

Youth Music Music Maker Programme

Final evaluation

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Background

1. The Music Maker Programme

The National Foundation for Youth Music (Youth Music) was established as a charitable body by the Secretary of State for Culture, Media and Sport (DCMS) in 1999 to encourage innovative ideas and as a complement to the Department for Education and Skills (DfES) Standards Fund initiative to extend access to music making for young people. Youth Music is a delegate distributor of the Arts Council of England (ACE) for lottery money. It also raises funds from other sources.

Youth Music's mission statement is 'to enable music making for children and young people, particularly those who have not had previous opportunities'. Its four strategic objectives are:

- Access – helping more young people to develop through music making, especially those whose access to music making is limited
- Breadth – encouraging the widest range of musical styles and cultural traditions in music making
- Coverage – improving provision for those who are isolated by geography, by lack of facilities, or by other circumstances
- Quality – providing the highest quality of musical experience for young people in order to encourage enjoyment and further involvement.

Music Maker was Youth Music's first programme. Initially it ran from 30 November 1999 to 31 March 2001. There were 508 applications and 180 awards. The maximum time for which funding was available was two years. While most projects had to be completed by 30 September 2002, some were extended to December 2002 and a few to March 2003. Applications were invited for grants between £7,500 and £30,000 per year for up to two years. The programme ran across the UK, but almost every grant to Wales, Scotland and Northern Ireland was for one year only because of the shortage of funds to be spent outside England.

The Music Maker projects were intended to:

- Provide music activities which include creative ways of involving children and young people in singing and/or playing collectively
- Develop skills and musicianship in children and/or young people appropriate to the musical culture highlighted in the application
- Maintain a strong and vivid plan for what can be achieved and continued after the programme has finished
- Where appropriate, aim towards a showing of work at the conclusion of the programme.

In addition, the programme was intended to:

- Encourage new participants
- Use a variety of venues
- Include a range of types of organisations

A separate team carried out an interim evaluation of the programme in the spring and summer of 2001, which culminated in a report.

Youth Music's programmes all take place within the context of its objectives and mission statement. The distinguishing feature of the Music Maker programme is that it was structured to meet Youth Music's objectives, and reflect its mission statement, by giving children and young people the opportunity to work with a fine and charismatic musician. This was a high-risk approach. While adults sometimes speak of youth-time experiences of having their life changed through work with a stunningly fine musician, they

often had peers who had the same, or similar, opportunities, but were not moved. In order for a young person to benefit lastingly from work with a fine musician, it seems that there has to be something right about the time and place (and possibly music) for the young person – and not just something right about the musician.

In some Music Maker projects, the risk paid off. Young people became involved and engaged, they stayed the course, and the musical and social benefits that they derived from working with a music maker were sustained when the project ended. The young people included some who had not previously taken up opportunities to make music, and others who were new to the music being addressed.

Other Music Maker projects made less difference. In some, the motivation, attendance and engagement of young people were weak throughout: in others it tailed off. Sometimes this was because the planning and organisation of the project did not help to create the right time and place for the young people. But occasionally it was because the music maker lacked the musicianship, commitment or communication that was needed.

And even when the projects worked very well, what of the young people who did not get drawn in? Perhaps because of their focus on a single musician, some of the Music Maker projects were very specialised. This was a strength for the young people who got hooked – but may, perhaps, have led to there being fewer of them.

2. The aim of the final evaluation

The aim of this final evaluation is to provide an objective assessment and perspective of the programme within the overall mission objectives for Youth Music and the specific criteria for the Music Maker programme.

The evaluators were free to identify issues and report on all appropriate matters relating to the programme. It was envisaged that the analysis would facilitate comment and conclusions in a number of key areas which will assist in the formulation of future policy. These include:

- The role of the music maker
- The process of monitoring by the project
- Factors relating to the motivation of participants
- The sustainability of projects to continue in some way after Youth Music's award has finished.

3. The final evaluation

The final evaluation addressed 36 projects (a 20% sample) chosen in consultation with Youth Music.

The final evaluation took place between December 2002 and July 2003, and was carried out by six evaluators, including the coordinator. Each evaluator had an assignment of between 4 and 7 projects to evaluate, working to a brief prepared by the coordinator. The evaluation had three stages. Stage 1 consisted of distance evaluation (mainly by telephone interview and through scrutiny of documentation) of each of the 36 projects. In Stage 2, each evaluator synthesised and summarised their observations from Stage 1. In Stage 3, the evaluators made visits to 11 case study projects to collect additional data through meetings and, where possible, observation of sessions. The evaluators used standard forms prepared by the coordinator in all three stages. Corporate judgments were secured through regular communication between the evaluators and the coordinator, and by obtaining the comments of evaluators on the first draft of this report prepared by the coordinator

4. Evidence

The final evaluation addressed the 36 projects listed in Appendix 1. They comprised:

- The ten case studies from the interim evaluation of Music Maker
- Twenty projects, selected by Youth Music to provide a range of size, length, types of provision and geographical location
- A further six projects chosen by the coordinator to improve the regional coverage of the projects in the final evaluation.

Eleven of the 36 projects were identified for special attention, as case studies. Case studies received visits, in addition to the telephone interviews and scrutiny of documentation that involved all 36 projects. Initially, it was intended that ten case studies would be drawn from the 20 projects selected by Youth Music. In practice these 20 did not include as many as ten where there were still sufficient people (for example music makers, trainees, administrators or young musicians) available to justify a visit. Consequently, in consultation with Youth Music, the eleven case studies were drawn from all three groups above.

The coordinator attended a meeting of Youth Music regional coordinators, and some sent her notes on the Music Maker projects in their region. Reports prepared by Youth Music staff using their GIFTS database provided further valuable evidence.

Findings

5. Youth Music's mission statement: Enabling music making for children and young people

Overall

The programme enabled music making for large numbers of children and young people, providing many of them with worthwhile opportunities that they had lacked previously. Numbers are not all, and some of the projects are rightly proud of the high quality music making that they offered to relatively small numbers of young people. These include projects that initially hoped to attract more young people, but which adjusted their offering to provide even more for the smaller numbers of participants that materialised. However, some other projects did rather less well than this, as some of the examples below show. Inevitably, many of these examples of strengths and weaknesses in respect of Youth Music's mission statement also relate to at least one of its objectives.

Examples of strengths

- Some projects drew in young people from troubled estates, or dispersed rural areas, and immersed them in worthwhile musical activity.
- The CDs and videos prepared by several projects provide evidence of plenty of worthwhile music making by children and young people who were not experienced musicians. Some show that projects drew together young people at early stages of learning (e.g. playing a simple pedal note or two) and more experienced young musicians (e.g. bands that were established before the project).
- Some of the high-quality performances that programme evaluators attended included young people who had not previously had the opportunity to make music.
- One project resisted pressures to run half-hour taster sessions on gamelan, so that more young people could get involved, and set 2 hours as the minimum duration of a workshop with artistic merit.

Examples of weaknesses

- It is impossible to tell (even roughly) how many children and young people made music in some projects. This is because of erratic or nonexistent record-keeping, coupled with confused and confusing reports to Youth Music, together with substantial – but sometimes unrecorded – variations from the activities that were originally agreed. For example, a project that was intended to provide a sustained experience in Indian classical music appears to have put a substantial proportion of its resources into taster sessions for a local youth orchestra, describing the later involvement in a more extensive project of (just) three of the young orchestral musicians as a ‘great outcome’ in one of its reports. On another project, young people who were involved only in the organisation’s non-Youth Music work were included in the numbers presented for Youth Music’s interim programme evaluation, and in the final report sent to Youth Music. This project actually had just 20 participants instead of the 60 indicated.
- Some projects included participants who were well over 18 in their returns to Youth Music.
- On one project, time, effort and money were wasted because of problems with hiring the equipment needed for all workshops. Perhaps the equipment could have been booked over a longer term, rather than just for individual workshops.
- While one project created a singing programme for 10-15 children in each of ten community centres, no-one involved in the project seems to know whether this work continued.
- A project that aimed ‘to provide young people with the opportunity to play music in a group on a regular basis’ (application form) appears to have run only taster sessions.
- A project with ambitious aims re social integration ran into difficulties because insufficient ground work had been done in securing key local relationships, and also because the musical equipment available was not credible to the young people.

6. Objective 1: Access

Did the programme help more young people to develop through music making, especially those who have limited access to music making?

In general the projects have touched communities of young people who, for whatever reason, previously felt disenfranchised – or who have previously been unable to participate in musical activities through geographical isolation, deprivation, a lack of physical facilities, or through perceptions that music ‘is not for them.’ In addition to the intrinsic value of the musical activities, they have had social value.

Some projects attracted a high proportion of advantaged participants. On projects organised so that participants mixed socially, this was not always a problem. Observation of sessions at one such project showed young people from a range of backgrounds working together as musicians, sharing the same performance, helping each other, and so forth – and being observed doing so by the more advantaged participants’ parents, and the less advantaged participants’ friends. On this project, high achievement was not vested only in the more advantaged participants: some of the most dazzling performances came from young people who are Looked After, or who were first referred to the project as young offenders. There was top quality equipment available for everyone to use, although some participants preferred to use their own instruments.

The situation in another project that was mainly organised as individual lessons was less healthy: the participants did not mix, and the instruments available for those who did not have their own were of poor quality.

Some projects did use an interesting range of venues, but overall this was less noticeable than in Singing Challenge 1 and 2, possibly partly because so many of the instruments used in Music Maker projects require a power supply.

In general, the views of young people and children were not sought as frequently, or as comprehensively, as they might have been. But a few projects did well with this.

Examples of strengths

- One of the projects was a response to action research, carried out in 1997-99, which found young people keen to broaden their opportunities to get together for music. The project brought together young people from isolated rural communities, and gave them the opportunity to perform in front of a supportive audience in a venue that was suitable for their age group. There are only pubs, otherwise.
- Several projects attracted participants that were representative of the local population in respect of ethnicity.
- A project gave access to everyone who came forward and said they wanted it, provided that they could be accommodated physically.
- Another project brought together young people from diverse cultural backgrounds, including young people from socially and geographically isolated backgrounds.
- A project offered activities designed to respond to needs and fill gaps throughout a rural area.
- A project deliberately targeted a particular group of young people who feel they have been excluded from musical opportunities in the past.
- Several of the projects deliberately targeted young women, who have found it difficult to get involved in the band route. One project set up several girl bands, and taught them the instrumental skills needed in addition to singing. A second project worked closely with youth groups, schools and music teachers to make sure young women heard about the project. They gave presentations during school assemblies. They headhunted girls seen performing on Red Nose Day. They overcame resistance from sections of the LEA music service, who dismissed the project as ‘sexist.’ When Saturday proved not to be a good day for sessions, because of Saturday jobs, they moved the sessions to Sunday afternoons, and the participation rate greatly improved.
- A project focused on Looked After Children and children with emotional and behavioural difficulties. It did so very well. There was a positive and enabling approach, without being patronising. The young people were treated with great respect, with a clear sense of nurturing their skills as well as welfare. It is a policy of the company that everyone develops and gains from a project: lead artists, musicians, and trainees – as well as participants.

Participants were surveyed during the project, to check that sessions were being held at good times and that young people were receiving their choice of activities. DJing was added at this stage, in response to a request from the young people.

- A project was similar to previous provision that had been successful – but this time there was no need to charge, and so it was open to everyone.
- A project in a rural area took its work to the participants: their schools and youth centres.
- A project’s activities took place in rural areas where there were few or no organised activities. It targeted areas of deprivation through discussion with crime prevention officers. No-one was turned away. If youngsters turned up for the first time half way through a project, they were still made welcome.
- A project offered activities for young people with differing experience of playing music, including those who had not previously taken part in music making. The workshops were free to all young people, and transport was offered to those with difficulty getting to venues.
- A project recorded its aim to establish the right atmosphere for achievement as follows: ‘Enthusiasm is inhibited by fear of failure

‘It was really fantastic to see these girls coming out of themselves when they finally came together at the performance. It was really moving to see how much they had changed.’
Facilitator

‘If there had been boys involved, I am pretty certain [the girls] would have taken a back seat.’ Facilitator

‘At school, one good musician was intimidated by lots of the lads in the bands and she couldn’t get a look in.’ Facilitator
Chard Festival

and lack of confidence. Workshops will be positive, encouraging, imaginative and adventurous.’

- A project included young offenders who are still, now, involved in making music.
- The venues used by a project included an arts centre that is part of a church. Some of the band concerts took place in the church.

Examples of weaknesses

- The targeting of young people was often quite weak, and not organised. Some projects took their work to estates or other locations known to have social problems, and were inclined to assume that the young people who came forward were the most needy ones, or at least representative of their social environment. Some projects just took their work to much larger areas known to include areas of social deprivation as well as affluent areas, and hoped that needy young people would come forward.
- The approach on two projects was that if you have grown up on the relevant estate and know the young people you will get to the ones you want. Perhaps, perhaps not. How can you tell if you do not monitor this?
- Some projects were very dependent on their existing networks. A tabla project that was successful in several respects had few links beyond the Sikh community, and limited success in recruiting Muslim, Hindu, black and white British participants. Sessions were held in a Sikh temple, which may not have helped with attracting participants with a broad range of backgrounds.
- One project that took place in a large conurbation did not turn anyone away – but also did not target young musicians, or groups of young musicians, for involvement.
- A project that brought together young people from diverse cultural backgrounds did not lead to worthwhile music making. The social divisions proved too great, and the organisers had not anticipated that the parents of Muslim girls might not allow them to compose songs with boys.
- When interviewed by a programme evaluator, a project manager spoke of access only in terms of physical access to buildings.
- One project charged young musicians, although there were some free places.
- The participants chosen by a project for the evaluator to interview were all middle class young people who had already taken instrumental lessons, and who had bought their own guitars.
- A project had listed various socially excluded groups on its application form, but did not include them in the work.
- A music maker was flippant about access issues. When asked how young people were provided with guitars, he replied: ‘We got in a few beaten up rubbishy old guitars, which was a start. If people were really stuffed, we managed to get a guitar for them.’
- There were cases of advantaged young people using a project to double-up on provision that was already available to them. For example, a young person who has private keyboard lessons, and whose parents pay for guitar lessons at school, got additional free lessons through the project. His mother drove him, his guitar and his amp to the individual lessons. He was very appreciative of the support received, which he thought was better than the provision at school – but the project was supposed to be delivering to disadvantaged young people.
- A project intended to bring together young people from the advantaged and disadvantaged sides of town had not researched the needs and wishes of the latter group. Young musicians from the advantaged side of town were drawn in via the youth orchestra, and comprised 58 of 60 participants. Workshops were held in youth clubs in the disadvantaged part of town, but the young people there carried on playing billiards.
- One of the music makers patronised participants with special educational needs.
- A project was set in primary schools in an area of significant deprivation. But it was not clear that the participants were receiving anything that could not have been provided by their LEA music service.
- The project had not researched local needs thoroughly, and only 12 young people participated.

- The project director reports that theirs was the first Asian music project in a large region of the country. But it was designed to give lessons to only 36 young people, and so access was always going to be a problem.
- The project's application form was weak on access. It was a 'lowest common denominator' approach, with talk of 'all involvement is good involvement'.
- On one project, secondary schools chose the most difficult young people from several classes to participate in ensemble work. These young people had few friends, and usually disliked each other, and none of the teachers were present to help organise the young musicians. While the music makers did manage, their work was more stressful and difficult than need be.
- One project may have served the needs of those who already had some musical experience and capability. (At least one of the participants on the CD is the son of the music maker.)

A facilitator explained that she played her groups of young women a lot of different types of world music to broaden their ideas. Every session, she played them a different type of music, written and performed by women who had written their own music, as an inspiration to them.

Chard Festival

7. Objective 2: Breadth

Did the programme encourage the widest range of musical styles and cultural traditions in music making?

Overall

Overall, the programme has considerable breadth, but strongly emphasises teenage popular music. The more successful projects that emphasised popular music provided young people with the skills that they wanted, but also encouraged them to develop their individual musical voice, and to learn by considering a range of music that is at least slightly broader than the range that interested them when they first arrived at the project. In other words, these projects challenged young people to extend the range of their musical tastes and interests. Even so, some evaluators queried the high proportion of projects that emphasised pop music. Is there a danger that one of Youth Music's early strengths (the inclusivity of enabling young people to work in a genre that they relate to, and which may have been underemphasised in their education) may turn into a weakness (the exclusivity that would flow from an assumption – for example by projects – that pop music is all that young people need or want)?

The small number of projects that emphasised western classical music were typically among the weaker ones. This may be because they tended to try to emulate LEA music services, but lacked their organisational systems and pedagogical background - and the support that music services generally enjoy in schools.

The programme helped with producing the broad musicians of the future. Young people who already had well-developed musical skills, typically in western classical music, were drawn to projects that addressed new experiences such as djembe drumming, or that gave them opportunities to form and play in bands. It is worth noting that young classical musicians often took the initiative in seeking out experiences that would extend and broaden their skills. Many young classical musicians have musical interests rather broader than those with which they are sometimes credited.

Examples of strengths

- While the music used by one project focused on rock, the music maker spoke of having drawn on a range of different rock styles. The content of the project CD supports this: the music is eclectic, and includes some extraordinarily imaginative ideas.

- Another project approached rock thoroughly, providing participants with all the musical skills that they need. It even included lessons on how to read music.
 - Some projects involved music from a wide range of musical styles. For example, one involved western classical, gamelan, Asian, fusion, gospel and so forth. This was linked to the use of acoustic and electronic musical styles, and was a real strength. There were some ‘cross over’ activities with orchestral musicians playing in styles not normally associated with their instrument.
 - A project had breadth within the context of contemporary teenage culture.
 - Another had this, and also provided young people with advice and input on employment in music.
 - A project had initial difficulties motivating young people to attend, and the organisers were cautious about offering music that they thought the young people might not want. But they did offer some non-western based workshops during the small proportion of work that took place in schools.
 - Some projects gave participants with quite advanced classical instrumental skills opportunities to broaden their musical skills, thus helping to develop broader musicians for the future. On one project, workshops lasting several days allowed young instrumentalists to try new skills. For example, a flautist played drums, and spoke of enjoying this. Another project allowed young women with (frequently classical) instrumental skills to expand into a new musical context: bands.
 - The music maker and facilitators on a project had a wide range of musical styles between them. With hindsight, they wondered whether they divided the participants into groups led by just one adult too soon. However, the focus was on helping young women develop their own style (these included pop [S Club 7 influenced], heavy metal, folky etc), and each of them actively helped young women to develop and retain a broad view.
 - The four music makers in one project represented a wide range of musical styles, cultures, skills and experience. The project placed great emphasis on this. (However, as above, the bands were assigned single music makers early on, and so had limited opportunity to benefit from a range of expertise that included Persian influenced, East European, Asian, Jewish folk, gypsy, gospel and classical music, and jazz and flamenco.)
- The project gave two participants who were interviewed their first taste of recording. They include a young musician studying A-level music who already has Grade 8 flute and Grade 7 piano but who now – with a friend – has a good demo CD that has helped them to get two bookings.
High Peak
- A project included only north Indian classical music, but it aimed to address this thoroughly, and the young people had no previous experience of playing Indian instruments.
 - A project included only samba, but this was a new experience for the participants.
 - Another project included only samba, but there was a wide range of samba styles, and at the end of the project 64% of participants said that they now understood another culture. The trainee, who is studying AS music and plans to study A-level next year, felt that she now understands a greater range of music too.
 - Some continuation plans include more breadth. For example, a tabla project hopes to move into fusion, and to secure a commission for tablas with western classical orchestra.
 - A project was based on the use of gamelan, but also moved into fusion, and the gamelan was used by young people for their compositions and arrangements.
- A parent watching a junk percussion performance: ‘I would like to see some of this in my daughter’s [primary]school, which emphasises classical music. These [junk] musicians look as though they are enjoying what they are doing, and at the school the pupils just look as though they are trying to get the notes right I would also like to see this sort of musical activity on the cathedral green....’
Estover

Examples of weaknesses

- Some projects had not thought about the strategies for moving young musicians on to a range of new styles, once their interest had been captured.

- A project talked of commissioning songs from a diverse range of styles of music – but there were no records of these songs on file.
- Some use of orchestral musicians was weak, since it often involved them performing to an audience, demonstrating how a violin works etc, and was in danger of underlining the fact that they were different, special and not likely to participate with everyone else.
- One project seemed to equate breadth with ‘the young people’s own music’. Discussions about breadth with the project manager and music maker did not move beyond talk of ‘hip-hop’ and ‘compose your own lyrics.’
- On one project, children were given a superficial experience of too many instruments.
- Breadth was sometimes not used well. On one project, teachers were taught a Ghanaian song so rhythmically difficult that they could not perform it consistently themselves, and so would be unable to teach it to their classes.
- Breadth was sometimes not thought through. For example, a programme of South American drumming that provided breadth for a youth orchestra was offered as a ‘first experience’ for disadvantaged young people – without sufficient consideration of whether it really was a first experience or, if so, whether it was the first experience that the young people might most want or need.
- Breadth was sometimes misunderstood. The application form for one project promoted breadth through making instruments and story telling – but was this musical breadth?
- The application form spoke of a wide range of musical styles and cultural traditions. But the project just delivered woodwind and brass lessons, using a tutor book based on a narrow and dated repertoire.

‘We learned so much [through having a facilitator associated with each band]. We got on really well and had a whale of a time! [It is very good to work with people who have] ‘actually done it themselves’.
Participant
Chard Festival

8. Objective 3: Coverage

Did the programme improve provision for those who are isolated by geography, by lack of facilities, or by other circumstances?

Many of the projects did improve provision for those who are isolated by geography or lack of facilities, and Youth Music worked closely with at least one project that was finding coverage difficult, and helped it to improve.

However, some projects did not research the areas where they were working thoroughly, and some chose to work in areas where there was already a range of musical opportunities for young people.

Youth Music now monitors its regional coverage using its GIFTS database. It received most music maker applications from London (22%), followed by the North West (10%), Yorkshire (10%), the South/South East (9%), and the South West (9%), but its largest financial allocations were made to London (19%) followed by Yorkshire (14%), the South West (11%), the West Midlands (10%) and the South/South East (10%).

Examples of strengths

- One project provided opportunities for young people within a rural area (50 villages in 420 square miles). They used mobile studios and bussed equipment, in order to bring the music to the young people. A project in a second rural area was based in youth clubs, thus allowing young people to take part without travelling long distances to the nearest large towns and cities.
- Youth Music actively worked with a particular project to extend their coverage to the wide geographical area outlined in their application.
- A project thought to be the first Indian classical music project in a large region of the country worked closely with three LEA music advisers when selecting three differing locations, and trying to reach three different communities.

- A project increased its coverage by networking several existing festivals – although it was also successful in drawing in young people who were not involved in these.
- All the schools on a large, troubled, estate joined in with a project.
- A gamelan project initially had difficulty attracting participants in the more remote areas of a rural county. They experimented with advertising their work as ‘Drumming Workshops’. This drew a good response from young people who quickly learnt to enjoy playing gamelan.

Examples of weaknesses

- A project concentrated on three estates in North London. They had not moved beyond anecdotal evidence of the estates’ social problems and poverty, and it is possible that other estates or areas were even more deserving of their attention.
- A music maker met some resistance or lack of warmth in the community centres where she is not usually employed, and this limited the coverage of the project.
- Some projects did not research their areas thoroughly prior to submitting their applications.
- A project operated in fewer venues than were listed in the application form, and this meant that some young people had to undertake long journeys.
- A project was based in three primary schools in three towns. But the schools had not been chosen well. Two of them are in affluent areas where there are already many musical opportunities (although not the particular ones offered by this project.) There was much more ‘buzz’ and commitment in the school with most social disadvantage.
- A project that was intended to draw in participants from a wide range of groups was based in a Sikh temple – partly because the LEA had not responded to requests for help and support. This limited the coverage (and access) of the project.

9. Objective 4: Quality

Did the projects provide the highest quality of musical experience for young people in order to encourage enjoyment and further involvement?

Overall

Some projects were primarily about musical quality: children and young people developed skills and musicianship appropriate to the musical culture of their project, and there were often some public performances of high quality, particularly towards the end of the project. Elsewhere, the notion of quality was neither recognised nor understood. Some of these projects still delivered quantity of participants or social skills, but a few appeared to simply drift.

Examples of strengths

- The CDs of several projects include music of high quality.
- Another project brought together four very experienced high-quality music makers, who set a quality standard that was appreciated by the young people. Some of them are still in touch with their music maker, although the project ended some time ago.
- Some projects gave young people the opportunity to work with musicians who are leaders in their field and celebrities. A video for such a project showed the music maker working with good humour and patience with young people, and teaching them effectively. A video for another project showed

‘Congratulations! It was a wonderful evening full of all the emotions of a great performance – I cried, laughed, felt sad and moved, became thoughtful and reflective and once again felt inspired by children’s voices and by the people who work with them It reminds us of the reality for children and our roles to make a difference.’ Early Childhood Consultant/ Save the Children worker after a performance.

‘The duo’s performance was so impressive that afterwards they were approached by three other teenagers who asked them to join their band! Fantastic!’
Project report

‘It was really fantastic having [trainee] on board. He was really young and a really good percussionist. You could see him growing more and more in confidence. He went to the front a lot more in the second year.’
Music maker

Whitewood and Flemming

that musicians used on a project were of high calibre (although they were not necessarily organised to best advantage.)

- The ‘Frocklabs’ workshops provided skill development (e.g. singing workshop, song-writing) that supported the work of the bands. The project enabled girls to perform at quality live performance events. The high quality of support was shown, for example, by someone stepping in when a facilitator injured her back and could not drive, so that a band still got a lift to workshops.
- The final performance of a project, observed by a programme evaluator, consisted of performances of the young people’s own music. This was varied in style, and the singing was of high quality.
- On several projects, young musicians came away with a high quality demo CD of their work. This meant a lot to them.
- The quality of a project was driven by the expertise of the music makers, who had strong references from figures in the community music world. Collectively, they covered a wide range of music, and were skilled in working with vulnerable young people. The equipment used was also of high quality. And care was taken with everything, including the handpicking and training of mentors for the trainees – themselves Looked After young people.
- The quality of teaching, coaching and general instruction observed on a project was very high. The music maker was very committed, and transported all the equipment around to ensure the project’s success. He was keen to develop his own teaching skills, and thought carefully about his work and its impact on the young people.
- A music maker brought very special skills to a project. His previous experiences had provided him with good understanding of the young people he has been working with, and he was able to get the best out of them. The sessions were carefully planned and structured to introduce a new skill each time, as well as consolidating skills introduced previously. All the participants were included in a culminating performance.
- A local LEA music adviser was very positive about the communication and musicianship of the main music maker of a project.
- Quality was secured through the measured, thorough, pace of a project – and through top quality appointments as music maker and trainee.
- Whatever one’s reservations about how another project was set up, and the very low numbers of disadvantaged young people involved, it does sound as though the workshops, and the resulting performances, were of high quality.
- A project was monitored by a steering group that includes young people.

‘The Big Event gave both groups some much needed experience and confidence, particularly the women’s band who have since had to content with heckling and being ignored by the local press at events where all male bands have been reviewed.’ Project director

‘I found it very rewarding. I worked with a group of people with learning difficulties. They made up a great song about a day trip to []. It was lovely to see them being so involved.’ Music maker

High Peak

Examples of weaknesses

- On a project where the music maker elicited work of a high standard, and that was a case study for the interim evaluation, the project manager nevertheless argued that quality could not be measured, and that it mattered only that the young people smiled. While this does not detract from the high quality of work produced during this project, it suggests that:
 - the project manager is not as open to the positive influence of the music maker as he might be
 - the project manager has not learnt how to consider and recognise quality, and how to reflect such learning in his next bid.
- A music maker was replaced during a project. The musicians saw themselves primarily as that, and there does not seem to have been much support from the project in respect of organisation,

structure, approach and quality. The interim evaluation was critical of the organisation of some sessions.

- There is no evidence of the quality of one of the projects in the interim evaluation. It was so short that it was over by the time that the interim evaluation took place.
- Weaknesses in planning and organisation, for example in respect of accommodation, meant that a large number of (high quality) musicians were used for taster activity, rather than having an opportunity to follow through their work with young people. This compromised the quality of the young people's work.
- The expectations of a music maker in respect of quality seemed low.
- A music maker failed to see a link between learning, teaching, and the quality of processes and outcomes: 'I don't know what quality is.'
- The project manager saw 'quality' in very functional terms: some CDs were not produced, and so the project had to repay Youth Music some money. The music maker saw 'quality' in terms of quantity.
- Video clips produced by a project included some that made no use of music.
- A project manager and a music maker did not understand what was meant by 'quality'.
- A project provided three months of guitar lessons – and there was nothing for the young musicians to move on to when this period had elapsed.
- The reference for a music maker who earned over £24k per annum from a project did not refer to the quality of his teaching or musicianship. More generally, where the references for music makers were of poor quality, the projects tended to be weak.
- A project provided taster sessions in guitar for over 100 young musicians, but no options for following this up.
- Some music makers with fine musical skills are less conversant with the processes of musical development in adults and children, and less familiar with enabling people to develop musical confidence and behave musically. Closer work with teachers, for example in music services, might be helpful to both parties.
- Instrumental teaching seen in a project was barely satisfactory. The teachers were not qualified, and had not received training. Lessons for groups of pupils engaged them only as individuals.
- The intention was that quality would be secured through the engagement of the music makers, who are all professional musicians. However, the challenge of working with and motivating young people had been underestimated, and there is little evidence that much work of high quality took place.
- The work on a video was of low quality. It was like playing at 'Pop Idol': high on the dream of being famous, but low on musical skills (the singing was weak!), presentation including choreography, and energy. Also almost all the songs were very similar: slow, with sentimental lyrics and accompanied by broken chords. Young people often produce much better work than this on their own, without the input of a music maker. In addition, the young people on the video spoke almost entirely about being famous and a celebrity, and were being encouraged to think in this way by facilitators: there were very few references to making music.
- Schools spoke very positively of the music maker's input. But the weak organisation of the project greatly constrained its quality: in particular, schools were sometimes given very little notice of sessions. The organisers had insufficient appreciation of how schools work, and did not involve others who knew more, for example the LEA music service.

Other findings

10a: The role of the music maker

Overall

The role of music makers varied. The more effective projects played to their music makers' strengths: allowing them to get involved in the administration of the project if they wanted to and were good at it, but otherwise relying on them for matters artistic, including the development of the young people's skills, and the training of trainees. On one of the most successful projects the music maker simply travelled to the area on Saturdays, gave classes, and then left for home – with all the administration being managed by other people. On other successful projects, the music maker or music makers were, virtually, the whole project. What the most successful projects have in common is that the music makers were fine musicians, with good social skills, who related well to young people, and who were capable of working with the flexibility and lack of egocentricity needed to teach effectively.

On some of the less successful projects, administration got in the way of the music so that schools, for example, complained that they would rather deal with the music maker directly, instead of working through the project.

The music makers on a few projects were not suited musically to their roles. Some that were cast in the roles of teacher trainers did not have sufficient knowledge of teaching or schools to fulfil their responsibilities, and left teachers feeling confused, or even less confident than they had been before attending sessions. A few music makers appeared to have musical skills that were unduly narrow, and of a relatively low standard. On these projects, the young people were less successful in developing their individual musical voice – and tended to produce music that all sounded very similar, and was not of high quality.

Examples of strengths

- A music maker was the inspiration for the whole project, because of his international status as a musician. His weekly visits from London each Saturday, during which he worked with groups of all levels and abilities with great patience, and played to them, were great occasions for the project. The sense of occasion was added to by the ritual associated with this genre, including the kissing of the master's feet before each session.
- A music maker delivered all the initial workshops, dealt with the day-to-day administration of the project, composed a commissioned work, rehearsed it, tutored the trainee, and wrote evaluations. She did all this to a very high standard.
- Another music maker supported young people in developing their own music through a series of rehearsals and workshops over a period as long as two years. The role was complemented by very good administration and support from the organisation that submitted the bid. They saw the music maker's strength as making music and not all the other functions that are inevitably required for this sort of role. As the result the partnership seems to have

'I think it is a really good experience and I'm very happy to be part of it. I loved going to the PA session. Our band is coming on very well and we have two songs and one on the way.'

Participant

'Going on stage was a real confidence-booster. I was so nervous each time. At the end they were shouting "More! More! More!" It was really great!'

Participant

'We did a lot of harmony singing within the band. It really helped my singing voice.'

Participant

'My friend in the band had to learn the bass guitar on the spot because she hadn't played it before and I found I developed a lot of patience.'

Participant

'It was really fantastic to see these girls coming out of themselves. It was really moving to see how much they'd changed.'

Facilitator

'When they played on stage, the look on those girls' faces was inspiring. It was like a light that had ignited in them, and it was wonderful!'

Facilitator

Chard Festival

- worked very well and the music maker was free to concentrate on what he felt that he was best at.
- The music maker worked as a workshop leader and tried to bring together the whole project. It seems that she is someone who has a great deal of skill, and some very clear intentions.
 - The music maker oversaw the work of the facilitators assigned to each band. She was also regularly involved in monitoring (observing and helping at workshops led by facilitators) and the ongoing and summative evaluations. She was very experienced, and drove the project. She has a dynamic personality, and the project had commitment and energy throughout. She had great credibility with the participants, as she is an active professional musician in their field.
 - The music maker saw his role as musical director for the whole project. He had worked with all the other music makers before, and knew them well. He monitored the work in each of the centres and oversaw the pulling together of the final performance and CD. He took responsibility for coordinating the whole project, communication and liaison – including with the youth service.
 - The artistic director oversaw the project and monitored the work of the music makers. He co-chaired a post-session evaluation meeting very skilfully, making sure all trainees had a chance to participate, that the more gregarious and confident ones did not dominate, and that all comments – however outlandish – were listened to and valued.
 - There were two music makers, who shared three schools between them for the purpose of monitoring.
 - The music maker was very much a facilitator and motivator, although he also gave tuition on a range of instruments. He has a wide knowledge of different styles of music that he was able to share with the young people. He had very good communication skills, and related well to the young people.
 - The roles of the music makers included providing training for the project director and his wife. This seems to have been appropriate in the context of this project, where the project director had taken the initiative to make the bid and organise the work, but the depth of his musical work and understanding needed to be improved.

Examples of weaknesses

- The two music makers on another project set up and ran a series of workshops with themselves as lead participants, and the trainee frequently functioning as a low paid general worker. The interim evaluation was critical of this approach, which seemed disorganised.
- The roles of the music maker sometimes changed for reasons that were unconstructive. For example, a music maker was initially running gamelan projects. This strand ran into difficulty as a result of the unavailability of venues and the problems of transporting the gamelan around. Other problems arose because of lack of awareness of the need to work with pupils outside the school day for most of the time. Consequently, the music maker moved into the role of franchising activities to other musicians and organisations. His role became supportive, and administrative, at times – rather than musical. This was not what had been intended.
- The music maker and project manager spoke of their role only as ‘passing on skills’.
- In one project, there was a main music maker, who was also the project coordinator, and also a large number of other music makers. The main music maker ended up doing much of the administration which he hated (‘I couldn’t ask the administrator to do that.’) The impression is of a rudder-less ship, travelling on an unknown journey, changing direction at whim.
- The original music maker left suddenly and was replaced half the way through the project. The replacement was unclear about his role.
- Both the project manager and the music maker were hesitant when asked about the music maker’s role. It appears that he did most of the administration of the project (in addition to some delivery and promotion.)
- One of the music makers had weak strategies for managing young people. He used loud blasts on his samba whistle, which were deafening, and which the young people mainly ignored. And it conflicted with the more musical use of the whistle, as a musical signal for samba breaks etc.

- Music makers sometimes found themselves providing INSET to teachers, but lacked the classroom experience needed to answer questions that teachers rightly asked about how to develop children’s composing skills, or how to manage a composing lesson, for example.
- The music maker did not use an instrument when teaching, which was a poor model for the other instrumental teachers working on the project.
- On another project, the music maker needed to be more organised, and to direct things more, rather than providing the environment and seeing what happens.

‘In future I would like to carry on and learn hand drumming as [the music maker] has inspired me to learn different techniques.’ Young offender

‘Well, the music sessions have given me confidence and understanding, and I have learnt so much.’ Member of girls’ project

‘We want to get our name out there and get recognition for doing the music we like.’ Band member
Sound Voices

10b: The process of monitoring by the project

Overall

The quality with which projects were monitored, and monitored themselves, varied widely.

Examples of strengths

- Youth Music did some focused monitoring of a project that was running into difficulties. This stimulated a change in emphasis, and improved the project. (But it did not improve the quality of the project’s own evaluation of its work.)
- Evaluation was a strong element of one particular project. The project director and music maker met regularly to review how well the project was going. The facilitators assigned to each band were also fully involved in the process. That evaluation is embedded is reflected through the readiness with which the project director and facilitators spoke about how they would adjust things next time when interviewed. They are using their review of the project to inform their planning of their next bid to Youth Music. The project reports are well focused, and celebrate strengths while also being evaluative. Evaluation was rooted in job descriptions. The project engineer was involved in evaluation too, and her report highlighted several benefits for participants: teamwork/communication skills; working with different people they would not normally meet; having opportunities to try out different instruments in a safe environment; performing in front of audiences for the first time; being well-prepared and well-supported.

Evaluation identified that many participants needed to improve their vocal skills. The music maker held three lunchtime lessons at a secondary school, and the 73 places available were all taken.

- Some of the projects had prepared very clear written descriptions of what they wanted to do, and had collected evidence that supported their assertion that they had carried this out.
- A tabla project had a strong commitment to evaluation and monitoring. The participants completed questionnaires each week, an external evaluator had been commissioned, and his reports were acted upon. The project had tried to involve the LEA as an evaluative partner, but had not been successful.
- Participants were invited to feedback comments via a graffiti wall, opinion lines and informal dialogue with workshop leaders. Before and after questionnaires were used to assess changes in knowledge and attitude during the project.

‘The [secondary participants] grew into a “committed and enthusiastic group [that] proved to be a positive influence on young people some of whom are challenging in terms of their behaviour in school.” Activities such as instrumental lessons became “a real confidence boost for many young people as they have found out that through persevering they are able to achieve musical skills on the keyboard.”’ Programme evaluator, quoting music maker.

‘I’ve only come to school today because we’ve got singing with you.’ Participant
St Michael’s Youth Project

Partner schools completed interim and final feedback forms. The project manager observed some sessions, and prepared a progress report.

At the beginning of each of the four planned stages of the project the team met with school representatives, a nominated participant and the trainee to ensure that objectives were being met.

- Some projects used questionnaires to keep in touch with the views of children, adults and (where appropriate) teachers as projects developed.
- Monitoring and evaluation were embedded in the project. Much of the work was videoed, and evaluated using A4 pro formas that reflected the views of providers, teachers and participants. The writing was reflective, and suggestions were acted upon.

Examples of weaknesses

- There was not much formal monitoring of a project, although the organisation knew what was going on and took a strong role in shaping the direction of the project.
- The organisation focused in its final monitoring report on justifying the grant. There was one perceptively written external evaluation report, but little notice was taken of it. The project lacked a sense of evaluation as a vehicle for improving the project from its first stages.
- There was one (internal) evaluation report. But it skated over the issue of poor attendance.
- A project was not monitored at all, other than in the final report. There is no evidence of outcomes of the views of participants. The interim evaluator apparently heard an extract from a CD that was to be produced, but did not comment on the quality of what he heard.
- A project considered that a video it made of its activities was evaluation, although it was not supported by any text or discussion on what had worked well, and what could be improved etc. There were quite a lot of project reports, but they were descriptive. There is no evidence of activities changing as a result of meaningful internal evaluation.
- Five projects included no evaluation.
- A project manager had carried out a little evaluation, but it was very general.
- A music maker had written an interim report, but it was purely descriptive. In addition, some CD and video recordings were made. This team kept records of its work, rather than evaluating its work.
- A project appointed an evaluator – but their project reports remained descriptive rather than evaluative.
- While the paperwork spoke of evaluation from the start of a project, with the music makers and trained facilitators reviewing and evaluating projects regularly, there was no evidence of this during the visit – coupled with an element of resistance to the programme evaluation.
- The teams for some projects knew each other well. For example, the four adults driving one of the projects live at the same address, with one individual being both a trainee and a trustee, and another being both a trainee and director. While there is absolutely no suggestion of any impropriety, an element of external evaluation could have helped to make the integrity of this project transparent.
- There were some short evaluation reports, but they were written by someone who did not feel confident to comment on the musical aspects of the work.
- There had initially been some difficulty motivating the participants in some out of school sessions, and the evaluation reports tended to focus on behaviour and attendance. The evaluation reports written on work in schools were better, and focused on musical matters.
- A project said that they had no records of attendance or participation.

10c: Factors relating to the motivation of participants

Overall

The motivation of participants varied widely between projects. The examples listed below illustrate this range.

The levels of motivation on some projects were very high indeed. Factors included music making of high quality; music makers who are fine musicians and who relate well to young people; access to instruments and other equipment of high quality; the organisation of sessions so that participants' time is used well.

Occasionally, low levels of motivation appear to have been a result of schools referring only pupils with particularly challenging behaviour, and not supplying the additional adult support that is routinely available when such pupils are in class. Clearly, this is unacceptable.

However, programme evaluators also observed sessions where low motivation was a result of weak organisation: for example participants being left unoccupied for substantial periods of time, and becoming bored.

Examples of strengths

- Participants in one project spoke of being inspired to attend, and to work hard, through the quality of the music maker's playing and teaching. In some cases they had practised their instrumental skills for hours on end – sometimes throughout the night. They commented on the spiritual nature of the work, and how this had helped them mature as players and people.
- Young musicians who worked on a commission for gamelan with youth orchestra had found this an enormously motivating experience. Factors include the high quality of the commission, and the music maker's enthusiasm, communication skills and patience.
- The project seems to have attracted a large number of participants and was full to capacity.
- Another project grew to the point that no-one else could be accommodated.
- A third project attracted large numbers of young people.
- The video of a project's final performance shows how motivated they were about playing a live gig in a major venue.
- Quotations in the reports of one project suggest that the participants were well motivated.
- One project increased the number of participants by capitalising on the enthusiasm of a schoolteacher – who attended a session herself, and encouraged students to attend.
- Such was the motivation of the young musicians, that it was difficult to stop them attending when their 3-month course was over.
- Seven young musicians have gone on to study music at college either as a direct result of one project (3), or with the project as a contributory factor.
- One project experimented with using charging to increase the participants' commitment, but phased it out quickly when they realised that it was unfair and counterproductive.

‘One [young person] walked 2 miles in the rain to perform – her lift failed to turn up at the last minute: she made it anyway.’
Music maker

‘We get people from different backgrounds. I keep out of their private lives. Some people are very shy at first and you see them open up. It's good that they can express themselves through the music.’ Peer teacher

Bournemouth CVS 'Electric'

‘These young people sit for 2 to 3 hours at a time in one position working constantly with their fingers on their tabla and there is no indiscipline, no grumbling and no disrespect. Astonishing. The atmosphere at the workshops, whilst respectful and hardworking, was nevertheless fun and there was no sense of repression or over seriousness about the tasks in hand.’
Youth Music's Interim Evaluator

‘It changed my life.’ Participant asked to comment on the project

‘There were also 3 disabled children involved with one with no ability to see properly or show any emotion through facial expressions, so they did not know what he was feeling. At the end of the project the organisers knew he had enjoyed it because he cried tears (although his face didn't move.)’
Evaluator

‘We all went back into the temple, felt so cut up and emotional that we couldn't do anything else – but then [project director] told us that we had to fill in our evaluations – but no-one felt like doing anything.’ Participant, commenting on how it felt when the final concert ended

Sangeet Tabla Project

- The project included systematic research into the engagement of the young children involved. The results were positive.
- As one of the aims of the project is to enable participants to experience success, and all the adults enable this very skilfully, the participants are motivated – almost by default.
- The music maker has built up quite a following in the community. The attendance at projects has been sustained.
- Some of the young musicians receiving instrumental lessons have now bought their own instrument.
- Attendance at the sessions was mostly consistent. Some youngsters were motivated enough to buy their own instruments. According to an Arts Officer: ‘the young people really appreciated the personal attention they received.’
- Some early difficulties motivating participants were, eventually, overcome – through the sheer persistence and flexibility of the music maker.
- While there were only two disadvantaged young people involved, one of them really came out of her shell through playing. To begin with, she had been reluctant to leave her mother’s side in order to play, and her mother was thrilled with the social progress that her daughter had made.

‘I’ve learnt how to do Samba drumming, but it’s been the joy of seeing the young people doing it that’s been the best thing.’
Teacher trainee

‘It’s helped me learn more about music and learn to play instruments.’ Participant
Inner City Samba

Examples of weaknesses

- On some projects, the only evidence relating to participants’ motivation is anecdotal.
- Workers on a project stated that some young people attended consistently – but there are no records to support this.
- The only evidence relating to motivation for another project is that children continued to attend the workshops.
- Some workshops were not overtly concerned with improvement, or with participants’ motivation.
- The sessions on a project were all ‘one-off’ and so the test of whether young people continued to attend cannot be applied. The groups on the project video look well-motivated, but it is not known how representative they were.
- A project reported that young people’s expectations were very low, as were their commitment and engagement: ‘involvement was on a very casual, laid-back, basis.’
- A project that essentially offered individual guitar lessons reported high levels of motivation – but the examples cited often related to the many advantaged young people who were taking part.
- On one project there were quite long gaps during session activities when nothing was happening, and this led to several participants losing concentration and starting to mess about. Several of the participants had emotional and behavioural difficulties, and the music maker’s lack of experience with them showed. The two teachers and community tutor present played no part in behaviour management.
- The young people who first attended youth choir sessions did not want to sing. Accordingly the choir has become progressively younger, and now comprises about five 8-year-olds.
- During a project, attendance fell from 24 to 18 in one school, 15 to 7 at a second and 27 to 15 at a third.
- Only 12 young people stayed with a project.
- Youth leaders had not consulted the young people about some workshops that were brought into youth centres, and the pool table proved to be a significant distraction. The youth leaders did not help to support the music makers: the youth leaders who remained in the room did not appear interested or enthusiastic.

10d: The sustainability of projects to continue in some way after Youth Music's award has finished

Overall

This has varied widely. The more effective projects have generally found ways of continuing their work, but this is not universally so, and it may be that projects that really 'push the boat out' in respect of access, for example by bringing together young women from different distant rural locations to play in bands, would be helped by some sort of 'extension travel grants scheme' for participants.

Unsurprisingly, the projects that were less well organised have also been less likely to continue.

There are some encouraging accounts of musicians who are growing up through Youth Music, and who have made the transition from participant to trainee to music maker. But such stories are commonplace in some of the providers with long histories, and rarely recorded.

Examples of strengths

- The original music maker has moved on, but there are now two, working for 5 and 10 hours a week. Recently, they have been moved onto the pay roll. The original trainee is now one of the music makers. One of the young offenders referred to the project gave an outstanding performance (attended by the programme evaluator) and has been named as a trainee on a bid that the project is preparing now.
- A trainee – also a trainee teacher – is running a special project in her teaching placement school, and speaks enthusiastically about providing INSET for teachers throughout the LEA at a slightly later stage of her career.
- A trainee is continuing the sessions that the music maker used to run. Some of the participants have been booked for solo work in various parts of the city, nationally and, in one case, in Denmark.
- Another project has continued on a smaller scale, with funding from the local authority.
- On another project, the music maker continues to work in the community where she was employed previously, but there are no new projects.
- There is a temporary problem with space, but there are firm plans to continue when this is resolved.
- Two trainees now at university return to an organisation voluntarily to help support developments.
- A project is now funded by Connexions and the National Children's Fund. Peer teaching is continuing. One group of young musicians has formed a band, and they are writing their own material.
- Several of the facilitators now feel competent to be music makers. While the bands have not continued (because of transport difficulties in rural areas) the participants continue to play individually, and remain part of a network of women musicians.
- The organisers are now setting up another project: a Youth Arts Festival that the youth service has instigated. They see the youth service as key to their work, in terms of getting young people involved and acting as a strong thread of communication. This time there will be regular focused meetings with the youth service. The music makers are working with the youth service on the conversion of a youth club into a music centre. The project led to the formation of a

'We heard about the Women's Band Project from [music maker] who was playing at the Ark-T Unplugged Sessions. So we went along and tried it out. It was great fun, so we now go every Tuesday night. We do major jamming sessions and learn how to improve the way we sing. It's great being part of a group who work together and share ideas. It's a good way of spending an evening. You are left with a sense of achievement at the end of it. We all get the chance to try out new instruments without feeling stupid when it goes wrong.'
Two young musicians writing for the Ark-T Music Express
Ark-T

women's band that has continued, with gigs in London and Manchester

- The trainees on one project are Looked After young people who have themselves been through projects as participants. They attend from 1400-2100 and receive four hours of often individualised skills training and help with planning prior to the main sessions – where they know exactly what will be required of them. They acquire skills intended to help them in their future music making, and possibly also professionally. Success stories include a trainee who was paid a professional fee, for the first time, to help make a video for a national conference of LACE (Looked After Children in Education).
- A music maker was brought in from elsewhere to help compensate for a project's lack of experience in working long-term. He provided excellent support to a trainee, allowing her to follow her own plans at times and make mistakes – and then helping her to evaluate the strengths and weaknesses of her approach. He acquired some additional volunteer helpers when he met some people in a pub who seemed interested, invited them along to observe and help voluntarily, and they decided to get involved. Some are now interested in taking a trainee role in the future.
- Some participants in a project continued to play when the project ended. They now make a financial contribution to the provision.
- The trainees on a project were all chosen from the participants. A programme evaluator observed one of them leading parts of a rehearsal very competently. The younger participants obviously respect her.
- When a project ended, the school where the music maker had worked continued to employ her for two days a week.
- Some of the young people's bands formed during a project have found other sources of income in order to continue, or are financing themselves through gigs. Other local authorities want to become involved, and are seeking funding to allow the project to be rolled out across the entire county.
- The project is part of a well-established organisation where the progression from participant to trainee to leader to full-time workshoper has become common. The organisation views this as commonplace, and does not document examples.
- The music maker bid was used to launch a PRS bid for six sets of decks and other equipment. The young musicians are trustees of the equipment, which is increasingly being used independently by a range of musicians.

All four trainees worked very well during a session: playing along with participants; supporting them to help them play (e.g. sitting alongside younger ones who had difficulty keeping an ostinato); at times they gave emotional support to the young people who opted out of part of the sessions.

Whitewood and Flemming

'On a personal level my facilitation skills have been tested, shaken, developed and questioned, and the combined achievements of us all make this my most rewarding experience.' Music maker

'I have learned how to be patient when explaining things to other people. I had not realised that some people find it more difficult than I'd thought. I've also learned how to listen – differently – when you are teaching someone something rather than when you are playing yourself.'

Trainee

Beat East

Examples of weaknesses

- Stronger efforts could have been made to attract a trainee to a particular project.
- The trainee on a project was someone who lodged at the music maker's house, and who was paid to give general help. She was not a musician, and so not in a position to take on this type of work in the future.
- The funding allowed the organisation to diversify musically, but it reverted back to its old form when the funding ended. Some of the musicians who were brought in, and who appear on the video, look as though they have the capacity to be music makers in future, but they did not receive training.
- A project worked alongside teachers in schools, and youth leaders, but did not offer them training.

- A resource pack mentioned in the application appears not to have been completed.
- A potentially worthy project did not translate into real, positive, outcomes – and nothing has been left behind.
- The staff do not know whether or not the project has continued.
- Really ‘pushing the boat out’ when bringing together young musicians from remote locations meant that it was harder for bands to continue to meet when the project ended.
- A plan to train teachers to continue the bands after the project ended appeared good on paper, but less so when the project was visited. Only one teacher feels that she has developed the skills to continue a band on her own. There are no plans for continued access to instruments when the project ends.
- The training part of a project did not work well. The music maker was not an experienced trainer, and tended to impose her own strengths, rather than recognising, embracing and developing the existing skills of trainees.
- The project replaced its first music maker at an early stage (reason unclear), and has lost contact with his replacement.
- A project that was good on music but weak on administration set up a planning group when the project ended. However, this does not include the music maker, trainees or any of the teachers involved in the project, and there have yet to be any outcomes.
- The trainees for a project did not attend regularly, and have not taken forward its work.
- The work of a project ended with its funding: the music maker returned to her home town, and the drums are in a cupboard.
- When interviewed by a programme evaluator, the young man whom a project had named as their ‘trainee’ expressed surprise that this was what he had been. He had thought that he was an assistant. He led some sessions when the music maker was away, and says that he learnt from her how to get people playing together, and listening to what they are doing. But he has not thought of ways in which this experience might help him in his own music making, or when he starts a music degree course next year.
- While it is possible that a project did some good work, it has left little trace. The music maker moved on when the funding ended, the applicant has moved job, the instruments have been stolen, the final report was never submitted nor the budget closed, and none of the young people are known to still be involved.

10e: The impact of the interim evaluation of the programme

Overall

Youth Music’s interim evaluation of the programme included case study visits to ten projects. While the interim evaluation may have been very helpful to Youth Music centrally, it had limited impact on the projects that were visited. Only the projects that were visited during the interim evaluation knew that it had taken place.

An example of strengths among the projects visited for the interim evaluation

- One project had found the process of this very helpful, and had acted on the suggestions made.

Examples of weaknesses among the projects visited for the interim evaluation

- Two interim evaluations were very positive, and did not suggest any areas for development.
- Suggestions about improving the organisation of sessions in one project had not had much impact on practice.

‘He has credibility with young people and manages to get even the most disengaged youth on the estate involved in DJ workshops and events he sets up. Over the years police officers have noted a reduction in calls to the police for crime and nuisance with youth on the estate whenever events are running.’
Reference for trainee from community police officer.

- There was no impact, because the interim evaluation took place after the project had already ended.
- The project staff had not seen their interim evaluation, although the content had been made known to them. Staff admitted that it had made no impact on their work.
- The interim evaluation was, by and large, critical of what was happening – and referred to a lack of charismatic teaching and leadership, no clear sense of legacy or direction, and a lack of parental support. But the music maker had not seen it, and nothing was changed as a result. Perhaps the evaluation was shared with someone else in the project, who chose not to pass it on?
- One project did not know that there had been an interim evaluation.
- Two projects where staff spoke of valuing external evaluation had nevertheless not seen the interim reports written on their projects.
- The project coordinator did not know that there had been an interim evaluation of the programme, and that his project was one of those visited.

10f: Value for money

Overall

The programme evaluators judge that, while there were some very weak projects, overall the programme provided value for money. The individual projects that provided best value for money included some small ones that were grown around the expertise of a music maker who had been ‘talent spotted’, and others that were embedded in organisations with a successful history of running projects and that are accustomed to planning for the future. Problems were often related to weak planning and preparation, including insufficient consideration of the needs and wishes of the young people who were to be provided for. The seeds of the problems with some projects can, with the benefit of hindsight, be seen in their application forms.

Examples of strengths

- A project was good value for money. (But it could have provided very good value had the LEA and music service helped promote it. And being allowed to run some workshops in school time might have improved the recruitment to the after school sessions.)
- Although the costs were over £250 per participant, the project’s aims were met and outcomes were positive: this was value for money.
- The good work of a project is supported by excellent, well-written progress reports: there is much that other projects could learn from this one.

[Name of music maker] as he is known across the city has a terrific rapport with young people. He is respected as a talented performer and highly creative DJ with a wide ranging and eclectic style. Credible, stylish and committed, he makes an excellent role model for young people and will work as an equal alongside [another music maker].’ Extract from application form.

‘Beat Breakers. This was a group of young refugees who originally turned up to some Future Sounds sessions to learn DJing. We discovered that they had taught themselves how to breakdance just from watching videos. After a brief impromptu demonstration Future Sounds was hooked! They did their first performance with Future Sounds at the Ramp Forum event on Plymouth Hoe. Since then they have become involved with other events at The Soundhouse and perform across the region.’ Project report.
Estover

Examples of weaknesses

- It appears that some projects were allowed to purchase capital equipment, while others were not.
- Weak relationships with those LEA music services that are offhand and unhelpful limited the long-term value of some music maker projects.
- Too much of the funding for one project went on hiring instruments (which was not sustainable), and the relationship between the music makers’ hours and payment was not simple. The interim evaluation report commented on this, and also payments to extra helpers for unspecific jobs, but this was not resolved.

- The costs for recording and backing tracks on one project seem high, the trainee was paid to be a general helper, the songs that were commissioned appear not to have been retained, and it is not clear that the final CD was produced.
- The project lost its sense of direction, because accommodation and transport had not been planned sufficiently in advance, and this affected its value for money.
- The quality of experience appears to have been low, and so although the unit costs were also low, the value for money was weak.
- Communication between Youth Music and the project over financial matters became confused. The project misread its initial offer letter, and the confusion that this caused was never adequately resolved. This diminished the value for money of the work carried out. No-one from Youth Music visited the project.
- One music maker said that the main value of the project, for him, was that he got paid for 37 hours a week.
- The value for money looked good on paper, but less so when the project was visited. Only 24 participants (from 4 schools) are involved now, the standard of playing was not as advanced as it should have been at that stage of the project, and there were a lot of slack periods during a session when nothing was happening.
- The project cost more than £1000 per participant, and there is no evidence that the work was of a quality to justify this.
- The project was not value for money. The music makers worked hard, but the real needs of the young people were not met by the music that they provided. Even when the going got tough, the music makers did not seek the advice or support of other agencies that might have been able to help, such as the LEA music service or the young people's schools.
- A project that spent £10,000 on tutors (less than half its budget) nevertheless spent as much as £1500 on an accountant, £1000 on volunteers out-of-pocket expenses, and £850 on training for a committee.
- Schools felt that a project's unwieldy administration got in the way of their direct involvement with the music maker, which they greatly valued.

10g: Other matters

This section comprises some points that do not fit comfortably under previous headings:

- Several of the projects did not have any written aims.
- Several of the projects do not have a website or webpages.
- When reporting participation figures, projects sometimes appear to count individuals (not all of them young people) who were in the audience for one performance, for example, on the same basis as young people who participated in music making sessions over as much as two years. Consequently, it is difficult to compare participation patterns in different projects, and impossible to compute with certainty how many young people overall were involved in music making, for example. Do projects feel under undue pressure to submit huge numbers to Youth Music?
- One project reports that it was required by Youth Music to compress its work into an 18-month period, and this meant that some activities clashed with school examination periods, and participation was affected.
- One project director had appointed a relative as music maker without seeking a second opinion.
- On one project, the schools that participated were required to contribute £300 each.
- A project that was producing vague and confused reports from an early stage appears not to have had this picked up.
- Two health and safety issues:
 - a. The noise levels in one session were excessive. Two of the music makers had ear plugs, but these had not been provided for the young musicians or their teachers.

- b. Some music makers have received insufficient guidance in respect of physical contact with children.

Conclusions and recommendations

11. Conclusions

Music Maker was an ambitious and bold programme that provided worthwhile opportunities for fine musicians with good communication skills to draw more children and young people into high-quality music making. However, it is difficult to tell how many children and young people had this experience, despite the development of Youth Music's valuable GIFTS database, because of differences in the projects' approach to recording the number of participants.

Many of the Music Maker projects included creative ways of involving children and young people in playing collectively. Rather fewer led them to sing collectively, some rarely moved beyond playing individually, and a few involved very small numbers of participants, or very little music making.

Most of the Music Maker projects developed skills and musicianship in children and/or young people appropriate to the musical culture highlighted in the application. The participants included many young people who had previously felt excluded from music making. However, some of the projects seem to have touched only small numbers of participants.

The quality of the projects' planning for what could be achieved and continued once their funding ceased varied widely. Whether these plans came to fruition or not depended on factors including the quality of the music maker, the preparation of trainees, and the standard of the project's administration. The size of projects, and the longevity of the organisation on which they were based, were not obvious factors. But projects that had worked very hard at access sometimes had additional difficulties, as funds needed to allow young people from different distant locations to meet ceased.

The project ran training sessions for the removal firm contracted to move the gamelan between sites, so that staff understand what a gamelan is, and see it as their own valued resource.
Programme evaluator
Firebird Trust

Many projects aimed towards a showing of work at their conclusion.

The projects were generally successful in recruiting participants who were new to the musical genre(s) on which the project focused, although they were sometimes already experienced as musicians.

While projects did use a variety of venues for their work, this was a more obvious feature of another programme: Singing Challenge 1/2. An emphasis on teenage pop culture, and a concomitant reliance on instruments that require a power supply, may have been a factor here.

The Music Maker programme drew in a wide range of types of organisations. Cases of participants progressing to be trainees, and then music makers, and finally independent 'workshoppers' are routine in at least one of the longer-established organisations, but rarely documented.

The process of monitoring by projects ranged from exemplary to non-existent.

The roles of music makers within projects varied. The more successful projects played to their music makers' strengths, involving them in routine administration only if this was what they wanted, and they were good at it.

The motivation of participants varied. On some projects it was outstanding. Where it was unsatisfactory, this was sometimes at least partly because of weaknesses in the organisation of sessions. In some cases this was because the roles and responsibilities of the adults present had not been planned and agreed in advance.

12. Recommendations

NB Music Maker was Youth Music's first programme, and some of the action recommended below has already been taken.

We recommend that Youth Music, where possible through dissemination of the plentiful good practice to be found in many of its Music Maker projects:

- Continues to improve the rigour and consistency with which participation and participants are recorded, giving clearer instructions about this, if needed
- Continues to promote a culture of evaluation in projects and programmes, perhaps by withholding some funding until evaluation is completed well
- Continues to promote a culture of training the music makers of the future; drafts a music maker job description with a list of essential skills, so that a music maker can see the areas they need to develop; considers ways of accrediting this experience, for example through the Open College Network
- Helps projects to use data more effectively to research locations and groups that are in need of provision
- Continues to encourage projects to research thoroughly the needs and views of potential participants, prior to undertaking detailed planning of projects for them
- Continues to encourage projects to seek participants' views, as they work to sustain and improve participants' motivation towards their provision
- Retains more examples of good provision, so that it can be used for dissemination
- Researches case studies of individuals who have progressed from being participants to leaders in some of the longer-established organisations, and disseminates these
- Continues to improve the rigour with which applications are scrutinised on receipt.

Appendix 1: the 36 projects

URN	Project		Case study	Code
20-155	St Edmondsbury	Rural Rock consisted of five sets of 8-10 week sessions, each visiting a different rural community and culminating in a performance, typically as part of an existing Arts Festival.		LL06
20-430	Beat East	Suffolk School of Samba provided weekly 1.5 hour after school workshops at three secondary schools. There was a joint final performance.	Y	LL17
20-005	Filling the Air	The project ran two village residencies, each based on a primary school, that also drew in a wider age range. The residencies included composition projects for primary children; after school singing sessions for the whole community; pre-school programmes; expansion of a young people's band: Unsafe Sax.	Y	ICS07
20-104	Fleet Arts	The project gave samba workshops in schools and youth centres in a rural area. They particularly aimed to involve young women.		LL04
20-330	Leicester EAZ: Inner City Samba	They worked in conjunction with a Notts based Samba Group to initiate samba groups in 4 schools in Leicester inner-city estates.	Y	LL15
20-049	Sound Voices	Projects were varied and in a range of venues in and around Leicester. Most consisted of 20 2-hour sessions. Clients were young people who do not currently access local music resources, or consider themselves musicians. The object was to develop their musical skills.		ICS08
20-347	Firebird Trust	The project was based around the purchase of a gamelan by the City of Lincoln and the Firebird Trust: there were taster sessions, weekly sessions and residencies.	Y	LL14
20-080	Roots-Rock	There were some taster workshops and there was some longer term participation. The organisation, management and personnel of the project were fluid, and it is difficult to get a picture of who was involved, and for how long.		ICS01
20-120	Finding Our Voice	The project provided staff training in work with young children. Staff attended workshops for young children that included percussion, listening (live and recorded) and singing.		ICS10
20-213	Haverfield	This string project provided tuition on violin and cello in an estate, and culminated in a performance.		LL07
20-332	Somali Welfare	This project did not take place.		X01
20-095	Generator	It ran DJing and pop projects including 'Pop Zone Schools' that took place in the school holidays, and workshops that prepared young people for employment in the music industry.		LL05
20-303	Gurukul	The Sargam music programme provided a programme of tuition in Indian classical music for young people of different ages.		LL10

20-429	Welfare State	It provided digital composition. DJing and sampling workshops for older youths, and gave them an opportunity to try new instruments.	Met music maker during visit to another project.	LL18
20-167	Dolly Mixtures	The project commissioned some songs, created a competition for songwriters, and developed singing in a range of community groups.		ICS03
20-181	High Peak	This was a song writing and performing project with four youth clubs. A DJing element was added as a result of feedback, and the young people ran a live event at the end of the project.	Y	LL09
20-038	World music band	This began as a gamelan project. It arose out of the existing education work of the Halle, and the music maker was already employed by them. Funding brought more sessions, and the involvement of more musicians. Although regular activities were envisaged, most (possibly virtually all) of the activity was taster sessions.		X05
20-253	Make a Difference	It ran workshops, expanded a foundation course to include live sound, studio recording and MIDI, opened existing recording studio to those unable to afford the costs, increased scope of outreach projects.		X06
20-217	Bognor Fun Bus	They equipped a music centre, and trained youth volunteers on the Fun Bus in how to incorporate music into play activities. Further taster workshops in schools and youth centres led to a massed concert in March 2002 in the Isle of Wight. The work included recorders, percussion, keyboard and guitar.		LL08
20-115	Things Can Only Get Beti	The project worked with trainees and schools to create three Beti story telling orchestras: interweaving sound and story, making instruments, and making music fun.		ICS04
20-275	Mosaic	The project provided djembe drumming workshops for the Mosaic Youth Orchestra in Milton Keynes, and disadvantaged young people from Bletchley.		LL11
20-036	Ark-T	It brought music into an arts centre linked to a church, and was mainly about bands, including girl bands.	Y	X02
20-274	Borderline	A series of projects that ranged from <i>ToddlerTime</i> to <i>Youth Teacher Project</i> (with older children teaching younger ones) and <i>Database Project</i> (enabling young musicians to keep in touch with each other.)		ICS05
20-294	Bournemouth CVS	It provided guitar tuition through youth centres for young people in Bournemouth.		LL12
20-299	Chard Festival	It enabled young women to develop music skills and get involved in bands.		LL13
20-010	Estover Percussion	It combined DJ mixing, scratching and sampling skills with the latest developments in computer generated	Y	X04

		music.		
20-063	Rock On	It established a regional rock and pop performing, composing and ICT project and gig circuit for young people age 10-18.		LL02
20-???	Clydio	Three groups of young people from Cardiff, and three groups from isolated valley towns, worked together to compose their own songs, make a CD, and perform live.		ICS02
20-251	Ladywood Arts	The project's application for funding was unsuccessful.		LL16
20-282	DJ Matrix	The music maker is a sound specialist, and her role was to provide DJing for young people, particularly females and the Yemeni population.		X03
20-134	Stoke on Trent	The 7Cs project adapted the lyrics and music of <i>Jesus Christ Superstar</i> using the influences of various styles of black music.		LL03
20-484	Abraham Derby	The 3Ms project provided free instrumental lessons for children in 7 junior schools. It culminated in a workshop in a secondary school.	Y	LL20
20-057	Whitewood & Flemming	The project ran music clubs including drumming, wind instruments, song writing, recording, Indian music, percussion, fusion, DJing. It culminated in a CD recording.	Y	LL01
20-436	St Michael's	The project was in two phases. First, it developed a community musical. Second, it produced music suitable for broadcast on Hull community radio.		LL19
20-012	Sangeet Tabla	It organised a series of workshops, and weekly Benares tabla lessons in different parts of Leeds, culminating in a performance at Leeds College of Music.	Y	ICS06
20-021	Rural Rockshop	The project enabled a group of young people to work on some songs (through a series of workshops) and record them in a local studio.		ICS09