for very sparse settlements where lack of public transport limits the options available for children and young people. In addition to restricting access to education and work opportunities, a shortage of transport may also be seen as a barrier to developing friendships and social networks (Radford, 2009):

> *"Until you get to 17 and can get a car and a decent paid job, you can't get anywhere and you can't get to see your mates" (Storey & Brannen, 2000).*

Key challenges identified by Youth Music projects working in rural areas

For the purpose of this study we have concentrated on final reports from all Youth Music projects ending in 2012/13 where at least 50% of participants were listed as rurally isolated. This amounted to a total of ten projects from across England. The reports were coded and analysed to identify key themes, challenges and outcomes. A number of challenges of delivering music-making sessions across a rural area were identified. In most instances these challenges were experienced by more than one organisation. Not all challenges were overcome, but projects reflected on what they had learnt and offered insight into how they might tackle issues in future. Building our awareness and understanding of the challenges specific to rural areas can help us to plan effectively; tailoring future provision to ensure that projects have the best chance of success.

Transport

Over half of the projects analysed reported that transport limitations were a key challenge in delivering their project in a rural area. A lack of transport, or the need to travel substantial distances was cited as a problem for practitioners (travelling to rural areas from an urban base) and also participants and their families (trying to access provision outside of their rural locality). In one instance it became too expensive to cover transport costs for a music leader traveling from their London base (2833). Fortunately a local music leader was found and took over the role, however in many sparse areas that would not have been an option. A number of projects reported that professionals have been recruited from further afield due to a shortage of local music leaders in rural localities.

Four projects acknowledged that transport posed a daily struggle for children and young people trying to access opportunities in and outside their areas. Cost, distances and infrequent services were the key issues identified. One project organised travel to bring participants from surrounding villages to a central venue in a larger town (3381). This had the added benefit of providing an opportunity for young people from different villages to integrate, make friends and widen their social networks. The same project also delivered sessions at different venues in

rural locations, but found that the practicalities of transporting and setting up equipment for each session were a time-consuming challenge.

Two projects used mobile vans in order to take music sessions to sparse rural communities and cover more ground (geographically). Overall, this approach was successful in reaching young people with least opportunity. However, one project reported that although the van allowed for successful taster sessions, the nature of the work did not allow for in-depth work, and there were limited progression opportunities.

Two projects reported that limited transport was a problem for recruiting volunteers (2936 and 2611) as volunteers were unable to afford the additional time and expense required to travel to rural villages. Overall however, the vast majority of projects did successfully manage to recruit volunteers.

Recruitment

50% of projects reported that they had challenges with recruiting participants, professionals and volunteers in a rural setting. Several projects drew attention to the need to allow more time for recruiting young people and to establish a project in a rural location, ensuring that sufficient groundwork is done to promote the project. This seemed to be a key issue for projects using a mobile van where the 'drop-in' nature was popular in some locations but led to poor attendance in others.

Several reports noted that young people were unaware of existing activities that were happening on their doorstep. This draws attention to the need for organisations to understand how young people find out about projects and opportunities in their area. Social media is regularly cited as a key resource and the majority of projects are using Facebook and/or Twitter to promote sessions and share information. One organisation reported that young people were more responsive to printed marketing (flyers and posters), and a significant number of projects successfully recruited young people by running taster sessions in schools.

Space

A third of projects reported on the challenge of finding an adequate venue for sessions. Issues varied from 'bad acoustics' to rooms being too small for the group. Two projects using mobile vans reported on the need for an indoor space. One project reported that a number of sessions were cancelled due to bad weather in settings where no indoor provision was available.

Capacity

Of the ten projects, two reported capacity issues (2833 and 2949). For one the challenge was around the need and demand for the work being high (in a small coastal town and surrounding area) but the organisation being too small to meet this demand. Specifically, there was a lack of resources to cover core costs and pay sufficient staff to deal with the increase in participants, enquiries and to manage new partnerships and fundraise effectively. This challenge may not be unique to rural areas, however, the need to overcome this issue in a geographical area where music-making opportunities are comparatively few is crucial. In this instance the organisation started to address the issue by becoming a registered charity, which created more funding opportunities. The organisation also recruited new trustees and increased community support through involvement in local events. For another project, concerns over capacity related to the organisation's ability to fulfil the creative ideas of participants. One of the key achievements of this project was to providing a safe and nurturing environment for participants to explore their creativity, so this is perhaps a rewarding challenge to be faced with.

Key outcomes reported by Youth Music projects working in rural areas

Projects working in rural areas provided evidence of the various outcomes achieved through their work. For many projects supported by Youth

Music, reducing rural isolation is not an explicit aim. Nevertheless it is recognised by those responsible for these projects as an important outcome for the young people they work with.

In assessing the need for the projects it was demonstrated that local music-making opportunities were patchy or non-existent and that in-school provision was often very limited (and being further reduced) in the rural areas targeted. Several projects reported that the only other provision available was private tuition which could be considered expensive and therefore inaccessible for many. All ten projects reported that they have been successful in plugging this gap, providing free music-making opportunities for children and young people that would otherwise not be available. Where a lack of transport was a barrier to participation, projects either delivered sessions within the rural areas, or included transport arrangements to take children and young people to sessions outside of their local area.

A number of projects reported that they worked closely with local partners to ensure the long-term sustainability of the work. In two projects music leaders delivered CPD in local early years settings, enabling and encouraging early years practitioners to incorporate music-making into their work. Other projects developed strong local partnerships and, through advocating and demonstrating the value of the work, they established a keen interest locally for the provision to continue. However, it was noted that this long-term sustainability would be reliant on securing additional funding.

Four organisations noted that they have been successful in raising participants' awareness of other facilities available in the local area, such as studio and rehearsal spaces, or indeed have increased awareness of their own facilities and provision, leading to a reported increase in use.

A number of projects reported how, through building strong partnerships and networks, they were able to expose young people to a broader range of experiences and learning opportunities, and to raise awareness of other provision or pathways further afield. One project said:

> *As well as working with music industry professionals in the workshops, we took the young people on field trips to the BBC, Birmingham Academy of Music and Sound and a back stage tour of the NIA [National Indoor Arena]. This enabled the young people to gain more knowledge of available opportunities within the music industry. Due to the rurality of the area the young people do not have available access to further education within specialist music establishments; however the opportunity given to them through [the project] has opened their eyes to other possible routes. One young person is in the processes of applying to Birmingham Academy of Music and Sound. (3381)*

Facilitating visits in this way can be key to opening up opportunities for children and young people, particularly those who might not have the confidence to search for opportunities under their own initiative. Inviting music industry professionals to lead workshops and share advice was highly valued by the participants, with several identifying new career paths and plans to enable them to achieve these ambitions.

Friendships and social networks

50% of projects reported that young people benefitted from opportunities to form friendships and expand their social networks. The importance of friendship was mainly highlighted by projects working with older participants, but one grant-holder reported that mixing ages also proved successful, with older children looking out for the younger ones and acknowledging that they appreciated the opportunity to make friends of different ages (2949).

The wider benefit of building friendships is well evidenced here by one project working in a small rural community:

> *One child had a poor attendance record and joined as a drummer in the programme, the school and his parents identified a significant improvement in his behaviour and attendance on the rock school day. Previously he had been a loner with no friends at school, through the band he made a group of friends and his attendance improved' (2873)*

Here we see the importance of friendships on a young person's general well-being and how this can positively impact behaviour and, through a greater sense of belonging, attendance at school. The long-term impact for this young person is potentially significant. This kind of long-term impact was also discussed by projects working with children with special educational needs and disabilities (SEND):

> *An unexpected outcome has been the extent to which the young people have carried their musical friendships and bonding into their everyday lives, achieving real and long-term impact. They have been supported by families to meet up at other times, develop friendships and lead much less isolated lives. Young people who would not have met because of different schooling, rural location or very different disabilities have widened their sphere of social activity greatly. […] They have lacked contact with non-disabled peers and the two-way interactions have enabled sharing musical and other enthusiasms, more confident communication and wider perspectives for everyone. (2795)*

This project demonstrated the ease at which children of all abilities can be included in group music-making. Nevertheless, it is still surprisingly common for children with SEND to be socially excluded, particularly in rural areas or where recreational activities are set up to be exclusive of different abilities. Group music-making sessions have a significant impact in providing children with opportunities to form friendships, often based on a shared enjoyment of music, which may continue beyond the project and help to reduce the effects of rural isolation.

Youth Music's new funding programme is proving successful in terms of bringing together children and young people, establishing opportunities for young people to make friends and widen their own social networks. This can be seen throughout the Musical Inclusion module work which has allowed for investment in rural communities considered to be geographic and cultural 'cold spots'. The 'Excellence through Group Singing' module has also been key in bringing together young people from different communities, and in many cases working towards performance events which can be good bonding experiences.

Community and family

70% of projects reported on community and family involvement: the positive impact that the project had on improving community cohesion and strengthening relationships between parent and child. These outcomes were reported where projects facilitated opportunities for children and young people to perform at community events, for local people to volunteer within the project, or for parents to attend sessions (most commonly seen with early years work) and performance events.

A number of projects report on the added benefit of involving or getting buy-in from the local community, with local businesses and schools helping to promote projects, local people volunteering at workshops and performance events (selling tickets, setting up the venue, donating raffle prizes and distributing flyers), venues offering free space for performances, a church hall providing refreshments, and local people turning up to show their support at performances and fundraisers.

Projects reported that performance events were central to 'bringing people together' and local people 'expressed how much pleasure it gave them to watch the community working together and having so much fun'. In addition

to showcasing young people's musical talent, workshops and performance events were instrumental in helping to change perceptions of young people within their local community.

Through creating platforms for young people to perform and for local people to come together projects were able to foster better integration and cohesion, and challenge some negative preconceptions of young people:

> *'The community support and feedback was overwhelming in their praise for the high standard of the productions, the positive impression of the young people and their desire to see and support more music activities in the future […] many told us that they sometimes felt a little 'scared' or 'wary' of the teenagers, and what a delight it had been for them to get to know some of the local teenagers'. (2949)*

Projects also demonstrated how getting buy-in from the local community and parents can be instrumental in ensuring long-term sustainability, as one project reported:

> *The village location which we took our project into embraced the project. They have been keen to continue with music-making activities and are now running as a parent-led group – they meet for social and wider play purposes and will be offering music as a part of the sessions. We will be providing them with some of the instruments that we have purchased through this project to allow them to be able to continue. (3313)*

By involving parents in workshops this project was able to develop the parents' skills and, using music, to facilitate the bonding and development of positive relationships between parent and child. By being actively involved, parents were able to see the value of music-making for their child's development and were motivated to continue the work themselves. Another project (2611), created a CD for parents to use in the home so that music-making could continue beyond the life of the project. Parents reported that they now sing and dance at home with their children and they wouldn't have done so previously.

Other outcomes reported by Youth Music projects working in rural areas

Projects also reported a number of other outcomes, which are commonly seen across Youth Music projects. Although not unique to rural areas, these outcomes are important in a child's development and have long-lasting benefit.

Transferrable skills

Many reports show how music projects have led to increases in transferrable 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 other fields.

Self-efficacy

90% of projects reported that improved confidence and self-esteem were a key outcome, both for participants and staff / volunteers. The improved confidence of children and young people was measured through observation and participant surveys. In many instances, it was noted that children who were shy and scared to be heard at the outset went on to perform in front of audiences. In several reports confidence was linked to social acceptance; making friends and feeling respected by adults involved in the project. One project asked parents to provide feedback: all reported an increase in the children's self-confidence with many saying that the positive change in their child was significant and had influenced their school and social life (2949).

Musical Skills

All projects reported an increase in musical skills and an increased interest / passion for music-making. This was evidenced in various ways: through music leader observation and assessment, participant surveys and film documentation. Many projects reported increased

musical skills alongside an increase in confidence, suggesting that the two are linked. Feedback from participants was often an important indicator of the young people's recognition of and pride in their emerging skills.

Summary and recommendations

The aim of this paper was to investigate how rural isolation is being addressed by Youth Music projects, to further Youth Music's understanding of the challenges of living and working in a rural area and to explore how music-making projects might contribute towards reducing the effects of rural isolation for children and young people.

By analysing Youth Music project reports we were able to identify the specific challenges that music-making projects may experience when working in a rural location. The challenges most commonly reported related to transport issues, recruitment of participants and local music leaders, finding adequate workshop or performance venues, and organisational capacity. Organisations offered insight into their learning and discussed how they have overcome the challenges faced or how they will adapt their work in future. These insights could contribute to a more comprehensive practice-sharing resource to help others to plan their rural music-making projects. Youth Music is currently funding a number of projects working to tackle rural isolation and there is the potential for the learning from these projects to be captured and shared in a more focussed way.

Rurally-located projects demonstrated their success at achieving specific outcomes for participants, including improving community cohesion, widening social networks, strengthening relationships between parent and child and developing musical and transferrable skills and self-efficacy. Projects were tailored to ensure accessibility and inclusivity and provided opportunities for children and young people that would otherwise not be available. When considered alongside the issues identified by young people in the Momentum study (relating to how they experience rural isolation) it is clear that music-making projects can significantly reduce these issues and thus the effects of rural isolation.

On the issue of outmigration, projects showed that their work has helped young people to increase their sense of place and identity and to improve their connection with the rural community in which they live. Nevertheless, young people will often have no choice but to move elsewhere in order to access education, employment and training opportunities and grant holders have a responsibility to ensure that young people are aware of wider opportunities. There may be no quick fix for solving the issue of outmigration but improving community cohesion and increasing the number of local opportunities are a step in the right direction.

The Big Lottery Fund report (2011) suggests that small grants programmes may be most appropriate for supporting initiatives in rural areas and that more sustained provision and continuation funding is highly valued. At present, Youth Music projects can run for up to two years and existing Youth Music grant-holders are able to apply for continuation funding. Youth Music is currently considering introducing a small grants programme, with a shorter application process, with the main aim of supporting smaller initiatives and/or organisations with limited capacity. If feasible, then the introduction of such a scheme could be promoted within rural networks.

Youth Music is keen to play an active role in tackling the issue of rural isolation and will continue to plan for and consider rural issues as the funding model develops.

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Impact Paper 4 – Amy Wilson

Defining 'non-formal pedagogy' through theory and practice

This paper seeks to explore two main questions:

1. Based on recent research, by Youth Music and others, to what extent is it possible to define 'non-formal pedagogy' within music education?
2. To what extent is non-formal pedagogy identifiable as a significant feature Youth Music funded projects?

The National Plan for Music Education (DfE, 2011), instigated the creation of Music Education Hubs, which included (and in some cases replaced) local authority music services. While the criteria for becoming a successful Hub did not make specific reference to joining up formal and non-formal providers as an end in itself, specific mention was made of the types of organisations Hubs should look to involve, and included those who would self-define, and be identified by Youth Music,as 'non-formal providers':

> *Partnerships might include a local authority, schools, other hubs, national, regional or local arts/music organisations, Arts Council Bridge organisation or National portfolio organisations, Youth Music-funded organisations and community or voluntary organisations. (DfE, 2011:8)*

The National Foundation for Youth Music (Youth Music) supports the work of organisations across many different types and styles of music education, from early years up to age 25 in some instances. While this funded work includes many different teaching and learning styles, Youth Music has been recognised as a particularly significant player in supporting the development of a 'non-formal sector', as noted by New Philanthropy Capital in 2011:

> *Youth Music has been instrumental in increasing provision of music-making for young people…. It has been particularly effective at championing the importance of the non-formal music sector, which has developed as a result. (Joy et al., 2011:27)*

Indeed, Youth Music identifies its own role as being of particular importance to those within the non-formal sector:

> *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, 2012:10)*

Whether describing a sector, a setting, or a practitioner, it is useful to consider definitions of 'non-formal', especially in relation to what is commonly understood as 'formal' or 'informal' music education.

'*Formal music education*' usually refers to "*music that is delivered by professionals in schools, colleges, and other statutory organisations through formalised curricula*" (Higgins, 2012:4). It is often the case in formal settings that the distinction between teacher and pupil is clear, it is broadly accepted that the teacher holds superior knowledge on the subject, and that the teaching process is designed to impart some of this knowledge to the pupil (i.e. a didactic form of learning).

Within music education discourse, informal and non-formal are often used interchangeably. In order to move forward with a working definition of non-formal music education, it is important to consider what differentiates the two. As part of the 'Youth on the Move' and 'Agenda for new skills and jobs' initiatives, the European Parliament developed a clear distinction, useful for current purposes:

> *Non-formal learning is intentional but voluntary learning that takes place in different*

> *situations where teaching and learning are not always the main activities. The courses taking place are led by professional learning facilitators… or by volunteers.*
>
> *Informal learning is non-intentional learning which takes place in daily life contexts in the family, at work, during leisure, while travelling and in the community. (Library of the European Parliament, 2012, web page)*

It is perhaps useful to consider these distinctions less as discreet parts of pre-defined sectors and more as approaches to learning, methods or styles of teaching, in other words; pedagogies [1]. They are all parts of the jigsaw of music education for young people today. Non-formal pedagogies are more prevalent in Youth Music-funded projects than in the curriculum or other forms of music education provision, hence Youth Music being attributed with largely supporting a 'non-formal sector'. However, a clear definition of 'non-formal pedagogy' remains elusive and would be a useful contribution to current discussions in music education, not least for those seeking to ease the progression of young people across providers and Hubs. Indeed, as Saunders and Welch (2012) highlighted:

> *Music providers have drawn attention to a perceived lack of mutual understanding between potential partners in the formal and non-formal settings, such as in terms of their 'ways of working' and common understandings of terminology. Research evidence… that seeks to illustrate both commonalities and differences, may begin to provide a common understanding and a common language that will enable meaningful conversations between partners (2012:119)*

In his paper discussing formal and informal ways of learning and learning situations, Folkestad suggested, "*formal – informal should not be regarded as a dichotomy, but rather as the two poles of a continuum.*" (2006:135). This paper makes the case for non-formal to be recognised and accepted as a third and equal option along this continuum as a way for practitioners, researchers and others to define and make sense of and discuss a large proportion of music education provision (see figure 1)

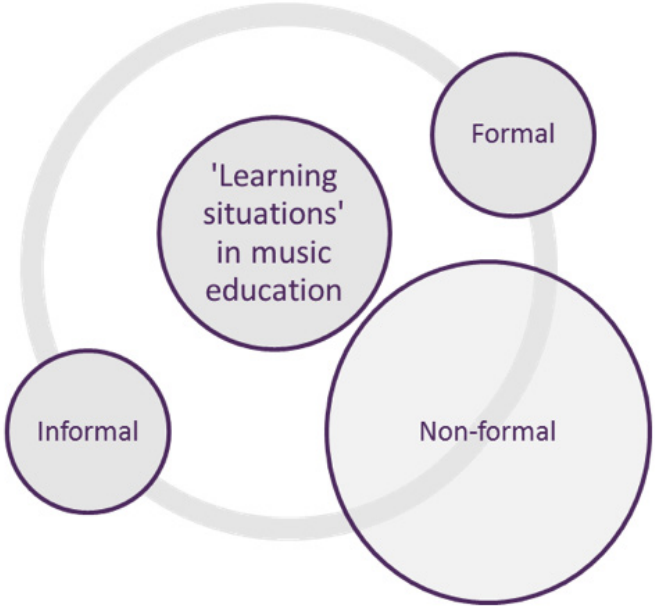

Figure 1 - Reimagining of Folkestad's (2006) continuum showing prevalence of non-formal learning within Youth Music funded projects

An approach to defining 'non-formal pedagogy'

For the purposes of this discussion, four educational theories relevant to music education were chosen to see if any core principles could be applied to further inform a definition of non-formal pedagogy: community music, social pedagogy, artist pedagogues, and formal education.. These principles were then used to construct an analysis framework to explore data from Youth Music projects. This showed to what extent it is fair to apply an emerging definition of non-formal pedagogy to Youth Music funded projects that closed in 2012/13.

Community music

Higgins (2012) is hesitant to concretely define community music but refers to the broad perspective of "*an active intervention between a music leader and participants*" (2012:3). He

also identifies a selection of attributes that he considers 'ideals' in a community music practitioner. .

Social pedagogy and artist pedagogues

Social pedagogy underpins work directly with young people and families, often in social care settings. Social pedagogy has been described as "*promoting social welfare through broadly based socio-educational strategies*" (Smith, 2011:3). A sub-set of social pedagogy - the artist pedagogue - uses artistic interventions to employ social pedagogy.

Formal Education

Finally, formal education usually refers to that "*delivered by professionals in schools, colleges, and other statutory organisations through formalised curricula*" (Higgins, 2012:4). Analysis of the applicable features of formal education has been drawn below from Folkestad (2006).

Three principles of each of these pedagogies have been drawn together to the comprise 12 key features of non-formal pedagogy below. The educational theory from which each is taken is indicated in brackets.

Twelve features of 'non-formal pedagogy'

1. Use of creative workshops (from community music)

Non-formal music education most often uses hands-on music-making activities for children and young people to support their development: musical, social and personal. Higgins (2012) identifies that participatory, creative workshops are "*the most significant pedagogic practice employed by community musicians*".

When reporting on their Youth Music funded project, organisations are required to submit a classification for each type of session they run. The eleven options provided to grantholders were re-coded into a) creative and b) practical/ instructional or c) a combination thereof (e.g. it would be untrue to categorise performances and training sessions as wholly creative interactions).

The following session types were coded as predominantly creative:
Instrumental; Music and Movement; Untuned Percussion; Vocal

The following session types as likely to be half creative and half practical/instructional:

Composition/Songwriting; DJ MC; Improvisation; Music Technology

And the following session types as predominantly practical/instructional:

Instrument Making; Performance; Training

Examining session type in this way shows that of 69% of all session types reported to Youth Music in 2012/13 can be classed as creative, participatory workshops. It is worth noting that the 'non-creative' workshops occurred within the same projects as the creative workshops, but given the predominance of creative workshops we can infer that Youth Music projects consider these the mainstay of their session types for engaging young people.

2. 'Strive for excellence in both the processes and the products of music making relative to individual goals of participants' (from community music) and

3. Artistic and social achievement (from artist pedagogues)

As there is often a strong emphasis on the social and personal outcomes and the creative process, projects taking a non-formal approach are sometimes accused of having de-prioritised the quality of the musical product of music-making endeavours. The two principles above each go some way to opening the discussion of the dual priorities of non-formal pedagogy: that is, to support both musical and social/personal development in participants. As reported by one project:

> *[One participant] developed a great deal of confidence taking part [in the project]. He has a severe stutter and Cerebral Palsy and did not think any employer would be interested in him. The work he did… transformed how he felt about himself. Because he was able*

> *to record his lyrics a little bit at a time and then run the song together he could hear himself expressing views without the stutter. He has recently taken a placement as a support worker and is looking for paid work – something he did not previously have the confidence to do. (2603)*

All projects funded by Youth Music work towards a set of intended outcomes, some set by Youth Music and some set by the applicant organisation. Many projects choose to combine outcomes that emphasise the musical output of the project, for example a recording or performance (the product) with intended outcomes that measure the social, personal and creative engagement of the young participants (the process). The outcomes approach adopted by Youth Music means that the personal, social, creative and musical results of the process are often described in measurable terms.

> *[We] identified that by increasing self-belief (an outcome of the process) it was possible to achieve a higher standard within the product. It was an important part of the learning process which illustrated to the students that they were capable of producing professional results. (2618)*

One Youth Music project identified that the training provided to the project staff allowed them to be able to support young people to meet their individual goals. This allows the music leader to consider participants as individuals on personalised journeys rather than as a whole group all aiming for the same fixed standards.

Another tutor felt that the courses were helping him to differentiate more effectively in order to meet personalised need from a wide range of starting points. (3220)

4. 'Work in such a way to show respect for the cultural property... of the community' (from community music)

Within non-formal music education this principle manifests as a respect for the existing musical identity of participants. Saunders and Welch (2012) remind us that in a classroom context, the young people who engaged most effectively with the learning activity were those who felt their existing musical identity had been accepted in the classroom. I.e. "*A young person who fails to receive this message of value may interpret that… what they themselves know… [is] essentially worthless*' (Salmon - in Saunders & Welch, 2012:28)

Within non-formal pedagogy, practitioners understand that young participants do not arrive as 'blank canvasses' ready to have musical knowledge poured into them, but that "*pupils... all possess a rich and in some ways sophisticated musical knowledge*" (Folkestad, 1998). The incorporation of the young person's views and musical knowledge can be achieved in a wide variety of ways. In the following example the music leader felt the need to respond specifically to the genre interests of the young people:

> *When discussing the type of music the young Roma community listen to, it seems to be divided into two streams; hip-hop/rap and traditional gypsy. It is vital then that we provide for both of these genres. Although our leader was more than comfortable with the 'band' side of things, rapping etc is not something he is experienced with. It was decided that we should bring in some different partners with knowledge in this field. (2620)*

5. Musician rather than teacher - 'haltung' (from social pedagogy)

From social pedagogy we take the concept of 'haltung'. That the practitioner brings their own identity and sense of self to the interaction, to authenticate the relationship and make the interaction feel more open and real. In non-formal music education we experience this as our facilitators and practitioners defining themselves as musicians rather than music teachers: as do-ers rather than instructors. As seen in the

following extracts from Youth Music reports:

> *He came to us with no prior knowledge of music… his motivation was really high... mainly due to the fact that as he was largely into his hip-hop and rap music [and] he found an ideal role model within the music leader as they shared similar interest. (2887)*

Indeed, the majority of projects refer to delivery staff on the project as 'musicians' or 'music leaders' (a term used to describe a music practitioner who may or may not have a recognised music education qualification, but is engaged in music education in non-formal settings). A full discussion of the origin and development of the term is provided in Swanwick (2008).

While the music leader undoubtedly has a leadership role and performs some of the same functions as a teacher, the only references to teachers (13 reports of 155) were about how the teachers from the project partner settings (e.g. schools) were involved. In this particular example, the non-formal session influenced the attitude of the formal teacher:

> *Additionally, a music teacher from an instrumental taster session highlighted that her perception of how children learn music and the benefits of aural learning techniques has been changed as a result of observing a session [led by a music leader]. (3220)*

The two principles of valuing both the individual musical identities of the young person and the music leader lead into the next two principles:

6. Reduced hierarchy (from social pedagogy) and 7. 'Learning by doing, not learning about doing' (in contrast to formal education)

These two principles come together to describe the ethos of non-formal pedagogy which favours a team-style approach where facilitators and participants work together to do an activity/ practice, and "by participating in a practice, one also learns the practice" (Folkestad, 2006:138).

8. Professional leaders (from formal education)

A clear distinction between informal and non-formal learning is that informal learning is often unintentional and self-directed, while non-formal interventions are facilitated by an experienced and trained leader. The similarities of non-formal learning (where facilitators are striving for pre-determined, though co-constructed, learning outcomes) with formal education (where teachers usually have to meet clear qualification and curriculum requirements) are clear. The difference, however, lies in how this training and experience is achieved. A significant number of projects funded by Youth Music employ a trainee to work alongside an experienced music leader. Many of these trainees go on to become music leaders in their own right. As this extract from a final report shows, the routes taken that result in working on a non-formal project are wide and varied, and do not necessarily follow a standard trajectory:

> *Each trainee worked for three weeks with two different musicians. Trainees came from varied backgrounds; two graduates from SOAS's Ethnomusicology degree programme; one clarinettist and second-year music student at CCCU; and a peripatetic multi-instrumentalist music teacher. (3178)*

Within non-formal pedagogy, measurement of what might be an appropriate level of training and experience is not defined. However, the forthcoming release of the Level 4 Certificate in Music Education intends to begin to address this and will be interesting to explore further in the future.

9. Rights-based (from social pedagogy)

Social pedagogy works by observing broad social and cultural rights. It is fair to say that by predominantly offering opportunities for creative self-expression, non-formal pedagogy upholds and supports the rights of the child to be heard (for an overview see UN Convention on the rights of the child [2]) and supports self-expression of young people who might not otherwise have a

voice:

> *It is also true to say that some pupils taking part in the project, who were not known for doing homework, sometimes turned up to these sessions with lyrics of their own that they had written in their own time. In smaller groups they felt comfortable enough to bring their own expressive ideas in writing although they knew that the level of their literacy was below average (2542)*

10. Children as 'whole persons' (from artist pedagogues)

Viewing the child as a whole person and being aware of how the activity fits into their whole life allows the non-formal practitioner to adapt provision to meet wider social and personal needs of the young person. As a result of this, non-formal pedagogy projects are often able to make reliable claims that their intervention has had an impact on the wider life and behaviour of the young person involved:

> *Many had trouble with police, residents and other local families prior to this project starting and simply by giving them some attention, a place to express themselves and a chance to be heard we have seen a reduction in petty crime and nuisance behaviour locally. (2532)*

11. Everyday activities (from artistic pedagogues)

As part of considering the wellbeing of the whole person, in non-formal pedagogy the practitioner often considers it part of their responsibility to ensure the participant is ready to learn. For example, when working in a deprived area, projects using non-formal pedagogy might take 10 minutes at the start of each session to provide drinks and snacks so that each young person is able to concentrate on the music making rather than feeling hungry or thirsty:

> *The project was delivered on three adventure playgrounds that sit at the heart of communities often described as socially deprived. Commonly children … turn up at lunchtime in the summer holidays starving hungry because they can't get a school dinner. (3285)*

12. Young people develop music skills - by ear and notation (from formal education)

The main emphasis of formal education is the advancement of musical skills. While non-formal pedagogy does work to improve musical skills, given the equal consideration of personal and social needs, musical development is often achieved by means other than direct teaching.

> *[The music leader's] system of teaching scales and notation was particularly interesting. As a deaf teacher, used only to teaching deaf youngsters, her methods were easily accessible, direct and engaging for all new learners... By the end of one session, youngsters with no previous experience of music-making were scoring their own compositions. (3028)*

A recent and encouraging development in terms of the acceptance of non-formal pedagogy is that non-formal pedagogy providers are reporting to Youth Music that they are sharing their methods to enhance the offer of the Music Education Hub, led by the formal provider.

> *[There is] work we are currently doing with the lead organisation of the [local] music hub with regard to its own hub development plan. Sharing of our learning materials, repertoire and ear-based teaching methods will help us to jointly develop first access work that will benefit hard to reach children in their area. (3333)*

Conclusion

By drawing together these twelve principles from across four existing pedagogies, a loose structure through which to define non-formal pedagogy in music education has begun to emerge. A selection of extracts from Youth Music projects serve to support the selection of these twelve principles. This is a necessary enterprise,

not least in advancing a truly inclusive music education across an evolving landscape and the risk of decreasing resources:

> *The process of 'joining up' music education provision would appear more complicated than previously expressed. There is a need to consider the process not only from a structural perspective, enabling formal and non-formal providers to work more effectively together, but also from a pedagogical perspective, ensuring that the inherent strengths of musical provision in the non-formal sector are not diluted from the young person's perspective, thus guaranteeing that the access to high quality musical experiences in a variety of contexts are the automatic right of every young person. (Saunders and Welch 2012:9)*

To support the work of Music Education Hubs and the ideals of the National Plan for Music Education, we should work to develop a shared vocabulary between the pedagogies, and to build links between formal and non-formal providers. Validating and legitimising non-formal pedagogy gives a platform from which the two can be considered as different but equal.

What's next?

This paper has begun to explore which principles can be drawn on to define a non-formal pedagogy in music education. Once a coherent description of the pedagogy has been established it will be pertinent for the sector to discuss how best to establish methods for measuring the quality of provision within non-formal pedagogy.

Youth Music has begun work on a quality framework which synthesises the core elements of effective non-formal music education pedagogy, and builds on published research and evidence from projects funded by Youth Music (including the principles discussed and presented here).

Building on our 14 year history of music-making projects with young people in challenging circumstances, the framework measures the quality of the social, musical, personal and creative process. This is designed to complement common measurements of quality, such as an assessment of musical output (i.e. product alone). This focus is not because a non-formal pedagogy disregards the musical product of participatory music projects, but because measuring the excellence of musical output very easily becomes problematic. Within received conceptions of what constitutes 'good art' there emerge clear hierarchies, matters of taste, and these analyses often fall back on traditions, established cultural hegemony and outmoded definitions of high and low culture.

As this paper has begun to explore, the removal of hierarchies, clear acceptance of a variety of musical identities and equal emphasis on creative, social and personal development are all crucial principles in non-formal music education pedagogy. Clearer understanding of these concepts will also hopefully lead to wider acceptance of a multitude of excellence in music education.

[1] *'Pedagogy is defined by Oxford Dictionaries as 'the method and practice of teaching' (http://oxforddictionaries.com/definition/english/pedagogy)*

[2] *http://www.unicef.org/crc/*

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Impact Paper 5 – Tom Thornton

Out Of Space: Considering the effects of space and place in musical development

Introduction

The Prodigy proposed taking our brains 'to another dimension' in their 1992 hit 'Out of Space', but how significant is that proposition when it comes to engaging young people in musical learning? This paper considers what the physical environment and space contribute to achieving positive outcomes for young people who are at risk of educational disengagement in Youth Music funded projects and to what extent space and environmental factors contribute to progression alongside content and pedagogy in achieving positive outcomes for young people.

Whilst some of the features of 'non-formal pedagogy' have been considered elsewhere (Lonie 2013, Saunders and Welch 2012, Wilson, this volume), this paper seeks to consider the extent to which the environment influences both the learning experience and the pedagogy itself and the learning outcomes achieved. Through an analysis of Youth Music projects taking place across a wide variety of environments and differing experiences of children and young people, this chapter seeks to explore key differences in space and environment.

Most school music education takes place within the structured confines of the classroom and timetable. Non-formal learning, as defined by the Library of the European Parliament (2013), is 'intentional but voluntary learning that takes place in different situations where teaching and learning are not always the main activities.' It is 'led by professional learning facilitators (e.g. youth trainers) or by volunteers (e.g. youth leaders). This definition asserts that the physical environment, space, time and experiences within which non-formal education takes place is, in general, a different space to that of the classroom, not least because participation is elective rather than compulsory. Informal learning is defined as 'non-intentional learning which takes place in daily life contexts in the family, at work, during leisure, while travelling and in the community. Its outcomes are not recorded or certified and they do not count for education, training or employment purposes.'[1] Under these definitions, this chapter will reference formal learning environments as generally being within the institutionalised setting of the school building and occurring within the school timetable and non-formal learning environments as existing outside of the classroom or outside of the class timetable. As has been argued elsewhere (Saunders and Welch 2012, Wilson, this volume), when referring to pedagogy, the divisions between formal and non-formal are more often blurred. However, a question remains around the extent to which the space (and time) acts as a key component in encouraging children into learning situations.

Different spaces provide different opportunities and challenges that can facilitate, or may even hinder, the learning process. By exploring the needs and requirements for young people who are educationally excluded and by analysing the physical environments and spaces in which they experience the learning process it is possible to understand better how important space and environment is, and how that influences and operates alongside the content and pedagogy of music making sessions, in achieving positive outcomes.

In a paper considering the effects of rehearsal space (rather than pedagogy) in urban and rural environments, Dickens and Lonie (in press) argue that: '[non-formal] spaces are described as places to play, to explore the ways that participants can learn to be musicians, and experiment with sounds and with identities' where young people have 'demarcated the spaces as providing opportunities that are other than school' (Dickens and Lonie, in press). This supports the assertions

made elsewhere (Folkestad 2006, Lonie 2013, Saunders and Welch 2012) that non-formal opportunities are presented and understood as places to make music and learn, rather than learn to make music. As the young people interviewed by Dickens and Lonie themselves put it:

> *NP3: school is kind of compulsory. So certain people won't put as much effort in. But people choose to come here. […] I come here every day, like Monday to Friday. Cos really, I ain't got a job or nothing, so this is something for me to do other than standing about on the streets doing whatever … people enjoy coming here. It gives them something to do, it motivates them to do something.*
>
> *NP1: Yeah, I think there is a very big difference between doing music at school and coming here. Because at school it's just one of the subjects. Like three quarters of the people there they don't want to take it serious. But here, there is a lot of dedicated people around you, that's the main difference, people are serious. (Dickens and Lonie, in press)*
>
> *The following sections consider the prevalence of a consideration of environment and space in the final reports provided to Youth Music in 2012/13.*

Different Space? Different Sound?

Youth Music defines children and young people in challenging circumstances as those who are often marginalised by society, vulnerable, may be 'hard to reach', or have fewer opportunities to participate in mainstream cultural opportunities. This includes children and young people who may be experiencing educational exclusion or who may be experiencing difficulties moving through mainstream educational progression routes. Young people with multiple and complex needs are not always well catered for in a formal learning environment due to pressures of class size and the requirements of the curriculum. By focussing on the needs of children and young people facing educational exclusion Youth Music projects are able to achieve positive outcomes in project participants that may be harder to attain in a more traditional setting, and this is often clearly stated in intentions and reported achievements:

> *'One of the main outcomes of this project is that it enabled students who have been 'removed from normal learning experiences' and have lost the innate skills of co-working with peers to contribute their ideas and knowledge. The positive value they gained from being able to make suggestions, share ideas and produce music together helped them develop a confidence in re-entering the mainstream education system. We believe the work had a lasting impact in that in re-ignited an interest in learning and achieving and helped some of the young people see themselves as a positive rather than negative influence in a learning environment.' (3024)*

This project explicitly states how an intention was to reintroduce young people who are at risk of being educationally excluded and have been 'removed from normal learning experiences' into a learning environment. This project worked with young people who were in pupil referral units or not in education employment and training and offered opportunities to research and develop ideas in alternative learning spaces. Whilst the learning outcomes were explicit, and the pedagogical approach had been thoroughly considered by the staff team, the project also claims it was the use of spaces such as The British Library and the V&A as part of the project that acted as a hook for the young people. Because the participants had ownership of the learning process (the overall goal was to produce the musical content and design of a concept album) their feelings of access or ownership to what could be considered as 'elite' spaces was increased and they became valid non-formal learning spaces.

Another Youth Music project records the

reengagement of young people into the community noting how the project has been a focal point for the joining up of previous disparate elements to help tackle social isolation:

> *'[organisation] has championed the delivery of informal music making in the heart of communities with over 80% of its delivery on average every year being outside of the [concert] building. Through a variety of evaluation and information gathering techniques including questionnaires, video diaries and 'live' recordings we have gathered evidence to illustrate the wider social impact of the work we have been doing not just on the young people themselves but on parents, families and communities. In this wider context, informal music making has been a tool used for reengagement with young people who are struggling in many aspects of their personal lives be it at school, in the home or within their peer groups. We have been able join these musical and social elements together resulting in the development of our Foundation Learning programme tackling literacy, numeracy and employability issues with young people who have become socially isolated.' (4205)*

In this example the non-formal music programme is part of an overall cultural offer of a well-funded and large concert hall and educational institute serving a number of deprived communities. The project manager is explicit about how the music leaders must leave the building and go into the community in order to engage those who may otherwise feel excluded. This has also led to the development of a 'learning annexe' or less formal learning space that is attached to the main concert hall but is 'owned' by the young people. This provides a more neutral learning environment where participants, practitioners, instruments and equipment from the community and from the concert hall can mix as required. This use of space further illustrates the priority in non-formal music education of developing a sense of equality and ownership first, in order to achieve broader musical and other learning outcomes. In short, some young people will feel comfortable walking into and learning within a world-leading concert venue, others will not, but should not be excluded from the opportunity to do so.

Although there is potentially less physical variance across classroom environments in which in-school teaching occurs, the non-formal environment inevitably lends itself to a much wider field of possibilities. It can be present in communities without the 'baggage' of more institutionalised spaces. In one Youth Music project the space is described as a central contributing factor in the facilitation of a wide and varied programme of music making activity that, importantly, engages young people, and then provides opportunities for their musical development:

> *'At the heart of our work is the programme in the local district some of which takes place at the [venue]. This building, which has been totally refurbished over the last 3 years, holds a recording studio, workshop studios and a venue able to take 200 people. Much of the work within the [venue] is focused on young people and a young leaders' group is now involved in the curation and production of many events. Full of equipment and with a unique relaxed and inviting atmosphere the [venue] is now a beacon for work with young people with programmes that include hip hop, rock, folk, singing, jazz, world music styles.' (3713)*

A key strength of this space comes from the fact that it is technically well furnished for the purposes of music making, delivering a broad and well-focused remit towards the facilitation of non-formal music making activity. This activity is well resourced by the open and collaborative space of a workshop studio, the technical resources of a recording studio and the performance space of a venue. Importantly, an explicit sense of ownership is fostered with the local young people,

supported by their admiration for the venue as a place where bands and artists reflective of their own musical identities play, and indeed, practice and learn.

Whilst within the walls of a completely different space, a children's hospital ward, a trainee musician, describes the transformation into a musical space:

> *'the instruments themselves bring something to the musical space…children can touch and feel the vibrations and see the different shapes, textures and reflections as well as the sounds they make.' —Trainee musician (2880)*

This project illustrates an alternate use of the clinical space of a hospital ward. The musical instruments transform the ward into a creative space for the benefit of its patients and the evaluator from the same project quotes a parent observing the transformational effects of the music making process on the physical space:

> *'…When our little one was so very ill, we could hear it in the background and it was so calming…incredibly calming, a very positive experience. It created a whole sense of tranquillity and peace within the madness of the health care environment…' (2880)*

Both examples suggest that in creating a space for music making, be it in a well-equipped studio or on a hospital ward, the environment, how it is set up, filled, and presented, will have a huge effect on the mode of learning and level of engagement that may result. Furthermore it can be suggested that the priority for non-formal music making is not in fact how well the non-formal space is resourced or 'kitted out' but rather how well has the space been directed towards the opportunity for music making and the extent to which participants feel they can connect to that activity.

Does space empower collective, over individual, work?

As discussed above, and has been suggested elsewhere (Dickens and Lonie, in press), a non-formal space can provide more scope for collective group work to occur. This was echoed in one project where the space itself encouraged participants to work in a more collaborative way, taking advantage of the physical freedom (via performance, music making or experimentation) in being able to simply move about:

> *'Almost everyone has been involved in composition and song-writing and new ideas were always listened to and supported – when a participant wanted to learn ukulele she was supported with that – resulting in some unique and unusual performances. Collaboration has always been encouraged and though we have three separate rooms, we found that people felt confident about moving around and joining other groups, trying out different things.' (2354)*

The emphasis here on the collective nature of non-formal environments providing spaces for collaboration is a key component of many Youth Music projects, providing young people with the opportunities to work, create and play music together. Indeed, where non-formal pedagogy may be directed at encouraging collaboration, physicality and space are key considerations in enabling this to happen.

For young people at risk of educational disengagement this provides the opportunity to develop not just technical music-making skills but also a wide range of positive outcomes arising from the ability to cooperate, collaborate and band together with other young students in a positive learning environment:

> *'As a result of this programme of work around thirty-five educationally excluded young people have been able to work alongside music industry experts… This work has created a positive focus for educationally excluded learners and young people with specific and special learning needs in an*

educational context. The freedom to tailor the sessions and creative learning meant that we were able to focus not just on the technical and production skills, but for those students who struggle with learning, there were huge benefits derived from exploring the expressive capabilities of the voice and song-writing alongside professional singers and musicians. Students who were experiencing isolation were able to reduce their loneliness and work with peers and professionals - this was helpful in raising their self-esteem and giving them a chance to do something that they were good at – and something they could shape and influence – as opposed to say their academic work where they were not attaining and feeling like they were the problem.' (3024)

The 'freedom to tailor the sessions and creative learning' is emphasised in this project as being essential in allowing the students to develop their skills. The project manager suggests that by allowing the young people to work 'alongside professional singers' and 'with peers and professionals' that the learning environment (i.e. pedagogy and place) allowed for a greater degree of beneficial outcomes to be realised. The way spaces are conceived of as being essential components of the learning process and outcomes is not something that is always considered in accounts of musical development.

Conclusion

The findings and examples presented above show that the non-formal physical environment and space are essential components to consider in achieving positive outcomes for young people, especially those who are inclined to reject more formalised learning spaces. Because young people at risk of educational exclusion are likely to be more receptive to an environment that is distinct and separate to the formal environment they may have been experiencing challenges in, there is an increased potential for a non-formal environment to fuel the development of musical and other skills that can have far reaching benefits and may extend into many other areas of their lives. Whilst it is essential to consider how positive outcomes are achieved once children and young people are 'through the door' in music projects, it is equally important to understand how the physical space behind that door is understood and perceived by young people. By exploring both pedagogy and place in music learning, a fuller understanding of its effects for all children and young people will be better developed and understood.

[1] *http://libraryeuroparl.wordpress.com/2012/12/07/validation-of-non-formal-and-informal-learning/*

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Appendix 1 – Methodology

The evidence presented in this report comes from the 155 final reports submitted to Youth

Music for projects ending in 2012/13 (where external evaluation has been conducted and case studies provided by projects, these have also been added as data). Projects are identifiable to the authors by their Youth Music Unique Reference Number (URN).

A framework analysis was adopted where all final reports were entered into the qualitative analysis software NVivo and thematically coded. The evidence presented in this report represents the strongest findings under each outcome area and illustrative examples of these findings are provided.

'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. The statistical monitoring data provided by projects are also used as indicators where appropriate.

Approximately 700,000 words of reporting material was analysed and readers are welcome to contact Youth Music for greater detail or further examples of each of the findings reported.