

# **YOUNG PEOPLE NOT IN EDUCATION, EMPLOYMENT OR TRAINING (NEET) AND MUSIC MAKING**

## **EVIDENCE REVIEW**



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## SECTION 1: INTRODUCTION

### BACKGROUND

Since 1999, Youth Music has provided music making opportunities for over 2 million children and young people living in England.

Youth Music's Mission is:

To help young people make the most of their lives through the power of music.

In order to achieve this mission, Youth Music has four **strategic goals** for 2010 - 2015.

This review derives from work in the Challenging Circumstances goal area, which aims to improve the life chances of children and young people in the most challenging circumstances by supporting them to achieve their full potential through engagement and progression in music making.

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

### AIMS & OBJECTIVES

The overall aim of this evidence review is to synthesise evidence on the outcomes of music-making with young people who are not in education, employment or training (NEET).

In meeting this aim, two fundamental questions have been considered:

1. What kinds of music-making projects offer support to NEET young people, and what forms do these take?
2. What are the effects of music making on NEET young people? Is there a consensus supported by available evidence?

A third question – ‘to what extent are music-making projects cost-effective in addressing the challenging circumstances of NEET children and young people?’ - was also identified by Youth Music as an issue that required investigation. However, whilst research conducted by scholars at the University of York on behalf of the Audit Commission (2010) indicates that low-cost intervention with NEET young people can yield large savings by reducing public service costs and increasing net lifetime tax contributions (see Appendix A), no evidence was uncovered that explores the cost-effectiveness of music-making projects specifically. As such, it has not been possible to fruitfully respond to this question. Having anticipated this knowledge gap Youth Music has commissioned Qa Research (Qa) to undertake a summative evaluation of three HSBC funded music-making projects that work with young people who are NEET or at risk of becoming NEET. As part of this evaluation, Qa is intending to analyse the social, economic and environmental outcomes of one of these projects using the Social Return On Investment (SROI) methodology.

## METHODOLOGICAL APPROACH

This report draws on three areas of work (full details of the methodology can be found in Appendix B):

1. A review of published, international, peer-reviewed and 'grey' literature that explores the effects of music making on NEET young people or those 'at risk' of becoming NEET.
2. A review of 34 Youth Music funded projects that delivered music-related activity to NEET young people or those 'at risk' of becoming NEET between 2003-2011.
3. Telephone interviews with a small sample of UK music education sector stakeholders.



## SECTION 2: YOUNG PEOPLE NOT IN EDUCATION, EMPLOYMENT OR TRAINING (NEET)

### CONTEXT

Young people who are 'not in education, employment or training' (NEET) became a focus for political debate in the UK in 1999 with the publication of the Social Exclusion Unit's (SEU) report *Bridging The Gap* (Maguire & Thompson, 2007). In seeking to analyse the scale and nature of the ways young people were becoming identified as NEETs, the SEU found that nine per cent of 16-17 year olds had not successfully transitioned to adulthood via education or employment in 1997. In response they proposed an approach that was designed to ensure that "young people stay in education, training or work with a strong education/training component until they are at least 18" (SEU, 1999: 9). In recent years a number of targeted policy initiatives have been launched that have endeavoured to meet the SEU agenda and address the needs of NEET young people. Such initiatives include, but are not limited to:

- The establishment of the Connexions Service

The Connexions Service was central to the Labour Government's Connexions Strategy introduced in the 1999 White Paper, *Learning to Succeed: A New Framework for Post-16 Learning* (DfEE, 1999). The strategy was concerned with reforming the careers and youth service and improving citizenship and economic performance through the increased earning potential of young adults.

The strategy emphasised the need for provision of one-to-one support, information, advice and guidance for young people. The Connexions Service was designed to meet this need; catering for young people aged 13-19 (up to 25 for those with learning difficulties and disabilities). Personal Advisors were intended to be a key part of the Connexions Service, providing advice to young people on a wide-range of issues from education to health and relationships.

With a shift from central government to local authority control in 2008, the Connexions Service has been subject to local cuts which have been exacerbated in recent years. Indeed, research undertaken by Children & Young People Now revealed that councils plan to spend an estimated £289 million on Connexions-related activities through their early intervention grant allocations in 2011/12 – 38 per cent less than in 2010/11 (Hillier, 2011).

- Entry to Employment (E2E)

Entry to Employment (E2E) was introduced as a pathfinder learning programme in 2002 before being established nationally in August 2003 by the Learning and Skills Council. The programme was designed to be innovative in its approach to supporting young people aged 16-18 who were NEET and not yet able or ready to pursue employment, further education or apprenticeships.

The E2E programme was designed to be tailored to individual needs and support young people to develop their confidence and self-esteem and provide vocational knowledge, skills and understanding.

Since September 2010 Foundation Learning has replaced E2E as the main means of supporting young people who are at entry level and Level 1 as outlined in the Raising of the Participation Age delivery plan (DCSF, 2009).

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- Care to Learn (C2L)

Launched in 2003 in response to the Government's Teenage Pregnancy Strategy, Care to Learn provides financial support to parents aged under twenty years that reside in England and who need assistance with the cost of childcare and any associated travel in order to continue their education or return to learning. The scheme pays up to £160 per child each week (£175 in London), with childcare payments paid direct to the Childcare Provider and travel costs paid to the Learning Provider to pass on to the young parent.

- Education Maintenance Allowance (EMA)

The Education Maintenance Allowance (EMA) scheme was launched nationally in 2004. The scheme formed part of the Labour Government's Connexions Strategy and was introduced to financially support young people to stay in education and training following post compulsory schooling. Depending upon household income young people received payments of between £10 and £30 per week. This allowance was designed to support young people with transport, books and course equipment costs.

According to a House of Commons Education Committee report (2011) the EMA scheme cost over £560 million a year to run with almost half of young people (47 per cent) aged 16-18 in full time education being eligible for support.

Whilst the EMA scheme closed to new applicants in England in January 2011 the scheme still operates in Wales, Scotland and Northern Ireland. The EMA in England is being replaced in September 2011 by a locally managed enhanced discretionary learner support fund targeted at those who face financial barriers to participation (HM Treasury, 2010).

- Activity and Learning Agreement pilots

The Activity and Learning Agreement pilots were introduced in 12 areas of England by the Labour Government in 2006.

The Activity Agreements were designed for 16 and 17 year old NEET young people and were concerned with re-integrating young people back into learning. This was achieved through providing young people, or their parents, with a weekly allowance of £20-£30 for committing to an agreed learning plan and participating in certain learning activities. Learning Agreements were a similar initiative for 16-17 year olds in jobs with no accredited training (JWT) and in some areas employers would receive financial compensation for their employee's time spent training.

These pilots were halted in December 2010 three months ahead of schedule as a result of the Coalition Government's Spending Review (House of Commons Work and Pensions Committee, 2010).

- Local Employment Partnerships (LEPs)

In the 2007 Budget the introduction of Local Employment Partnerships (LEPs) was announced. LEPs were concerned with tackling recruitment and skill challenges within the economy as part of welfare reform. This consisted of a way of working between Jobcentre Plus and employers to ensure opportunities were created for people less likely to be reached through traditional recruitment methods.

Employers were encouraged to provide work trials and mentoring, inductions and training to ensure those with less work experience could be considered for roles that they may not otherwise hear about or be considered for.

In June 2010, the Department for Work and Pensions made the decision to remove the LEP branding from this approach, however Jobcentre Plus services for employers that were delivered under the LEP banner are still available.

- **The September and January Guarantees**

The September Guarantee was introduced by the Labour Government in 2007 for 16 year olds and was extended to 17 year olds in 2008. This followed the 14-19 Education and Skills Implementation Plan of 2005. This guarantee formed a promise that any young person finishing compulsory education would be provided with a learning placement by the end of September the same year. A place in learning could consist of E2E or Foundation Learning; an apprenticeship; employment with training or full or part-time education.

This was followed in 2009 by the January Guarantee aimed at re-integrating NEET young people back into education or training. Through this guarantee any 16-17 NEET young people would be offered a suitable learning place in January; predominantly E2E courses although mainstream learning as well.

In February 2011 Lord Hill wrote to all Directors of Children's Services confirming plans to raise the participation age for young people from 2013. Within this letter the need to offer suitable places in education or training for 16 and 17 year olds was re-emphasised although this is seen as a matter of course now rather than specifically being known as the September and January guarantees.

- **Future Jobs Fund**

The Future Jobs Fund was a £1 billion scheme introduced by the Labour Government in 2009 and was a key part of the Young Person's Guarantee. The scheme was designed to primarily support 18-24 year olds who had been unemployed for six months or more to find employment for six months in newly created roles by employers.

The scheme centred on young people who lacked work experience, skills, motivation and confidence with a view to giving them temporary employment opportunities and within this the skills they would need to secure sustained employment in the future.

The Future Jobs Fund provided the employers involved with the funds to cover an FJF employee for six months work at minimum wage for 25 hours a week. FJF would also cover fixed costs for National Insurance and so on. The scheme ended a year early as a result of the Coalition Government's efficiency savings.

In September 2010, Youth Music conducted research that explored Youth Music Action Zones' (YMAZ) experiences of the Creative Apprenticeship and the Future Jobs Fund (Dickens, 2011). A report that details the findings from the interview stage of this research is publicly available on Youth Music's website: [www.youthmusic.org.uk/musicispower/Research](http://www.youthmusic.org.uk/musicispower/Research)

- **The Young Person's Guarantee**

The Young Person's Guarantee was announced in the 2009 Budget and introduced in January 2010 and provided a guarantee of a job, training or work experience place to any 18-24 year old who had been out of work for six months or more. Within this Guarantee young people would be able to apply for jobs created under the Future Jobs Fund in addition to further support. Statistics showed that there had been 105,220 starts to Future Job Fund vacancies between October 2009 and April 2011 (DWP, 2011).

A planned extension of the Guarantee into 2011/12 was halted by the Coalition Government with most aspects of the Guarantee ceasing in March 2011.

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## STUBBORN NEET RATES

Despite participation in education and training rising consistently, the proportion of 16 - 18 NEET young people has remained broadly stable since 2003 (at around 10 per cent  $\pm$  1 per cent), with recent figures indicating that 8.5 per cent of 16-18 year olds were not in education, employment or training in England in 2010 (DfE, 2011b). Such 'stubborn' NEET rates are a result of the increase in the proportion of 16-18 year olds in education and training (+ 6.8 percentage points since 2003) being counter-balanced by a fall in the proportion of 16-18 year olds in employment (- 15.6 percentage points since 2003) (DfE, 2011b, Robson, 2008). Such statistics confirm that the NEET group is far from static; rather it is a rapidly changing group (DCSF, 2008). Indeed, as recognised by the Department for Education (2011a), for most young people being NEET is a temporary outcome as they move between different education and training options, with survey estimates indicating that only 1 per cent of 16-18 year olds are NEET at ages 16, 17 and 18.

## A CONTROVERSIAL NOUN

Reflecting the challenge of measuring and interpreting NEET rates identified above is the more basic challenge of setting a clear, shared understanding of the term NEET itself. As Furlong (2006) has noted, this in no small part rests with the fact that a persistent source of confusion in the use of the term NEET can be attributed to the variations in the age ranges it covers, with statistical releases and policies being directed towards those aged 16-17 years, 16-18 years, 16-19 years and 16-24 years. For the purposes of this review, a broad definition of 'NEET' will be adopted - that is, young people aged between 16-24 years who are not in education, employment or training.

Moreover, the noun 'NEET' has attracted considerable controversy for two key reasons.

Firstly, numerous professionals operating within political and academic circles have argued that the term has pejorative connotations and, as such, stigmatises the young people to whom it is applied (Children, Schools and Families Committee, 2010). It is important to note that whilst the authors of this evidence review respect and acknowledge such arguments, we have elected to utilise the term 'NEET' due to the absence of a suitable alternative.

Secondly, debate is rife about the extent to which 'NEET' as an all-embracing category accurately articulates the experiences and vulnerabilities of those who are clustered into this group (Furlong, 2006). Certainly, those classified as NEET for statistical purposes are far from homogenous, and may be engaged in activities as diverse as:

*"... caring for an elderly relative, parenthood, engaging in criminal activity, coping with a serious physical or psychological illness, searching for suitable education and training provision, travelling and being on a 'gap' year"* (Hayward et al., 2006: 105 cited in Spielhofer et al., 2007: 17).

Despite such heterogeneity, research studies have sought to identify the characteristics of those who are over-represented within the NEET group, with findings suggesting that certain personal, economic and cultural factors can impact negatively on young people's ability to participate in education, employment or training post-16. Although not an exhaustive list, frequently cited risk factors include:

- Teenage pregnancy (Coles et al., 2002);
- Caring for a family member (Coles et al., 2002);
- Being in local authority care (Coles et al., 2002);
- Low educational attainment (Coles, et al., 2002, York Consulting, 2005);
- Having a special educational need (SEN) or disability (Coles et al., 2002, York Consulting, 2005);
- Persistent absenteeism and / or exclusion from school before the age of 16 (Coles et al., 2002);
- Involvement in crime (Coles et al., 2002);
- Financial exclusion (York Consulting, 2005);
- Debt-adversity (York Consulting, 2005);

- **Weak family support networks and the role of ‘others’ such as peers** (York Consulting);
- **Deprivation** (Cole et al., 2002, York Consulting, 2005). The proportion of 16-18 year olds who are NEET varies significantly between regions, with statistics revealing that, on average, 9 per cent of young people in the North East were NEET between November 2009 and January 2010 compared to 5.3 per cent in London (DfE, 2011b).

In 2009 the National Foundation for Educational Research (NFER) sought to ‘deconstruct’ the NEET group by undertaking latent class analysis of Youth Cohort Study (YCS) data. The analysis was based on 1,637 young people aged 16 and 17 who were classified as being NEET in sweep 1 of the YCS survey in 2002 and 2004. The NFER identified three distinct ‘segments’ within the NEET group, each of which are summarised in Table 1.

Table 1: Segmentation of the NEET group (NFER, 2009: 25-28)

<p><b>‘OPEN TO LEARNING’</b> 41 PER CENT OF THE NEET GROUP</p>	<p>These young people can be distinguished within the NEET group by their attainment at Level 2, their more positive experience of school and their increased likelihood of returning to education or training in the short-term. In addition, their ability to find out about future choices, the extent to which they feel supported in making choices, their view that they have the necessary qualifications and available courses or jobs and their overall optimism for the future all distinguish from them other young people who are NEET.</p>
<p><b>‘SUSTAINED NEET’</b> 38 PER CENT OF THE NEET GROUP</p>	<p>This sub-group of young people tend to have had negative experiences at school, to have truanted or been excluded, and to have left school with few or no qualifications. They are most likely to have parents who are not employed and to have a disability or a health problem.</p>
<p><b>‘UNDECIDED NEET’</b> 22 PER CENT OF THE NEET GROUP</p>	<p>These young people have generally attained Level 1 at the end of Year 11 and do not face any significant personal barriers preventing them from participating in learning. However, they stand out for being very dissatisfied with the opportunities available to them and do not believe that they have access to the jobs or courses they are interested in. They are also as likely as the ‘sustained group’ to remain NEET, at least in the short-term, and appear to lack the skills and support to plan for their future.</p>

Notably, when comparing the results of this segmentation to existing research, the NFER concluded that NEET studies are often designed to investigate issues that only affect young people in the most challenging circumstances. As such, they tend to present a narrow perspective – one which focuses on issues pertinent to those closely aligned to the ‘sustained NEET’ sub-group. It is therefore apparent that caution must be exercised when examining the NEET risk factors detailed previously (see page 9) as this “picture of disadvantage” (NFER, 2009: 41) seemingly does not capture the complex range of needs and circumstances that are identifiable when the NEET group is analysed as a whole.

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## THE CONSEQUENCES

Evidence suggests that high NEET rates can have a detrimental effect upon society. Indeed, within their report *The Cost of Social Exclusion* (2007), The Prince's Trust calculated that youth unemployment costs UK tax payers £20 million per week in Job Seekers Allowance and results in a productivity loss to the economy of £70 million per week.

Research also correlates disengagement from education, training and work to a number of short and long term consequences, such as worklessness, involvement in drug and alcohol misuse, poor health, criminal activity, parenting at any early age and lower earnings (Coles et al, 2002; Gregg & Tominey, 2004; Maguire & Thompson, 2007). With regards to lower earnings, in analysing National Child Development Survey database Gregg and Tominey (2004) concluded that youth unemployment imposes a 'scar' upon an individual's wages to the magnitude of 12 per cent to 15 per cent at age 42. However, this loss is lower, at 8 per cent to 10 per cent, if individuals avoid repeat incidences of unemployment.

Moreover, in studying longitudinal data from the 1970 British Birth Cohort Study, Bynner and Parsons (2002) found that negative psychological ramifications (including feelings of dissatisfaction with life and lack of a sense of control) were more prevalent among women than men who had experienced being NEET for six months or more between the ages of 16 and 18.

## SUMMARY

The contextual literature summarised in this section has drawn attention to the challenges and controversies surrounding young people who are not in education, employment and training (NEET) in the UK. More than a decade has passed since the publication of *Bridging The Gap* (SEU, 1999), yet the question of how to increase young people's participation in education, employment, or training appears to remain unanswered. NEET rates remain stubbornly high, and many targeted policy initiatives that have sought to address the 'NEET problem' have been scrapped as a result of the Coalition Government's efficiency savings. The production of this review is thus timely and relevant in that it contributes to current political debate by asking 'is music-making a NEET solution?' In the following section, evidence is reviewed that not only explores what kinds of music-making projects offer support to NEET young people, but also highlights the outcomes that can be achieved by involving NEET young people in music-making.

## SECTION 3: EVIDENCE REVIEW

### 3.1 WHAT KINDS OF MUSIC-MAKING PROJECTS OFFER SUPPORT TO NEET YOUNG PEOPLE, AND WHAT FORM DO THESE TAKE?

In order to address this question, Qa examined evidence pertaining to 34 projects funded by Youth Music. This sample was identified as a result of Youth Music undertaking a search of its management database using the terms 'NEET' 'unemployed' and 'unemployment'. All 34 of the sampled projects delivered music-related activities between 2003-2011 to young people who were NEET or 'at risk' of becoming NEET.

Information sources for this discussion include 32 project funding applications, 25 Youth Music board reports, 13 project final reports and 2 external project evaluation reports.

Key data were extracted from these documents using two thematic data extraction sheets (see Appendix B). The first sheet was designed to capture information contained within the funding applications and board reports such as key project aims, target participants, proposed recruitment strategies, planned activities and anticipated staffing arrangements. The second sheet was designed to extract data contained within the final and external evaluation project reports such as participant characteristics, youth decision-making, issues encountered and outcomes achieved.

#### A. PARTICIPANTS

Information extracted from the funding applications and board reports indicates that projects predominately intended to recruit participants who faced significant and / or multiple challenges. Disengaged young people living in disadvantaged communities with high rates of crime and unemployment were identified as target participants by the majority of projects, whilst a minority sought to work with young people living in isolated rural communities.

Although some projects did not provide further demographic information about the NEET or 'at risk' groups that they proposed to engage, evidence suggests that many projects considered those aligned to, or likely to join, the 'sustained NEET' sub-group (see section 2) to be engagement priorities. For example, several projects stated that they were eager to integrate those excluded from mainstream education, young offenders and those with special educational needs (SEN) into their music activity. Within their final reports, Youth Music funded projects were asked to populate a table to indicate how many young people were involved in the project who belonged to specific 'challenging circumstances' groups. 11 out of the 13 projects that submitted a final report completed this exercise. Table 2 illustrates the number of participants in 'challenging circumstances' who engaged in project activity across all 11 of the projects.

Table 2: Participants in 'Challenging Circumstances'  
(11 Youth Music Funded Projects)

YOUNG PEOPLE WHO WERE ...	PARTICIPANTS (N) MULTIPLE RESPONSE
Economically disadvantaged	519
At risk of offending	339
At risk of being excluded from school	295
Excluded from school	101
Learning disabled	97
In pupil referral units	90
Young offenders	70
Looked after	60
Refugees	34
Coping with mental ill-health	23
Other special needs	15
Sensory impaired	5
Travellers	2
<b>PARTICIPANTS IN CHALLENGING CIRCUMSTANCES: TOTAL</b>	<b>1650</b>
<b>ALL PROJECT PARTICIPANTS: TOTAL</b>	<b>1695</b>

When reflecting on the backgrounds of their most vulnerable participants, projects noted how attending regular music sessions had provided these young people with a “safe space” to use as respite from their chaotic lives.

In addition, some projects advocated bringing together young people from very disparate backgrounds as they found this to have a positive impact in relation to improving community social cohesion. For example, several projects reported that a greater awareness of cultures and heritage had been fostered as a result of their young participants building friendships. One project did caution however that this type of bonding can potentially make the initial stages of engagement difficult and more time consuming if participants feel hesitant or distrusting towards each other.

A further benefit of offering mixed sessions (rather than sessions aimed at single sub-groups of young people) was that projects were able to run at capacity, and with increased staff present could offer one-to-one support for those most in need. One project also acknowledged that partnership agencies cannot always refer sufficient numbers of young people to make sessions cost effective. As such, they were planning to merge groups of participants together in the future as they believed that this would prove to be a more effective delivery model.

## B. RECRUITMENT

Evidence suggests that partnership / multi-agency working was at the heart of many projects' recruitment strategies. Indeed, the funding applications confirm that projects relied heavily on social housing providers, youth offending teams (YOTs), Connexions Services and third sector organisations such as the Prince's Trust to refer or signpost NEET young people to programmes.

In order to engage those 'at risk' of becoming NEET, a large number of projects proposed to undertake outreach taster sessions within secondary schools and youth / community venues to stimulate interest in the project.

In addition, many projects intended to utilise marketing materials such as flyers, posters and newspaper articles to raise awareness, whilst a small number of projects stated that they would advertise the project via local radio stations and social networking websites such as Facebook.

## C. FUNDING

The Youth Music board reports and funding applications reveal that the 34 sampled projects received grants from Youth Music ranging from £3,100 (3 month project) to £270,000 (2 year project). The funding application forms also indicate that many projects relied on partnership funding alongside their Youth Music grant. Notably, some of the projects had proposed to find alternative revenue streams e.g. charging a small fee for services or offering private hire of studio equipment. Evidence suggests however that such strategies were unsuccessful, with one project reporting that:

- a) charging young people admission acted as a barrier to participation and;
- b) generating income via private hire proved unfeasible due to their studio being housed in a Youth Centre that opened every evening.

Almost all of the projects reported that they had found it hard to offer a sustainable programme due to a lack of future funding. Several projects had, nevertheless, supported and encouraged their participants to apply for grants. For example, a group of young people in Stockton applied for, and secured, their own funding to the value of £5,000 to enable them to continue working with their music tutors.

## D. STAFFING

The sampled music making projects generally comprised of a staff with a blend of skills and experience including; professional musicians, trainee music leaders, youth development workers, peer mentors and volunteers from the community. This eclectic mix offered project participants a variety of opportunities and inspirations. It was also evident that project staff benefited from a cross-fertilization of skills. For example, within one final report a music leader noted that they had altered their tutoring and facilitation style as a result of observing youth work techniques.

Continuing professional development (CPD) was an important feature of the projects. Projects were able to design their own programmes of CPD and could make use of the resources on [www.musicleader.net](http://www.musicleader.net) portal. The final reports suggest that young people responded well to "expert" music leaders, thus highlighting how important it is for staff to keep their skills and knowledge up to date. Most staff felt well supported in their CPD and noted how it enhanced their career prospects. Specifically, music leaders acknowledged that they had profited from developing their leadership skills as well as gaining exposure to a diverse range of young people, e.g. young people with physical and learning disabilities. External mentoring had been used successfully by some projects and had helped musicians handle the new responsibilities of project management alongside the delivery element. However, it was noted that this type of CPD can come at the expense of other aspects of the project, such as evaluation. The final reports reveal that networking was regarded as valuable aspect of CPD for staff as this allowed them time to reflect with others.

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## E. DELIVERY

The funding applications indicate that project content was varied and included a broad spectrum of activity, ranging from digital music creation and live instrument tuition through to experimentation and improvisation. The funding applications also reveal that music-making projects with young people were undertaken by an assortment of organisations including; charities, social enterprises, development agencies, youth councils, youth theatres, local authorities and community centres.

Projects varied in length, from being delivered intensely over a number of days, to weekly or fortnightly sessions delivered over a period of months. With respect to format, projects working with those 'at risk' of becoming NEET typically delivered small afterschool / holiday workshops in order to avoid conflict with participants' educational commitments. Although a small number of projects that worked directly with NEET young people mirrored this structure, the majority opted to deliver day-time sessions within dedicated music spaces, thus providing participants with an opportunity to utilise their time more productively and positively. Notably, few projects proposed to employ mobile multi-media centres to go "into the heart of the community" (e.g. locations where young people typically meet) to target NEET or 'at risk' groups who may have responded to such intervention.

Several projects reported that due to their success, their project had shifted from being a somewhat experimental initiative to one which had become embedded into their organisations' delivery model. This had meant that young people had received on-going access to resources and support once the project had exhausted its original funding. Projects felt that this was important given that NEET young people and those 'at risk' are likely to become disengaged where continuity is not maintained. Drop-in sessions had also proved popular with young people, although some projects noted that they become "victims of their own success" as this had "stretched" resources.

Evidence suggests that spontaneity was embedded into many projects funded by Youth Music, with final reports indicating that music leaders were comfortable changing the direction of workshop activities instantaneously in response to creative ideas and preferences (see section 5: case study 1). Notably, such flexibility is cited as an example of good practice within *Route 66: Guidelines for delivering music workshops for young people at risk*, a document published by Artsworld (2005).

Moreover, with on-going reflection, monitoring and evaluation many projects reported that they had strived to implement changes to delivery to enhance their programmes. Keen to give young people ownership, several projects detailed how their participants had contributed to the decision making process, therefore having a greater influence over the delivery style and techniques used. This level of involvement was felt to have developed the young people's "thinking skills" and "sense of empowerment".

Some projects delivering activities in community venues such as youth centres believed that they had not only managed to raise the profile of music making, but had also built a solid foundation on which to forge positive community citizenship. For example, as a result of inviting local residents to showcasing events and undertaking "walkabout performances" the projects felt that they had challenged negative stereotypes of NEET young people and provided a platform for their participants to be viewed in a more "positive light". In some instances this strategy had facilitated partnership working between projects and local schools, churches, museums, parish councils and other enterprises, thus increasing opportunities for sponsorship and commissions. Evidence also suggests that partnerships with community organisations can produce mutually beneficial outcomes. For example, as a result of the press attending a session in which a group of project participants showcased their drum rhythm skills to village fire fighters, publicity was generated for the fire station concerning the need to recruit more fire fighters in the locality.

## F. ACCREDITATION

The funding applications reveal that the projects were able to offer young people a variety of accreditation, providing external affirmation of their individual skills and talent. Several projects reported that for some of their participants, accredited project work was the first positive experience of education that they had had. Following this experience some participants were considering, or had re-entered, more formal education settings to re-sit GCSE's or secure A-level qualifications. For several young people, receiving accreditation for their music-making activity had not only raised their aspirations, but had also acted as a "stepping stone" to accessing music production / technology courses delivered by colleges and universities.

Within their final report, one project acknowledged that their accredited courses had built collaborative confidence and created a "team dynamic" in which all parties supported each other and took a keen interest in each other's work. Such "camaraderie" strengthened social bonds between peers and encouraged individuals to overcome their inhibitions and self-doubt. It is important to acknowledge however that even those projects that did not offer accreditation noted in their final reports that group activities effectively fostered "close friendships", a "family vibe" and a "sense of belonging".

Evidence indicates that for the delivery organisation, providing accreditation may facilitate access to a more diverse range of contracting opportunities. For example, one project reported that they were aiming to become an OCN approved Centre in order to attract funding from schools and the Local Authority.

## G. INFORMATION, ADVICE & GUIDANCE

Harnessing and nurturing talent was a fundamental aim of all of the sampled Youth Music funded projects, with many projects observing the "creative release" experienced by their young participants once they had access to equipment and resources. Evidence suggests that being able to express themselves had not only helped young people release frustrations, but had also led them to view themselves differently and feel they had achieved their goals as 'artist' and 'producer' rather than 'aspiring artist' and 'aspiring producer'. Within their final reports, several projects acknowledged that in realising their potential, participants had become more enthusiastic and agreeable to receiving information and guidance about music related and non-music related careers, qualifications and youth provision.

The funding applications and board reports reveal that whilst some projects anticipated that their staff would directly mentor participants and provide them with "clear progression routes", others envisaged that they would link participants to Connexions Advisors or signpost them to specialist websites or learning providers to enable them to explore the education, employment and training opportunities available to them.

## H. SHOWCASING TALENT

Many of the Youth Music funded projects incorporated a live performance to showcase young people's skills and talents. These performances demonstrated how young people had conquered their fears and anxieties and had developed their confidence. They also served to elevate organisational aspirations. For example, one project reported that their participants had performed to such a high standard that it had encouraged staff to raise their expectations and organise performances more regularly.

In addition to performing, the funding applications indicate that participants were given the opportunity to be involved in a variety of other tasks including fundraising, marketing, promotion, branding and creating resources such as DVD's, CD's and websites (see section 5: case study 2). Such tasks allow young people to build a portfolio of transferable skills that are likely to be considered attractive to employers.

## 1. LEGACY

The legacy of many projects was the provision of state-of-the-art equipment and resources, but it is also evident that projects had resonance much wider than this.

Some projects had produced progression plans in response to the issues identified during project involvement. Parental inclusion was a key feature of these. Although projects reported that direct parental involvement in general had sometimes been hampered by the need for CRB clearance, the final reports highlight how parents, carers and community elders had designed performance costumes and jointly contributed to showcase performances, thus fostering intergenerational understanding. In addition, some projects noted that as a result of engaging in the project their participants had changed the way they view and relate to adults in their lives, including family members. Notably, one project also acknowledged that members of their studio youth committee had become engaged in wider civic duties, such as attending local council meetings and sitting on a Youth Board.



## 3.2 WHAT ARE THE EFFECTS OF MUSIC MAKING ON NEET YOUNG PEOPLE? IS THERE A CONSENSUS SUPPORTED BY AVAILABLE EVIDENCE?

### 3.2.1. PUBLISHED EVIDENCE

In order to establish whether there is published evidence to support music making with NEET young people from international research, a literature search was undertaken in May 2011 (for methodology please see Appendix B). This process identified no literature that specifically explored the effects of music making on NEET young people.

Despite this lack of focused evidence, 3 peer-reviewed papers and 2 'grey' evaluation reports were identified that contained findings considered pertinent to the aim of this review.

Following submission of the first draft of this report, Youth Music also provided Qa with an additional peer-reviewed paper (White & Green, 2010) and a 'grey' evaluation report (Deane et al., 2011) which the charity recommended be referenced in the discussion below.

#### Peer-reviewed articles and 'grey' evaluation reports included in the review

- Alvaro, F., Storz A. F., Viti, A., Di Simone, R., Miranda, E., Kirke, A., Badia, T., Helling, G. and Istrate, O. (2010). E-motion Project: Electronic Music & use of ICT for young people at risk of exclusion. Final Report of Classroom Testing. Lifelong Learning Programme, Education and Culture DG.
- Deane, K., Hunter, R., and Mullen, P. (2011). Move On Up - an evaluation of Youth Music Mentors.
- Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*, 28 (3), 269-289.
- Hampshire, K. R. & Matthijsse, M. (2010). Can arts projects improve young people's wellbeing? A social capital approach. *Social Science and Medicine*, 71, 708-716.
- Lancashire Learning and Skills Council. (2003). Evaluation Report: Engaging Disaffected Young People. ESF/0203/258.
- Waaktaar, T., Christie H. J., Inger Helmen Borge, A. and Torgersen, S. (2004). How Can Young People's Resilience be Enhanced? Experiences from a Clinical Intervention Project. *Clinical Child Psychology and Psychiatry* 9 (2), 167-183.
- White, R. J. & Green, A. E. (2010). Opening up or closing down opportunities?: The Role of Social Networks and Attachment to Place in informing young people's attitudes and access to training and employment. *Urban Studies*, 48, 41-60.

#### Peer-Reviewed Literature

Published in 2010, Hallam's paper reviewed empirical research findings relating to the benefits of active engagement with music with regards to children and young people's language development, literacy, numeracy, measures of intelligence, general attainment, creativity, fine motor co-ordination,

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concentration, self-confidence, emotional sensitivity social skills, team work, self-discipline and relaxation. This paper draws attention to a number of research studies that have generated findings that could be deemed applicable to this review. Indeed, whilst these studies were predominantly conducted within formal education environments, there is no reason to suppose that the outcomes identified are not transferrable to music making projects that work with young people who are NEET or 'at risk' of becoming NEET. For instance, in discussing the impact of participation in music on children and young people's social and personal development, Hallam noted that:

- Studies undertaken by Broh (2002), Costa-Giomi (1999) Lillemyr (1983), Marshall (1978) and Whitwell (1977) indicated that *"success in music can enhance [students] overall feelings of confidence and self-esteem, increasing motivation for study more generally* (Hallam, 2010: 278).
- Research conducted in Switzerland by Spychiger et al., (1993) found that increasing the amount of classroom music within the curriculum led to an increase in social cohesion, greater self-reliance, better social adjustment and more positive attitudes in students, with effects particularly marked in low ability, disaffected pupils.
- In the United Kingdom, peripatetic instrumental teachers working in schools identified a series of benefits associated with pupils learning to play an instrument, including the development of social skills; gaining a love and enjoyment of music; developing team-work; developing a sense of achievement; confidence; self-discipline; and developing co-ordination (Hallam & Prince, 2000).
- A study conducted by Pitts (2007) revealed that involvement in extra-curricular rehearsal and performance of a school show can facilitate the development of friendships with like-minded individuals, increase participant's sense of belonging and expand social networks.

In examining the experiences of 48 children and young people who had engaged in the Sing Up<sup>1</sup> Dales initiative in County Durham, Hampshire and Matthijsse (2010) similarly concluded that involvement in arts projects can provide participants with opportunities to develop social capital - the dimensions of which include social networks and sociability, trust and reciprocity and sense of belonging / place attachment. Having collected data via a questionnaire survey, open-ended interviews and participant observation, they found that Sing Up had not only increased participants self-confidence and aspirations, but had also facilitated the building of new peer friendships and connections with parents. Hampshire and Matthijsse did caution however that children and young people from privileged backgrounds did appear to accrue more benefits from this initiative than those from disadvantaged backgrounds, as the latter faced the greatest risk of becoming disconnected or ostracised from existing relationships due to their friends perceiving Sing Up to be "cheesy" or "gay" (local vernacular). Given that a significant proportion of music making projects that work with young people who are NEET or 'at risk' of becoming NEET are undertaken in deprived areas with relatively little economic or applicable cultural capital (see section 3.1), it could be argued that such findings underline how important it is for organisations to deliver creative activity that is *"culturally meaningful and relevant"* to communities as failure to do so could lead to negative outcomes for participants such as alienation from existing social networks or *"feeling adrift"* (Hampshire & Matthijsse, 2010: 711-715).

Drawing on case study evidence from three disadvantaged urban neighbourhoods in England, White and Green (2010) also explored how social networks and attachment to place can constrain the opportunities that young people perceive to be open to them. They found that in addition to feeling pressured into conforming to the lifestyles, aspirations and expectations of those around them (e.g. family members and close friends), the parochial attitudes of some 15-24 year olds effectively prevented them from accessing opportunities outside of their locality. Notably, White and Green advocated that rather than having negative implications, recreational activities that remove young people from their 'comfort zones' can broaden their perspectives and widen their spacial and social horizons which can ultimately impact on their consideration of available education, employment and training options.

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1. Launched in 2007 as the National Singing Programme, Sing Up was a four year £40million UK government-funded singing initiative for primary school-aged children. As part of the programme, 14 'Sing Up Communities' were formed across the UK, one of which was 'Sing Up Dales' (Hampshire and Matthijsse, 2010).

A concept frequently allied with social networks is that of resilience. The contribution of arts based interventions (including music) in enhancing young people's resilience has been investigated by Waaktaar et al., (2004). In their qualitative study, 58 Norwegian young people who had experienced serious and /or multiple life stresses were assigned to one of nine groups which met for one hour each week over the period of a school year. Waaktaar et al., illustrated the findings of their experiment with a case history of a group of young men aged 15 whom;

- a) had shown a range of behavioural difficulties at school - a risk factor associated with becoming NEET (see Section 2) and,
- b) had expressed interest in participating in a music programme.

The intervention created for this group placed an equal emphasis on the learning of skills and reaching productive goals, as such, it countered typical directions within art therapy where focus is often directed towards artistic and creative expression. During the lifetime of the intervention Waaktaar et al., noted how four central characteristics of resilience - positive peer relations, self-efficacy, coherence and creativity - were utilised and developed by the young men as a result of endeavouring to produce a music video for public viewing. Although Waakater et al., acknowledged that the research design for the study did not allow definite conclusions to be drawn, they did claim that such interventions "*might be a very adequate, meaningful and potent way of intervening with youths with stressful background experiences*" (Waaktaar et al., 2004: 177).

### 'Grey' Literature

With regards to 'grey' literature, a quantitative and qualitative evaluation of the European Social Fund project, Engaging Disaffected Young People (LLSC, 2003) found that by providing activities that focused on music and sport this project was able to successfully encourage its beneficiaries back in to learning. The project itself aimed to deliver innovative 6-8 week courses to disaffected young people and work with them to address their basic skills. The project was managed by the Lancashire College Consortium who developed links with community bodies and key agencies (such as Connexions, probation services, family planning clinics and housing associations) to attract and recruit participants to the project. The authors of the project's evaluation report maintained that by coupling intensive mentoring support with courses that permitted "small incremental steps back into learning" the project had broken down some participants negative attitudes and perceptions towards education (LLSC, 2003: 3). Indeed, output data confirmed that following completion of the project, 84.9 per cent of 173 project beneficiaries were working towards a qualification.

The positive effects of mentoring have also been investigated by Deane et al., (2010). In conducting a qualitative interview-based evaluation of Youth Music Mentors they found that whilst music making typically acts as a 'hook' in terms of initial project engagement, it is often the building of a trusting and non-judgemental relationship between a young person and their mentor that allows an overt or tacit exploration of progression routes to be achieved. Deane et al., argued that exploration not only enables young people to develop "*clear pictures of where they might move to and how they could make those moves*" (Deane et al, 2011: 76), but can also act as a springboard for challenging problematic attitudes towards education.

A further 'grey' research report that identified a series of benefits that derived from engaging young people 'at risk' of becoming NEET in music-related activity was that produced by Alvaro et al., (2010). This report presented the findings of a qualitative and quantitative evaluation of the pilot phase of the European Union's E-Motion Project. The objective of E-Motion was to 'exploit' innovative and youth-friendly didactic music software in order to engage 14-17 year olds who had 'dropped out' of school, or who were at risk of 'dropping out', back into learning. Three experimental pilot programmes were delivered to groups containing between 19 and 26 students in single schools in three different countries: Italy, Romania and the UK. In the UK setting, all project participants were low achievers who had

been permanently excluded from mainstream schooling and were attending a special education unit. The reasons for these young people having been referred to the unit varied – ranging from persistent truanting from school to disruptive and / or violent behaviour. The core numeric measurement tool created by Alvaro et al., to compare indicators before and after the project was a Student Master Card (SMC). A single SMC per student was completed twice by teachers - once at the beginning of the experiment and once at the end. Information recorded on the card included students performance level, attitude, behaviour and school attendance. SMC findings showed a number of average indicator changes across all students who were involved in the UK programme, such changes included a:

- 15 per cent increase in calculator skills (at 92 per cent confidence level)
- 11 per cent increase in personal expression (at 85 per cent confidence level)
- 9 per cent increase in type writing (at 82 per cent confidence level)
- 8 per cent increase in basic writing (at 86 per cent confidence level)
- 7 per cent increase in listening and speaking (at 81 per cent confidence level)
- 7 per cent increase in alcohol avoidance (at 81 per cent confidence level)
- 6 per cent increase in basic reading (at 82 per cent confidence level)
- 6 per cent increase in basic arithmetic (at 81 per cent confidence level)

Having examined verbal (non-numeric) evaluation data collected via semi-structured interviews with teachers, focus groups with students and direct observation Alvaro et al., further advocated that participation in the E-Motion Project had not only decreased offending, anti-social behaviour and substance abuse but had also improved some beneficiaries' interest in schoolwork, school attendance, attention spans, self-confidence, self-belief, motivation, cultural awareness and communication skills.



### 3.2.2. LEARNING FROM YOUTH MUSIC FUNDED PROJECTS

In order to gain further insight into the effects of music making on NEET young people or those 'at risk' of becoming NEET, 13 project final reports and 2 external project evaluation reports were analysed using a thematic data extraction sheet (see Appendix B). An overview of each of the 15 sampled projects, all of which received funding from Youth Music between 2003-2009, can be found in Appendix D.

It is important to acknowledge that the quality of information contained within the project final reports varied considerably with regards to depth and clarity, with several organisations forwarding minimal and in some instances vague evidence of their projects achievements. Moreover, whilst some reports incorporated verbatim quotes from stakeholders and / or participant case studies, evidence provided by organisations was largely anecdotal in nature rather than based on findings from robust empirical research.

As recognised by Lonie (2010: 15) in relation to Youth Music early years project reporting:

*"[t]his lack of evidence restricts the applicability of the reported outcomes to wider contexts, and limits the extent to which funded organisations themselves can assess the impact of their projects or inform future delivery".*

Moreover, caution must be exercised with regards to the validity of the evidence presented within the final project reports as these forms were completed before final payment by Youth Music was issued. As such, organisations may have been more inclined to emphasise their projects successes rather than difficulties encountered.

Nevertheless, despite such weaknesses, review of the final project reports and the external project evaluation reports did reveal a range of positive outcomes associated with engaging NEET young people or those 'at risk' in music making activity. Such outcomes include:

- **Increased motivation to engage in education, employment, or voluntary activity** – including receiving accreditation, heightened ambition, commitment to realising potential and a positive attitude towards learning.

Evidence indicates that just under half of those who participated in 'Gallery 37 Plus' in 2007 or 2008 enrolled on a Further Education course following completion of the project, whilst around one in twenty entered the workplace or began volunteering (see section 5: case study 3).

7 'Street Music' participants had applied to college re-sit their GCSE's or attain music / performing arts qualifications post-programme. In addition, 3 participants had secured employment as artists and 2 young people had begun volunteering in a music studio. One young person's entrepreneurial endeavour to secure funding to create a piece of musical theatre was also supported and encouraged by the project.

Notably, one young person who had engaged in the 'Rithmik Music Studio' project was not only signed to a record label and but also enrolled on a music production degree course at university. Moreover, case studies contained within this project's final report reveal that 3 young people re-entered mainstream education in order to study music production or to achieve A-Level qualifications.

- **Improved musicianship** - including composition, improvisation, music technology, DJ'ing, instrumental, vocal and performance skills.

In addition, a large number of project final reports advocate that music-making can "unleash" NEET

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/ 'at risk' young people's untapped creativity and imagination. Evidence also suggests that music making has the potential to become firmly embedded into project participants' lives. For example, several projects noted that their participants had researched and purchased instruments and equipment to enable them to practice at home and / or form bands with their peers.

- **Transferrable skill development** - including numeracy, literacy, listening, reasoning, decision-making, concentration / focus, team working, time keeping, goal setting and meeting deadlines.

Several projects also stated that their participants had acquired fundraising, marketing and promotion skills.

- **Enhanced emotional well-being** - including increased self-esteem, self-respect, pride, empowerment and sense of achievement.

Findings also suggest that engaging in music-activity can impact substantially on participants confidence. For example, of the 47 young people who engaged in 'Reaching The Parts' evaluation activity, 46 (97 per cent) agreed with the statement 'this course has made me feel more confident'.

- **Improved social interaction** - including reduced feelings of alienation, trusting others, expanding friendship circles and providing support to peers (e.g. mentoring).

Moreover, several project final reports acknowledged that some of their participants had altered the ways in which they view and communicate with adults in their lives, including professionals, community elders and parents / carers.

- **Broadening horizons** - including awareness and appreciation of different cultures, traditions, heritage and musical genres.

Networking with industry professionals, establishing links with recording studios, auditioning for talent shows and uploading music to internet communities were also noted within the project final reports as examples of the ways in which their participants had actively pursued opportunities to build wider musical relationships and secure impartial feedback in relation to their abilities.

- **Positive behaviour** - including reduced aggression, hyperactivity and impulsivity.

For example, several projects noted that their participants had learnt to control their emotions and express their inner thoughts and feelings through music / lyrics. Evidence also indicates that by channelling energy into activities they enjoy, young people can be diverted from contributing to low-level disturbance within localities and / or engaging in criminal acts (e.g. inflicting violence, committing robbery).

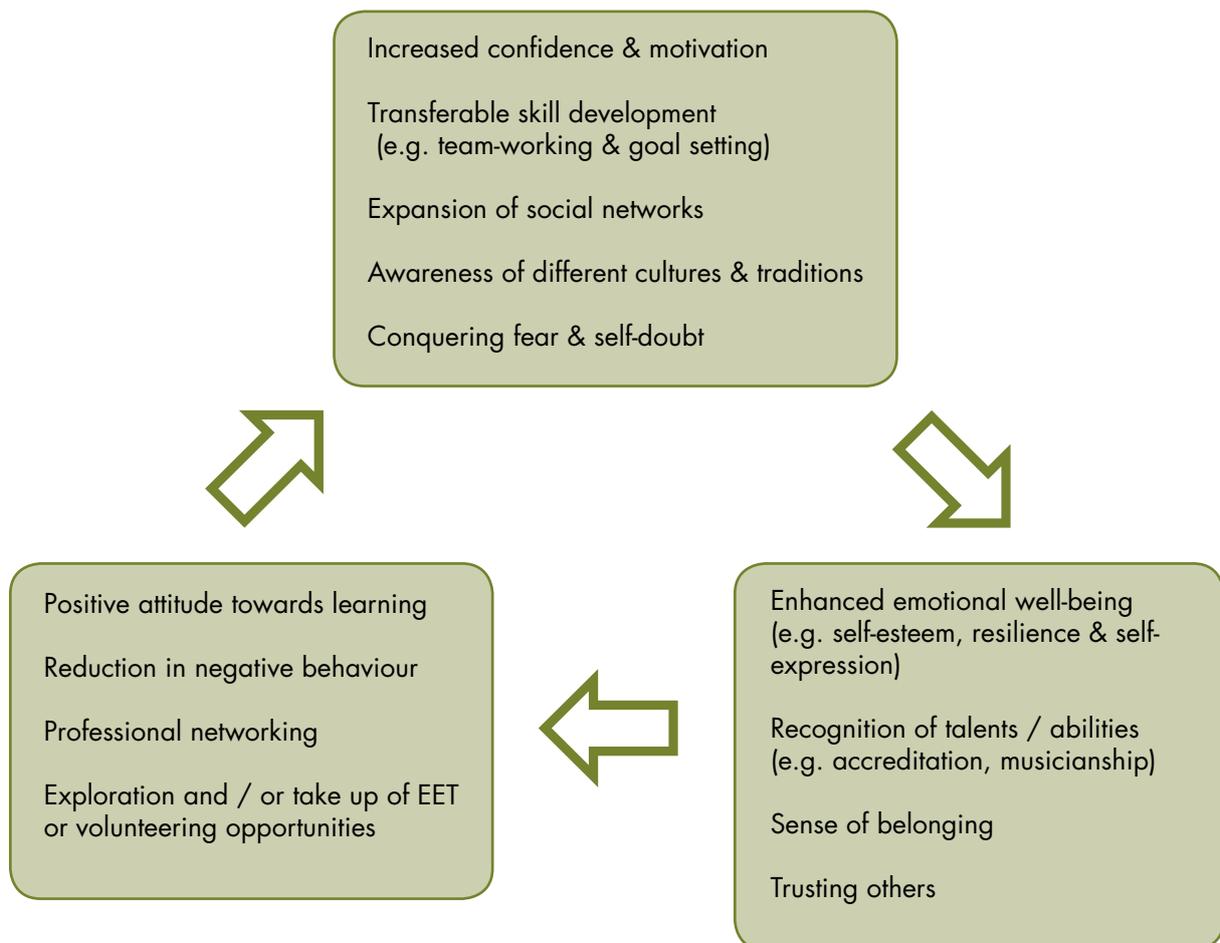
- **Risk taking** - including challenging self-doubt, fear and uncertainty in order to participate fully in activities and demonstrate skills / talents to new audiences.

### 3.2.3. SUMMARY

The evidence reviewed in this section suggests that consensus with regards to the effects of music-making on NEET young people has not yet been reached. Few peer-reviewed articles or ‘grey’ evaluation reports were found as a result of undertaking a literature search, and those that were identified generally detailed the benefits of engaging those ‘at risk’ of becoming NEET in music-related activity as opposed to NEET young people specifically.

Notwithstanding the above limitation, review of published studies and Youth Music evidence has yielded valuable insight into the range of positive outcomes that can be achieved by involving NEET young people or those ‘at risk’ of becoming NEET in music-making projects. Such outcomes are presented in Figure 1 using a cycle of progression diagram. This cycle illustrates how outcomes associated with music-making can induce or influence the manifestation of further outcomes – essentially, a self-sustaining ‘chain reaction’ emerges.

Figure 1: Cycle of progression



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In addition to the positive impact that music-related activity can have on individuals, evidence presented in Section 3.1 and 3.2 of this review indicates that projects that successfully engage NEET young people or those 'at risk' of becoming NEET can have wider community benefits.

Such benefits include:

- Redressing negative perceptions of NEET or 'at risk' young people.
- Increasing intergenerational understanding between young people and adults (including community elders).
- The fostering of friendships between young people from different backgrounds, cultures and heritage.
- Youth participation in civic duties.
- Providing positive 'safe' destinations for young people not in mandatory education.
- Decreasing low-level disturbance, anti-social behaviour, offending and substance abuse.
- Developing and / or strengthening local partnership working.
- Supporting local businesses via the provision of motivated youth volunteers.

## SECTION 4: CONCLUSION

### 1999 - 2011

A systematic search of published international literature has revealed a dearth of empirical research relating to the effects of music-making on young people not in education, employment or training (NEET). Whilst it is important to acknowledge that the search undertaken may not have captured all research completed or recently commissioned, the findings do indicate that studies conducted since 1999 have predominantly sought to explore the benefits of engaging those 'at risk' of becoming NEET in music-related activity rather than those who are actually NEET. Review of Youth Music documentation has also revealed that many organisations are forwarding anecdotal or vague evidence of their achievements with this target group. It is thus clear that further research contributions from academia and evaluators working within the 'challenging circumstances' sector is urgently required in order to build a robust and reliable evidence base on this topic.

Although no consensus had yet been reached, evidence reviewed in this report does suggest that by providing NEET and 'at risk' young people with a culturally relevant alternative route of engagement, music-making projects can trigger a number of positive outcomes, both for individuals and the communities in which they reside. Arguably one of the strongest findings identified concerns the power and potential that music-making has to unleash young people's creative talents and translate their aspirations into reality. By providing disaffected young people with a platform and scenarios in which to nurture / showcase their skills, broaden their horizons and conquer their self-doubt, it appears that music-making projects can successfully encourage young people to view themselves - and learning - more positively. Evidence also suggests that this shift in attitude can not only spark NEET and 'at risk' young people's interest and involvement in opportunities available to them, but can also reduce their involvement in negative or anti-social behaviour.

### THE FUTURE

Analysis of recruitment strategies and participant data forwarded by Youth Music funded projects has revealed that young people aligned to, or likely to join, the 'sustained NEET' sub-group are regarded as engagement priorities by many delivery organisations. Given that such young people constitute just 38 per cent of the NEET group as a whole (see section 2), it is clear that debate concerning whether music-making organisations and funders ought to challenge the status quo by modifying or commissioning projects that meet the different needs and circumstances of the NEET group as a whole must commence. In addition, in light of the efficiency savings currently being implemented by the Coalition Government, a further issue that must be tackled by Youth Music funded organisations is how they can demonstrate that their projects are capable of contributing to the reduction of the UK NEET rate in a cost-effective manner. With an array of NEET initiatives being halted or scrapped, the dissemination of such evidence may ultimately generate discussion amongst policy makers about how music-making can not only improve and expand NEET young people's transferable skills, but how it can also successfully re-engage them in education, employment or training.



## SECTION 5: CASE STUDIES

### CASE STUDY 1: GOOD VIBRATIONS - GAMELAN WORKSHOPS

Established in 2003, Good Vibrations is an independent charity that aims to help offenders, ex-offenders, patients in secure hospitals, and community members develop crucial life skills through participation in gamelan (Indonesian bronze percussion) workshops. Good Vibrations believe gamelan to be an effective tool for engaging challenging individuals and improving their communication, team working and creative thinking abilities for the following reasons:

- It is accessible, no previous musical experience is required and it is easy to learn the basics;
- It is a communal activity with no overall leader, each players' contribution is equally important.
- It provides a meaningful insight into another culture, thus promoting tolerance and open-mindedness.
- Research evidence indicates that the sound of gongs and similar instruments is therapeutic.

In 2010 Good Vibrations received funding from Youth Music to incorporate 'gamelan challenges' into Tomorrow's Peoples' 'Working It Out' thirteen week employability skills programme for NEET's aged 16-21 years. Having established a robust model of service via piloting the project, Good Vibrations delivered two intensive and transformative one-week courses at the Royal Festival Hall in London. During the course participants not only learnt about traditional Javanese gamelan music but also created their own compositions and engaged in improvisation as a group. In adopting a non-directive and participative approach, Good Vibrations encouraged participants to decide what they wanted to do, and how they were going to do it.

*"What we find when working with young people is that small groups of ten or so are best. Young people need more attention, can be more volatile and there can also be peer pressure issues. We work hard to keep a variety of activities going in a session, we keep it moving quickly to respond to the energy and dynamics of the group. We can work with a group of complete novices and within a couple of hours they will be sounding really good, so you get quick positive results" (Cathy Eastburn, Director, Good Vibrations)*

Facilitating the course were two freelance gamelan musicians, both of whom have extensive experience and training with regards to working with 'hard to reach' groups. At the end of the course an informal performance was arranged and the young people received a certificate of achievement and a CD of their group's work. Although no independent study has been commissioned by Good Vibrations that specifically explores the impact and value of their work with NEET young people, post-project data indicates that following their involvement in an earlier pilot project, all participant beneficiaries subsequently returned to education, employment or training.

#### INFORMATION SOURCES:

- Telephone Interview: Cathy Eastburn, Director - Good Vibrations
- Good Vibrations Annual Report and Accounts 2009-2010
- [www.good-vibrations.org.uk](http://www.good-vibrations.org.uk)

## CASE STUDY 2: THE PRINCE'S TRUST: GET STARTED WITH MUSIC

'Get Started' are short, motivating programmes delivered by The Prince's Trust that seek to engage disadvantaged young people using themes such as the arts and sports as a vehicle for personal development. Having received funding in 2008 from Youth Music, 'Get Started With Music'<sup>2</sup> was initially piloted with NEET young people living in Liverpool and Manchester and since that time has continued to evolve, with funding currently being secured from the Arts Council and Knowsley Housing Trust. Young people aged 16-25 years are referred to 'Get Started With Music' by youth agencies (including hostels and probation services) and are interviewed by a Prince's Trust representative who ascertains an interest in music and invites them to attend a 'taster' day.

*"Young people are not selected for the programme on ability or previous experience. If you just like music and you want to give things a try, that fine, that's the emphasis" (Andy Pickering, Director, Musical Youth Merseyside)*

*"During the last 'taster' day the young people were taken to McDonalds in Liverpool, had lunch and then went to the studio and looked at the facilities" (Bill Smedley, Get Started Programme Manager, North West)*

Following the introductory session, between 10-16 young people will typically participate in a five day studio-based programme which is delivered in partnership with Musical Youth. In addition to attending singing, lyric-writing and instrument workshops, the young people engage in an 'Enterprise Day' which involves designing CD sleeves and visiting and selecting a live music venue in which their celebration / showcasing event will be held. Upon completion of the programme the young people receive a Bronze Arts Award and a CD recording of their work. With regards to post-programme activity, The Prince's Trust continue to support participants as required (many naturally progress onto The Prince's Trusts' 'TEAM' programme) and several young people have received mentoring from Musical Youth leaders who are willing to exploit their educational and music industry connections to enrich and transform young people's lives.

*"Young people certainly re-engage. We have an 80 per cent success rate of young people returning to education, employment and training. Our core target groups are hardest to reach but the programme does run really really well" (Bill Smedley, Get Started Programme Manager, North West)*

### INFORMATION SOURCES:

- Telephone Interview: Bill Smedley, Get Started Programme Manager (North West) - The Prince's Trust
- Telephone Interview: Andy Pickering, Director - Musical Youth Merseyside
- [www.princes-trust.org.uk](http://www.princes-trust.org.uk)

## CASE STUDY 3: **GALLERY 37 PLUS**

Funded with £1.3 million from the Big Lottery Young People's Fund, Gallery 37 Plus was a revolutionary programme that aimed to increase NEET young people's education, training and work experience opportunities and motivate them to improve their quality of life through creativity and the arts. The project was managed by Youth Music (who were advised by the original Gallery 37 project in Birmingham) and delivered during 2006-2008 by five regional partners located in Bristol, Leeds, London, Newark and Sherwood and Oldham.

The programme was designed as a flexible model of training that could be transferred to any environment. Indeed, whilst the core cultural offer to young people involved four weeks of 'apprentice' style training in a range of art forms (including media, fashion, dance, design, music, film, craft making and visual / performing arts), each partner adapted the project to meet the needs and ambitions of both the locality and the project participants.

In each location, the young people were recruited through a referral and interview process and upon acceptance opted into a programme 'strand' where they learnt about a specialist creative discipline. Leading each strand was a practicing artist, each of whom had received training in working with disadvantaged young people and in delivering the Young People's Arts Award - an accreditation offered to all young apprentices. To further aid the delivery of the programme youth support workers and 'shadow' artists were also employed.

In order to raise awareness of potential career paths, the apprentices were visited during their training by industry professionals (including representatives from the BBC, dance companies and fashion houses) who gave talks, provided advice and signposted to relevant contacts. In each location, Gallery 37 Plus culminated in a final showcase where the young people were provided with an opportunity to exhibit or perform a piece of work that they had created.

Project data indicates that just under half of the 576 young people who participated in Gallery 37 Plus in 2007 or 2008 enrolled on a Further Education course following completion of the project, whilst around one in twenty entered the workplace or began volunteering.

### INFORMATION SOURCES:

- Research Report: Gallery 37 Plus – A Learning Resource
- Gallery 37 Plus Participant Data 2007-2008
- [www.gallery37.org.uk](http://www.gallery37.org.uk)

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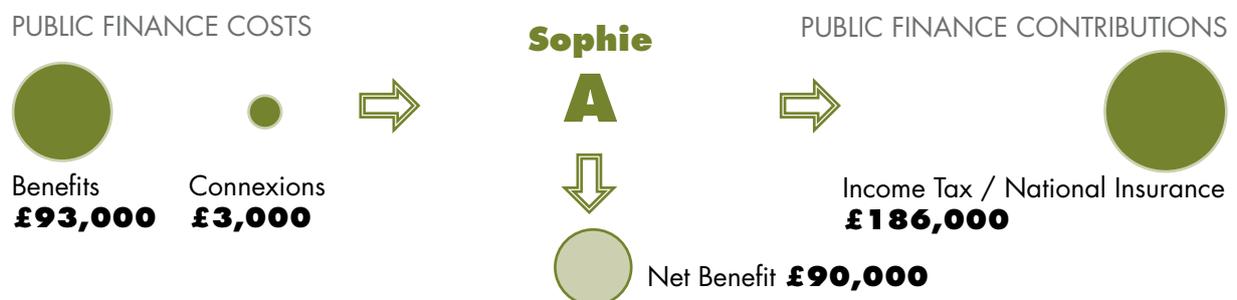
# **APPENDICES**

# APPENDICES

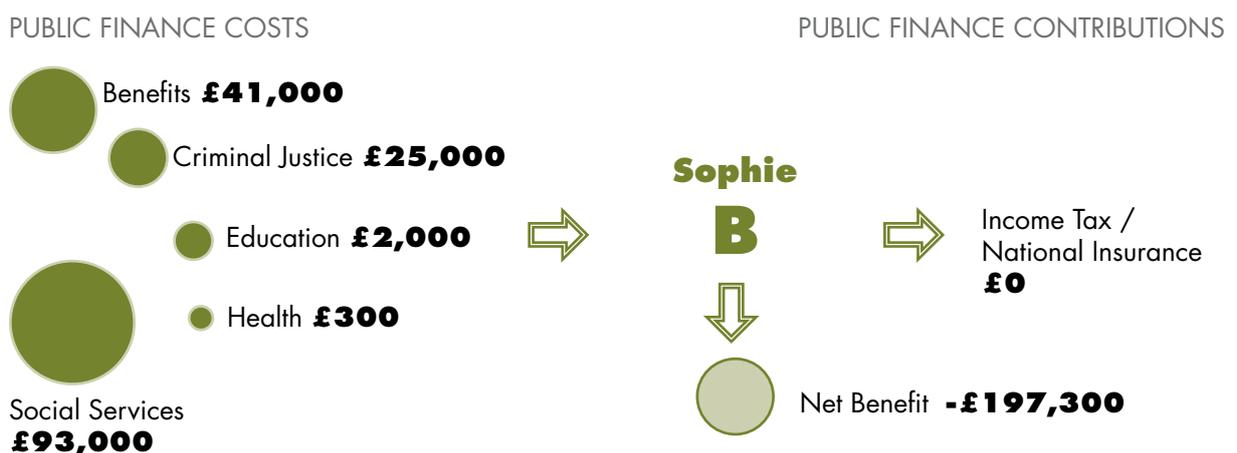
## APPENDIX A: LOW-COST INTERVENTION

Research conducted by The University of York (2010) shows how targeted 16 - 18 support delivers benefits to individuals and society. Figure 4 below, drawn from real-life case studies, illustrates how a teenage mother, 'Sophie A', who receives appropriate support from Connexions becomes a net contributor, whereas Sophie B' in similar circumstances without support, becomes a net cost to public services (Audit Commission, 2010).

Figure 4: Well-Targeted Early Spending Prevents Future Costs (Audit Commission, 2010: 51)



Sophie A becomes a teenage parent at age 15. With support from Connexions, she is referred to a teenage parent support group that she regularly attends. This raises her self-esteem and at age 19, she attends a widening access project at a local college. Here she is encouraged to produce a digital story of her life and ambitions. She enters part-time employment, which she continues until her children are in school, when she works full time. When her children leave school she retrain as a nurse and works full time until retirement.



Sophie B is a teenage parent at 16 and with support from Connexions moves into social housing. Sophie does not engage further with Connexions, becomes involved with a drug dealer and starts using Class A drugs. The drug problem increases and eventually Sophie is arrested for possession of a Class A drug with intent to supply. Children's services start care proceedings for the children, who are eventually adopted. Sophie never works.

# APPENDIX B: METHODOLOGY

The data collection process for this review involved three core strands of activity.

## 1. YOUTH MUSIC INTERNAL DOCUMENTATION

To enable Qa Research (Qa) to effectively analyse Youth Music evidence, Qa were provided with a range of internal documentation pertaining to 34 projects that received funding from the charity between 2003-2011. This project sample was identified as a result of Youth Music undertaking a search of its management database using the terms 'NEET' 'unemployed' and 'unemployment'. All 34 of the sampled projects delivered music-related activities to young people who were NEET or 'at risk' of becoming NEET.

The internal documentation provided to Qa by Youth Music included:

- 32 project funding applications
- 25 Youth Music board reports
- 13 project final reports
- 2 external project evaluations ('Gallery 37 Plus' and 'Reaching The Parts')

Key data were extracted from these documents using two thematic data extraction sheets.

The first sheet, shown in Figure 1 below, was designed to capture information contained with the funding applications and board reports such as key project aims, target participants, proposed recruitment strategies, planned activities and anticipated staffing arrangements.

Figure 1: Thematic Data Extraction Sheet  
Project Funding Applications & Youth Music Board Reports

PROJECT	DESCRIPTION	TARGET PARTICIPANTS
URN	Nature of activity	Number
Organisation	Workshops – number and duration	Age range
Project title	Accreditation	Background
Length of project	Performances	Recruitment / referral
Project cost (£)	Youth decision-making	
Request amount (£)	Staffing arrangements	
Project aim(s)	I.A.G (including signposting)	
Partnerships		

The second sheet, shown in Figure 2, below was designed to extract data contained within the final and external evaluation project reports such as participant characteristics, youth decision-making, issues encountered and outcomes achieved.

Figure 2: Thematic Data Extraction Sheet  
Final & External Evaluation Project Reports

PROJECT	PARTICIPANTS	DELIVERY	ACHIEVEMENTS / ISSUES
URN	Number	Youth decision-making	Impacts and outcomes
Organisation	Gender	I.A.G (including signposting)	Issues encountered
Project title	Age	Performances	
Total expenditure	Ethnicity	Community / adult engagement	
Youth Music Grant	Challenging circumstances	Staff CPD	

## 2. LITERATURE SEARCH

### Electronic Databases

In seeking to identify international peer-reviewed articles that focused on the outcomes associated with music-making, meta-searches were carried out in May 2011 using an academic library database of journals. The following search strategy was employed:

NEET* or unemploy* or teen* or young people*	AND	music* or intervention*
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The initial searches retrieved tens of thousands of results, therefore the research was repeated using these terms for the title only. This resulted in 447 'hits' within the following databases.

- ASSIA
- British Education Index
- British Humanities Index
- PILOTS
- PsycINFO
- Social Services Abstracts

Of the 447 results, 19 articles were marked for further study based on the following inclusion criteria:

- Published between 1999 and 2011.
- English language.
- Explored music / art intervention outcomes (no limits set on methodological approach).
- Explored interventions with NEET young people or those considered 'at risk' of becoming NEET.
- Contained contextual information / statistics concerning NEET young people (UK only).

None of the 19 articles studied contained evidence that specially explored the effects of music-making on NEET young people. Three articles did, however, contain empirical evidence considered pertinent to the aim of this review:

Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*, 28 (3), 269-289.

Hampshire, K. R. & Matthijsse, M. (2010). Can arts projects improve young people's wellbeing? A social capital approach. *Social Science and Medicine*, 71, 708-716.

Waaktaar, T., Christie H. J., Inger Helmen Borge, A. and Torgersen, S. (2004). How Can Young People's Resilience be Enhanced? Experiences from a Clinical Intervention Project. *Clinical Child Psychology and Psychiatry* 9 (2), 167-183.

Discussion of the evidence forwarded within each of the above articles can be found in Section 3.2.1. Following submission of the first draft of this report, Youth Music also recommended that the following article be referenced in Section 3.2.1.

White, R. J. & Green, A. E. (2010). Opening up or closing down opportunities?: The Role of Social Networks and Attachment to Place in informing young people's attitudes and access to training and employment. *Urban Studies*, 48, 41-60.

Three papers containing valuable contextual information with regards to NEET young people were also identified as a result of searching the academic database of journals:

Bynner, J., & Parsons, S. (2002). Social Exclusion and the Transition from School to Work: The Case of Young People Not in Education, Employment or Training (NEET), *Journal of Vocational Behaviour*, 60 (2), 289-309.

Maguire, S. & Thompson, J. (2007). Young people not in education, employment or training (NEET) - Where is Government policy taking us now? *Youth and Policy*, 8 (3), 5-18.

Furlong, A. (2006). Not a very NEET solution: representing problematic labour market transitions among early school-leavers, *Work, Employment & Society*, 20 (3), 553-569.

The above papers are referenced in Section 2.

## Google Scholar

The above search terms were also entered into the search engine 'Google Scholar' in May 2011. This resulted in 1,240 articles which were studied for relevance and cross-referenced with the 19 articles identified using the electronic ac database of journals, As a result of this search 2 articles were referenced within Section 2.

Coles, B., Hutton, S., Bradshaw, J., Craig, G., Godfrey, C. and Johnson, J. (2002). Literature Review of the Costs of Being 'Not in Education, Employment or Training' at Age 16 – 18, Brief No: 347, Norwich: Department for Education and Skills.

Robson, K. (2008). Becoming NEET in Europe: A Comparison of Predictors and Later-Life Outcomes, Paper presented at the Global Network on Inequality Mini-Conference on February 22, 2008.

## Grey' Literature

To obtain applicable 'grey' literature (such non-peer-reviewed evaluation reports, conference proceedings and government publications) a series of general 'Google' searches was undertaken between April and May 2011. In seeking to identify contextual literature, a search of UK government department websites was also conducted.

In addition, following submission of the first draft of this report, Youth Music provided Qa with the following 'grey' evaluation report which they requested be referenced in Section 3.2.1.

Deane, K., Hunter, R., and Mullen, P. (2011). Move On Up - an evaluation of Youth Music Mentors.

## 3. TELEPHONE INTERVIEWS

In order to produce case study 1 and case study 2 (see Section 5), three telephone interviews were undertaken with individuals who have practical knowledge of delivering music-making activity to young people who are NEET. The three interviewees were:

- Bill Smedley, Get Started Programme Manager (North West) - The Prince's Trust
- Andy Pickering, Director - Musical Youth Merseyside
- Cathy Eastburn, Director - Good Vibrations

A semi-structured interview script was designed by Qa and approved by Youth Music before being used (see Appendix C). In the interests of accuracy, interviews were recorded with participants permission.

# APPENDIX C: TELEPHONE INTERVIEW SCRIPT

## EVIDENCE REVIEW

### YOUNG PEOPLE NOT IN EDUCATION, EMPLOYMENT OR TRAINING (NEET)

Interviewer:  
Interviewee (name, organisation):  
Date

My name is x and I work for Qa Research (Qa) – an independent research agency.

Youth Music has commissioned Qa to complete a review that aims to synthesise evidence on the outcomes of music-making with young people who are not in education, employment or training (NEET). In meeting this aim we are seeking to conduct interviews with a number of stakeholders who have practical knowledge of delivering music-making projects that engage those who are NEET or 'at risk' of becoming NEET. The data collected will be presented in a case study format.

Are you willing to be interviewed?

Are you happy for me to record our conversation?

Do you have any questions?

## INTRODUCTIONS

- Q1.** Could you tell me about the organisation that you work for?  
*Prompts: when established? remit? aims?*
- Q2.** What is your role? What are your responsibilities?

## THE PROJECT

- Q3.** How did the idea for your project emerge?
- Q4.** What is / was the overall aim of your project?
- Q5.** What does / did your project involve?
- Q6.** Who delivers / delivered the activities?

## PARTICIPANTS

- Q7.** How many young people are / were involved in your project?  
*Prompts: recruitment? referral via agencies?*
- Q8.** Could you tell me about the young people that you work[ed] with?  
*Prompts: age? gender? ethnicity? socio-economic status? SEN?*  
*Prompts: engagement with education? criminal activity?*

## OUTCOMES

- Q9.** What outcomes has / did your project achieve?
- Q10.** Have / did you encounter[ed] any difficulties or challenges?
- Q11.** What legacy will / did your project leave behind?
- Q12.** Is there anything else that you would like to tell me?

Thank & Close

# APPENDIX D: OVERVIEW OF 15 YOUTH MUSIC FUNDED PROJECTS

							PARTICIPANTS		
ORGANISATION	PROJECT TITLE	PROJECT LENGTH (MTHS)	YM GRANT	ACTIVITY	(N)	AGE RANGE (YRS)	GENDER (N)	ETHNICITY (N)	
<b>PROJECT FINAL REPORTS</b>									
Stockton Arts Centre (ARC)	Street Sounds	7	£11,424	Music creation using digital technology & Soundbeam 2 package.	20	12-18	Female: 4 Male: 16	White British: 5 Other: 15	
Wolf & Water Arts Company	Street Music	24	£29,774	Digital music creation. Strong focus on hip-hop / urban genres.	42	12-25	Female: 11 Male: 31	White British: 40 Other: 2	
The Firebird Trust	Pebbles in Ponds	20	£27,970	Creative workshops in rural communities. English folk, rock & pop.	205	5-18	Female: 98 Male: 107	White British: 196 Other: 9	
Little Stoke Youth Centre	Little Stoke Live	18	£27,933	Studio based music-making. Composition, song-writing, mixing / recording, DJ'ing.	649 Core 150	10-18	Female: 233 Male: 391	White British: 571 Other: 70 Undisclosed: 8	
London Borough of Barnet	Rithmik Music Studio	18	£30,000	Creation of participant's own music within a dedicated music centre.	280	12-25	Female: 73 Male: 207	White British: 60 Other: 220	
Wirral Youth Theatre / Youth Arts	Sound Steps Stage Two	18	£30,000	Song writing, digital recording, percussion, musical theatre, band development.	309	12-18	Female: 139 Male: 170	White British: 288 Other: 21	
Huntingdonshire District Council	Fen Soundscapes	12	£34,168	Creation of a piece of music built from sounds inspired by the Great Fen.	92	5-14	Female: 45 Male: 47	White British: 92	
Future Arts	Make It Sound	12	£28,400	Outreach: mobile music studio. NEET music course: laptop music production.	86	13-18	Female: 23 Male: 63	White British: 31 Other: 55	

							PARTICIPANTS		
ORGANISATION	PROJECT TITLE	PROJECT LENGTH (MTHS)	YM GRANT	ACTIVITY	(N)	AGE RANGE (YRS)	GENDER (N)	ETHNICITY (N)	
<b>PROJECT FINAL REPORTS</b>									
Wycombe Area Youth Council	Rhythms Of The Caribbean	12	£10,100	Workshops offering tutoring in steel pan techniques & performance.	24	12-18	Female: 14 Male: 10	White British: 4 Other: 20	
The Film & Video Workshop	Digital Music	14	£16,397	Structured creative music workshops using composition technology.	70	8-11 15-18	Female: 29 Male: 41	White British: 25 Other: 45	
Mullion Youth & Community Centre	Lizard Rocks!	11	£12,152	Instrument tuition. Development of vocal & music technology skills.	68	8-18	Female: 23 Male: 45	White British: 63 Other: 3 Undisclosed: 2	
Bath & North East Somerset Youth Service	In The Mix	24	£25,957	Music production, recording, DJ'ing, writing & performance.	480	11-19	Female: 138 Male: 342	White British: 279 Other: 200 Undisclosed: 1	
Basildon District Council	Future Sounds	18	£29,716	Singing / song writing, live sound, advanced music production.	111	12-18	Female: 37 Male: 74	White British: 91 Other: 20	
<b>EXTERNAL PROJECT EVALUATION REPORTS</b>									
Oxford Youth Arts Partnership	Reaching The Parts	12	£200,000	Mobile music technology facility – DJ equipment, computerised music and mixing.	215	-12- 20+	Female: 48 Male: 167	White British: 192 Other: 23	
Youth Music & 5 Regional Partners	Gallery 37 Plus	36	£1.3 million	Four weeks of apprentice style training in a range of art forms.	576	16-24	Female: 302 Male: 274	White British: 360* Other: 247*	

\* = 2007 – 2008 participant data

\*\* = multiple response



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