

# MAKE SOME NOISE

## FINAL EVALUATION REPORT

### SOUND PROOF PLUS PROGRAMME

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**Date: 2<sup>nd</sup> April 2009**

**Practitioners (Artists):**

Ornette D Clennon, Si Waite & Clare Fernyhough (Assistant Artist)

**Evaluation Interviewees:**

Anthony Marks, Orme Centre (C.E.D.A.R.S. PRU)

Lillian Hollinsworth, Biddulph Centre (C.E.D.A.R.S. PRU)

Richard Ward, North Staffs Children in Care

Sheila Till, Darwin Centre (C.E.D.A.R.S. PRU)

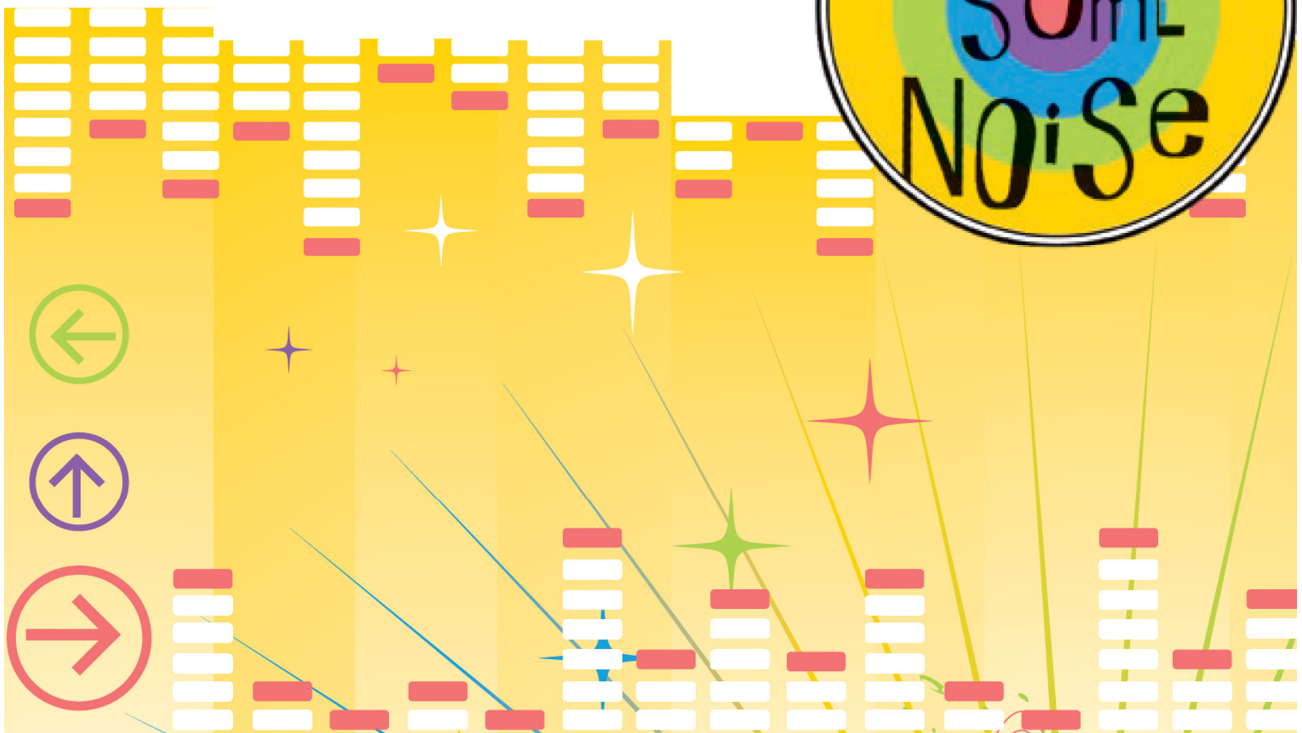
Simon Cawley, Abbey Hulton Clinic (CAMHS)

Simon Shewin, Wolstanton Centre (C.E.D.A.R.S. PRU)

Trevor Ankers, South Staffs Children in Care

**Programme Timescale:**

September 2007 – December 2008



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## **Preface**

### ***Any significant differences in response between interim and end project interviews/questionnaires – Evidence of the journey travelled***

As the interim evaluation meeting was held too late in the programme to effect major structural changes, the journey travelled can only be witnessed in the INSET training sessions which happened across the entire programme. This development was significant, as it substantially increased the settings' ownership and investment in the programme (with perhaps one exception).

The learning of the artists also seemed to deepen and reflect the settings' increased investment, as the programme progressed. Both artists seem to form a strong template for relationship building in their settings. Ornette developed an increasingly deeper understanding of the significance of creative expression in a therapeutic setting, leading to a future therapy-based collaboration at the Darwin Unit. Si seems to have deepened his reflection and analysis of relationship building skills, as he pinpoints how the clear establishment of session boundaries is important when working in his settings.

However, the ongoing nature of evaluation and feedback during the programme meant that it could evolve relatively quickly as it responded to the needs of the settings. This was due to strong communication between the artists and Make Some Noise. As a result of the interim report this strong communication also occurred between Make Some Noise and the settings as development meetings were held.

The following points emerged from the interim report as issues that needed to be tracked and evaluated in the final report. Progress in these areas will appear in the final evaluation updates at the end of each interim report.

- Staff INSET sessions need to be carefully monitored to ensure that staff develop the skills necessary to lead music technology sessions of their own
- For the Children in Care Settings (CIC) and Pupil Referral Units (PRUs), other types of mixed weekly and time specific residency approaches must be trialled to see if any improvements can be made to the attendance figures
- Development meetings should be regularly programmed into the project so that they can act as evaluation meetings, giving everyone the chance to take stock of the programme
- Development meetings with the Darwin and Abbey Units need to be arranged to ascertain their understanding of partnership working and their resources to do so
- Both Artists should keep and submit regular session updates to MSN to enable more thorough monitoring and evaluation

## Project summary

*From the Artist's perspective – Ornette D Clennon*

The project ran smoothly in the Darwin Centre, where progress and learning by all has been organic and incremental. The artist had to find alternative ways of delivering the curriculum elements of the programme, due inconsistent attendance in the first term. However, with support from the setting staff these challenges were met successfully. Issues around the efficacy of the Centre's equipment were also largely resolved when the artist made specific time (half a day) to properly assess and prep the Centre's equipment to ensure effective operations.

The project at the Abbey Hulton Unit had mixed success. The first residency in the unit was successful but generated concerns about the intensity of the work, which was carried out in a five consecutive day residency held at the unit involving the setting staff in collaborative roles. Although, everyone agreed that the residency was successful for the children, as their attendance and their comments showed, the staff thought that it would be a good idea to have weekly sessions to promote longer term relationships with the young people. Staff were also concerned with the amount of responsibility they thought they had for each session. All of these concerns were acknowledged in the co-planning (with staff) of the second residency to run weekly in an alternative venue with issues around session responsibilities addressed. However, due to very low attendance figures for the young people and residual issues around collaborative working between staff and artists, the residency had to be cut short and re-assessed for next term. However, these issues were largely resolved in the second residency, which will be discussed later in the *Final Evaluation update on Quality of Communication/Collaboration* section of this report.

*From the Artist's perspective – Si Waite (provided by artist)*

### Successes

1. When young people have attended regularly, they have got a huge amount out of the project (K and MC B)
2. Relevant – the flexibility of the project allows adaptation to individual needs.
3. The space – Cannock Youth Centre is an excellent venue, as is working in my own studio.
4. Working in small groups allows for a highly valuable educational and participatory experience for young people.
5. Young people able to properly express themselves
6. K getting her Arts Award.

## Challenges

1. Attendance – it has occasionally been a struggle to secure regular attendance. I accept this is the nature of the group we are working with but it has taken a little while to establish lines of communication between myself and the care homes.
2. Support staff – it is difficult to involve support staff as they change every week!
3. Confrontations – the young people don't always deal with being confronted (about lyrical content or about unacceptable behaviour) – and can become aggressive. However, with one exception this has been worked through – and often builds trust with the young people.
4. Larger groups – 4 young people came from Stafford early in June – it was too many and negatively impacted on the session. *MSN Evaluation 4.7.08*

## **Introduction**

### ***Project Vision***

Make Some Noise is the Youth Music Action Zone for Staffordshire and Stoke-on-Trent; funded by Youth Music and managed by a consortium of partners led by Staffordshire County Council we deliver music projects for young people from 0 – 18 yrs.

The SoundProof Plus project will deliver 8-session modules of creative music technology provision with young people attending Pupil Referral Units, Children in Care and the Child and Adolescent Mental Health Service.

This report will update the Interim report. The main aims and objectives for the programme have remained unchanged from the interim report. I will use the issues identified in the interim report as updates for this final report in so doing, highlighting the particular benefits that have been derived from the programme.

This programme has been a particular success because the structure and aims of the SoundProof Plus were firmly established at the evaluation planning stage. Most of the smaller but important changes (such as developing an INSET programme) were able to be implemented quickly as the programme evolved due to the effective feedback structure of the on-going evaluation. It would have been helpful to have had an interim evaluation meeting in the middle of the project, as this would have enabled greater structural changes to have taken place, as will be discussed later.

## **Aims and Objectives of Project:**

### *Aim*

- To engage young people in PRU and CAMHS settings in learning via creative music technology.

### *Objectives*

- To engage hard to reach young people by using music technology and popular music as a 'hook' for their interest.
- To increase confidence, self-esteem, communication and concentration amongst participants.
- To raise aspirations and help young people to achieve high quality and respected musical outcomes and experiences.
- To have fun.
- To provide new skills and resources to settings to enable them to continue this type of activity.

## **Context of the project**

### *Objectives Specific to CEDARS – Darwin Centre:*

- To integrate activity into the wider care and development agenda of the setting
- To provide outcomes linked to the National Curriculum
- To enable participants to explore interest through using creativity in a fun environment.

### *Potential Themes and Links – Darwin Centre:*

- Art work for CD sleeves
- Poetry and creative writing

### *Objectives Specific to Abbey Hulton Unit:*

- To encourage young people to engage in the creative and group process
- To support young people with developing relationships
- To provide positive success for family and self recognition

### *Potential Themes and Links – Abbey Hulton Unit:*

- None specifically – to be developed by group

### *Objectives Specific to CEDARS – Biddulph Centre:*

- To tackle issues of behaviour by providing an engaging learning tool
- To provide accreditation – through the arts award
- To introduce young people to instruments as well as music technology and facilitate ‘hands on’ musical experiences

### *Potential Themes and Links – Biddulph Centre:*

- Poetry and creative writing
- Fantasy box project – secrets, things that are precious to us as individuals etc
- Video/photography
- Use of wider instruments

*Objectives Specific to Staffordshire Children in Care Service:*

- To provide accreditation – through the arts award
- To improve ICT, Music, numeracy and literacy skills
- To provide a final CD of work, including a CD sleeve and copies of lyric sheets
- To provide a certificate of achievement and attendance
- Attendance at the corporate parenting panel and annual presentation evening to celebrate the final compilation CD and evaluation

*Potential Themes and Links – Staffordshire Children in Care Service:*

- No general links but specific to individual participants Live Care Plans

## Findings

### *Methodology*

The framework for the evaluation was agreed with Make Some Noise. The data for this report was collected using interviews and questionnaires. Permission was gained from all participants before participating in interviews. The nature and reason for the research being carried out and that it was on behalf of Make Some Noise was explained to all participants before commencing interviews. Information about the research was also provided to correspondents when they received their questionnaires.

Permission to use summaries of telephone conversations were gained from all participants.

I was both practitioner and evaluator for the Darwin and Abbey Hulton residencies. This dual role was largely negotiated by the use of strict evaluator and practitioner journal entries that distinguished between my dual interests. To assist in this delineation Make Some Noise also undertook some observation and evaluation in these settings, the data of which was fed back to me in my role as evaluator.

*To what extent was the Project Vision achieved?*

The Project Vision has undoubtedly been achieved so far, as the work (tracks of music produced) from all of the workshops demonstrate.

*To what extent were each of the objectives met?*

To engage hard to reach young people by using music technology and popular music as a 'hook' for their interest

This can be shown to be answered by typical examples:

L and L worked well with Fruity Loops, as it was their first time using the software. They learned how to structure a beat from the kick upwards and experimented with different patterns to see how they affected the feel of the beat.  
*Session report 3:30.1.08 [Darwin Centre]*

And

Si: "Particularly with the looked after kids, it's really helping them...young lad called D who comes here who's...really benefiting 'cos he doesn't have very good communication at all and he's a bit nervous....He's got something he's good at, he knows he's good at it, he's done some lovely work.."  
*SoundProof Plus Interim Practitioner's Interview 24.6.08 [Cannock Children in Care Setting]*

To increase confidence, self esteem, communication and concentration amongst participants

Here is one of many examples of this objective being fulfilled:

This was challenging for the participant as her mental health condition made it difficult for her to make decisions (“Shirley said that A had confidence and esteem issues due to her condition. “ *Session report 7:5.3.08*). However, she managed to complete the creative tasks given to her... *Evaluation Term 2, 17.3.08* [Darwin Centre]

To raise aspirations and help young people to achieve high quality and respected musical outcomes and experiences

Si:...”because I had challenged him and then backed it up it was like great, it had really moved the relationship on.....and...now he’s actively trying to change his style and do it in a less of a clichéd American....way” *SoundProof Plus Interim Practitioner’s Interview 24.6.08* [Cannock Children in Care Setting]

This quote is extremely interesting as it demonstrates the Artist’s in depth interaction with the young person with a view towards positively challenging their perceptions. This will be discussed in detail in the *Evidence of personal/social objectives being met* section of this paper.

To have fun

Although no specific measurements of soft outcomes were taken, the setting staff did say that all the participants enjoyed and looked forward to the sessions. It was noticeable that the level of confidence and competence in using music technology shown by the female participants in the programme was impressive. *Evaluation Term 3, 2.7.08* [Darwin Centre]

To provide new skills and resources to settings to enable them to continue this type of activity

This objective is currently being trialled at CEDARS Biddulph and Orme Centres, where the Artist is delivering training to setting staff to enable them to lead music technology sessions. It has also been suggested that the setting staff to train to become Arts Award advisors so that they could validate the Arts Awards in their own centre. (see *SoundProof Plus Pilot Training Programme at Orme & Biddulph* document) However, at the Children in Care Settings this training programme is not being trialled because of the erratic nature of worker shifts.

At the Darwin and Abbey Hulton Centres staff training has been more informal, as it has taken the shape of collaborative INSET sessions at Abbey Hulton as part of a

collaborative planning session (see *Email 17.10.07 Preparation Session INSET and Preparation at Abbey Hulton*). At the Darwin Centre, two formal INSET music technology sessions are planned for next term with the incoming ICT teacher, who used to be a music teacher.

*Objectives Specific to CEDARS – Darwin Centre:*

- To integrate activity into the wider care and development agenda of the setting
- To provide outcomes linked to the National Curriculum
- To enable participants to explore interest through using creativity in a fun environment.

The integration into the wider care and development agenda of the setting has been less clearly demonstrated so far (see *Role of Partnership working* section). However, the other objectives have been demonstrated see the *Evidence of pupil learning* section of this report.

*Potential Themes and Links – Darwin Centre:*

- Art work for CD sleeves
- Poetry and creative writing

These themes have largely not been achieved so far, as the excerpts below illustrate (see *Role of Partnership working* section):

Greater linkage between art sessions and music technology sessions  
This is where setting staff could be especially helpful. *Evaluation Term 2:17.3.08*

It would be good to have greater cross curriculum learning for the participants using the music technology sessions. This would mean that collaborative planning between the Artist and the setting staff would be needed *Evaluation Term 3:2.7.08*

*Objectives Specific to Abbey Hulton Unit:*

- To encourage young people to engage in the creative and group process
- To support young people with developing relationships
- To provide positive success for family and self recognition

All of these objectives were met in the first residency see the *Evidence of personal/social objectives being met* section of the report.

*Potential Themes and Links – Abbey Hulton Unit:*

- None specifically – to be developed by group

*Objectives Specific to CEDARS – Biddulph Centre:*

- To tackle issues of behaviour by providing an engaging learning tool
- To provide accreditation – through the arts award
- To introduce young people to instruments as well as music technology and facilitate ‘hands on’ musical experiences

These objectives seem to have been largely met so far:

Arts Award

Teacher A: “What worked well with regarding that was, you told us exactly what was required for the folders and you left us with tasks to do with specific things, which the children were then able to do in ICT and other lessons. It gave them a focus and something to work towards. So that worked really well. It’s quite hard work getting it all done but now S’s got the bronze award, that’s brilliant.”

*SoundProof Plus Teachers interim interview 23.6.08 [Biddulph]*

*Potential Themes and Links – Biddulph Centre:*

- Poetry and creative writing
- Fantasy box project – secrets, things that are precious to us as individuals etc
- Video/photography
- Use of wider instruments

Some of these themes seem to have been fulfilled:

The young people are documenting their work as part of their Arts award and the centres are taking photos of sessions. Si also interviews the young people using evaluation sheets. The young people will do session diaries as well. *SoundProof Plus Practitioners interim interview 24.6.08*

And

He [D] picked up the guitar really quick. When they realise that they can pick up the guitar and learn a couple of chords in an hour...that’s wicked for them...  
*SoundProof Plus Practitioners interim interview 24.6.08*

However the use of the fantasy box seems not to have happened as yet.

*Objectives Specific to Staffordshire Children in Care Service:*

- To provide accreditation – through the arts award
- To improve ICT, Music, numeracy and literacy skills
- To provide a final CD of work, including a CD sleeve and copies of lyric sheets
- To provide a certificate of achievement and attendance

- Attendance at the corporate parenting panel and annual presentation evening to celebrate the final compilation CD and evaluation

#### *Potential Themes and Links – Staffordshire Children in Care Service:*

- No general links but specific to individual participants Live Care Plans

Some of the objectives and themes seemed to have been fulfilled so far:

Si explained that quite a few of his participants attained their Arts Award and attributed that to their consistent attendance. *SoundProof Plus Practitioners interim interview 24.6.08*

However, the certificate of achievement and attendance seems not to have happened yet. At this interim stage, the final celebration evening seems not to have happened either.

#### **Key Findings**

- Most of the themes and objectives seem to either have been fulfilled or on their way to being fulfilled

#### **Key Recommendations**

- An interim evaluation meeting should be arranged with all the artists and MSN to discuss the findings of this report and to look at ways of achieving all of the programme's aims and objectives

#### **Final Evaluation update on Aims and Objectives**

A celebration evening took place at the Abbey Hulton Clinic (20.11.08) where attendance certificates were awarded to the participants. Art work from the Darwin Centre remains unrealised due to a lack of equipment and software. A meeting was held to discuss ways of implementing the recommendations from the interim report.

## Quality of process

### ***Quality of collaboration/communication***

Communication has been mixed at the various centres.

At the Abbey Hulton Unit, in-session communication was excellent:

The therapeutic outcomes of the residency were enhanced by a deliberate attempt to make space for the concerns of the participants to be registered during the "check-in" periods, see all monitoring sheets: *What Happened?* This "check-in" period at the start of the session was crucial in establishing trust and putting forward the message of equal collaboration between workers and the young people. *Evaluation Term 1 22.10.07*

There was a real sense of collaborative work between the setting staff and artists (Ornette and Clare):

Key to the trust and participation-building within sessions with the participants was the parallel process of collaboration between all the workers in the residency. This worked particularly well because all the stakeholders in an initial group meeting negotiated the aims and objectives. The positive impact of this meeting was further cemented by the leading of a training/preparation day see Preparation Day email report (17.10.07). In this session, both lead and assistant artist led an in-set training session on using music technology. *Evaluation Term 1 22.10.07*

There was also a collaborative partnership between the Assistant Artist and the Lead Artist:

This was my first professional placement and as such I felt quite unconfident and a little stressed prior to the start of the project. However, Ornette engendered confidence in me; he did this by validating my role and eliciting my opinion and help on the project at all stages. Consequently, by the end of the week I did not feel like an assistant but more of a joint workshop leader. *Abbey Hulton Practitioner's Report - 6.11.07*

The good practice established in the first residency did not seem to be replicable. At the end of the first residency, the unit seemed to be keen to continue and develop the work started:

This discussion was outlined in session 4, see monitoring sheet 4: *Follow-up necessary? 25.10.07*. The multiple layers of creative process outlined previously has led setting staff to want to explore further the therapeutic impact of creative activity on emotional and mental well being. This marks the residency as a great

success as setting staff has shown a willingness to engage in this process in future projects... *Evaluation Term 1 22.10.07*

However, in the second residency, there were challenges in the area of artist and staff collaboration:

Tim had confirmed that he had spoken to Simon Cawley. Tim said that the main issues seemed to be around capacity in the centre (see *Interim Lead Practitioner's Feedback Notes 12.6.08 – Part 1*). Tim also said that Simon was unhappy at the level of responsibility he had in the sessions (see *Interim Lead Practitioner's Feedback Notes 9.6.08*). Tim also said that Simon agreed that it would be best to go back to the half term residency format in the Abbey Hulton Unit itself. *Interim Lead Practitioner's Feedback Notes 19.6.08: - Abbey*

This brought up many questions about the choice of venue for the project and its frequency, as participant numbers were very low. A development meeting was needed (but still not arranged) to resolve some of the issues raised:

Tim re-iterated the need for a development meeting with Julia before the residency so that Simon could access more support from the unit. Tim said that creative and sessional lead should perhaps come from the Practitioners rather than from Simon, which would alleviate some of his concerns about responsibility. I reminded Tim of Clare's multiple activity suggestion and also of the 'skills swap' INSET idea, as part of our preparation (see *Interim Lead Practitioner's Feedback Notes 12.6.08 – Part 2* for both points). *Interim Lead Practitioner's Feedback Notes 19.6.08: - Abbey*

It is interesting to note that there was a preparatory meeting held at the unit on 9.4.08 (see Preparation Meeting for April to July Residency at Abbey Hulton 9.4.08) that was intended as a collaborative planning session where many of the above points were addressed but there was no development meeting. The importance of this point is emphasised in this description of the planning of the first residency:

The structure of the residency was planned so as to be as inclusive of different working and learning styles as possible. We had two key pre-residency meetings, which were crucial in building trust and worker-participation. Our initial meeting was with the setting staff, where we were able to negotiate the aims and objectives of the project. *Evaluation Term 1 22.10.07*

At the Darwin Centre communications were excellent both in and out of session. The teacher explains:

Sheets arrived outlining all lesson plans and these were followed through. Ornette was the leader in these sessions, but that was a collaborative decision. *SoundProof Plus Teachers' interim questionnaire 8.2.08*

The Artist (Ornette) expands on this:

Communication is very clear. The sessions have not been delivered collaboratively but the planning of the delivery has. Shirley has been instrumental in guiding me through the Centre's pattern of working. Attendance in Darwin can be very erratic, which makes group activities harder to plan. So the individual approach of working with just who turns up to the sessions and guiding them through as much of AS music technology curriculum as is appropriate, seems to be the way forward. *SoundProof Plus Practitioner's interim questionnaire 8.2.08*

For more details on this process see *Interim Lead Practitioner's Feedback Notes 8.2.08 - Darwin*

The interesting point from above was the session management intervention from the setting staff. This form of feedback was invaluable in helping the Artist deliver the programme in a more effective manner. Even though the sessions were not co-delivered, there was an element of co-planning (see *C.E.D.A.R.S - Darwin Planning Meeting 1 20.6.07* for more details) for the entire programme, where the aims of the Centre were integrated into a formal learning plan document (see *Learning Plans Sessions at Darwin Centre 9.10 – 5.12.07* for more details).

At the Orme Centre the Artist (Si) characterises communication and collaboration as:

good relationship with Jacqui (head) has resulted in embedding of project to help build up folders for the arts award  
definite room for improvement in terms of collaboratively planned/delivered sessions  
very good initial planning meeting before Christmas – this could be built on with a follow up meeting *SoundProof Plus Practitioner's interim questionnaire - 13.2.08*

The teacher said:

Anthony said that the centre had open communications all the time.  
Anthony Marks: "Everybody takes the decisions. Everybody is kept informed all the way down about what's going on"  
Si and Anthony spoke about the children before the sessions in order to share aims and objectives for the group. *SoundProof Plus Teacher's interim interview - 8.2.08*

However, the lack of "collaboratively planned/delivered sessions" proved to be an important issue for the Artist but:

Si said that Orme had improved since his session was on a different day to Anthony. Si said that Kerry, his new teacher, would be leading the sessions, with his support:

Si: “So, I’m just trying to hand them the ownership of it...Let them speak, let them teach it” *SoundProof Plus Practitioners interim interview 24.6.08*

The above quote leads to an important development of the delivery of sessions in the PRU Centres:

#### Communication

Si: “It’s good actually, it’s much better than it was ‘cos they just call me now and let me know what’s going in if no one’s coming... they’ll call me and let me know as soon as they possibly can”

#### Collaboration

Si explained that the training with the setting staff was only at the PRUs, as staffing at the Children in Care Setting is less consistent. Si explained that he is teaching both staff and young people.

Si: “The level of teaching is much more in depth” Si explained that in the past he would done all of the technical work but now he includes the staff and young people in the process:

Si: “I let them direct it a lot more, they go, ‘well what does this do, what does that do? ...so I go OK, ‘shall we find out what this does’...so also letting the staff member lead stuff and getting them to maybe work with one young person....In Biddulph that’s been going really well with Tim ‘cos he’s got a real interest in it and what comes up is just where he’s at in terms of knowledge...” Si continued to explain that Tim would ask questions if he did not understand anything that Si was talking about.

#### Team teaching

Si: “How do you teach a sense of pulse? Very hard but he’s trying to do it on his own and he’s going, ‘...I’m stuck mate’ so I’m going well, ‘I’ll have a go then...is that any clearer’...so both of us go, ‘this is hard, isn’t it?’...So we’re both finding ways to do it” *SoundProof Plus Practitioners interim interview 24.6.08*

This development towards collaborative planning and delivery was inspired by the feedback the evaluator gave to the Artist (*see Interim Evaluator’s feedback to Lead Practitioner - 8.2.08*) after the Interim Interview with the Teacher at Orme Centre on the 8.2.08. This led to the artist setting up a formal training programme for setting staff aimed at giving them the skills to lead music technology workshops independently. For more details read *Make Some Noise SoundProof Plus CEDARS Training Pilot* document.

## Key Findings

- Collaborative planning seemed to be the key to generating a collaborative programme at the Darwin and Abbey Centre. Collaborative planning took place in development meetings held at both centres with partial success. At Darwin, the initial development meeting proved to be a success and set the tone for fluid communications between the Artist and the setting. At Abbey Hulton, the initial development meeting set the tone for a successful first residency but the preparatory meeting for the second residency proved less successful, as it was not supported by a development meeting
- Staff training and INSET seemed to be the key for collaborative delivery at the PRUs. The artist thought the training programme was not suitable for the Children in Care settings because staff did not regularly accompany the young people
- Make Some Noise's evaluative process seems to be effective so far, as it has allowed the feedback to directly and very quickly influence the delivery of the programme

## Key Recommendations

- Development meetings should be regularly programmed into the project so that they can act as evaluation meetings, giving everyone the chance to take stock of the programme
- Staff INSET sessions need to be carefully monitored to ensure that staff develop the skills necessary to lead music technology sessions of their own

## Final Evaluation update on Quality of Communication/Collaboration

One of the foci to be tracked for the final evaluation was the progress of building in development meetings into the programme structure. This had a profoundly positive impact on communication between the settings and Make Some Noise.

*Development meetings should be regularly programmed into the project so that they can act as evaluation meetings, giving everyone the chance to take stock of the programme*

Following the interim evaluation meeting development meetings were held at both Darwin and Abbey centres (see appendix). The preparatory meeting at Abbey Hulton was chaired by Tim Sharp and acted as a development meeting. The main development at the Abbey Hulton Clinic was:

Three rooms will be available. Simon will be available throughout the week. Simon did reiterate that the team at the clinic is thin on the ground so may have

to pop in and out of the sessions. Although Simon agrees on the importance of leading on the check-in session games (as long as they are kept short and snappy) he will remain in the background of the sessions. Ornette and Clare will lead on music games and the creative session.

*Abbey Hulton Prep meeting notes 27.10.08*

The above quote is significant, as the interim report uncovered issues around session responsibilities between artists and setting staff.

The main development to take place at the Darwin Unit as a result of a development meeting (one of two) with Sheila Till was:

Legacy and Collaborative working

We discussed the possibility of Simon taking over aspects of my sessions when I [artist] leave, as a result of the INSET session. We discussed the possibility of working more closely with the psychiatric team in a music therapy research programme. This would involve my working in a multi disciplinary team, more specifically working alongside a trainee psychologist in looking at the therapeutic benefits derived from using music in a mental health setting.

*Development meeting with Sheila Till 6.11.08*

It is not clear whether development meetings took place at the CIC and PRU centres.

## **Key Findings**

- The development meeting opened up significant opportunities for further work at the Darwin Centre
- The development meeting enabled Make Some Noise to re-establish the parameters for its second residency at the Abbey Hulton Clinic
- It is not clear if any development meeting took place at the CICs as this part of the programme had ended before the interim evaluation meeting.

## **Key Recommendations**

- Development meetings should be programmed as milestone meetings in advance of the start project

## ***Skills of Artists***

The teacher at the Darwin Centre said of the Artist:

Small groups meant Ornette often worked 1:1 which suited his style and benefited the recipients.

Good support for individual learning.

A very empathetic style of delivery *SoundProof Plus Teacher's interim questionnaire - 8.2.08*

This is interesting, as it was mentioned previously in the *Quality of collaboration/communication* section that the artist received guidance from the setting staff, for this aspect of his session delivery.

The Artist's 1 to 1 approach was echoed in his work at the Abbey Hulton:

I also pointed out that one to one or one to two work in a therapeutic session could be very successful and cited the Darwin unit as an example where, I was able to focus on the therapeutic outcomes of the participants, using music technology as a medium, whilst the other participants were able to independently access the ICT in the suite (8.2.08, Interim Lead Practitioner's Feedback Notes). *Interim Lead Practitioner's Feedback Notes 9.6.08 - Abbey*

At Orme Centre, the teacher said of the Artist:

Although Anthony rated Si's skills very highly, he said that Si need to be "not quite so friendly" with the children, as this tended to undermine his authority. Anthony also said that Si needed to follow through a lot more with what he says he's going to do, as regards discipline. However, Anthony recognised that this issue had arisen only over the last couple of days. *SoundProof Plus Teachers end interview - 14.3.08*

This was illustrated in an incident:

### Setting Staff Support around Issues of Behaviour

As the interview took place during a session, we were also observing the session during the interview. Anthony pointed out the behaviour of one of the children, who was very manipulative in his conversation with practitioner:

Anthony Marks: "This ...the problem that we have, that you can see what is going on now...it's what we expect...but it's nice when it doesn't happen"

An incident occurred when one of the participants almost broke Si's mic. The child broke one of ground rules, which was about respecting the equipment. After explaining how vital it was that the mic remained in good working order, Si asked

for an apology for the incident. Si also devoted a lot of time reasoning with the child making sure he understood the importance of what had happened. An example of the manipulative nature of the child's conversation with Si can be seen:

Si: "Treat the equipment with...what beginning with R?"

Child: "Aspirins"

Si: "...With what...what word beginning with R...also you treat other children with, as well"

Child: "Friendliness"

Si: "Friendliness, yes...Respect...ok...you come up with that word, so I know you know it"

It was noted that there was no setting staff intervention at the time of this incident, which might have been of a support to the practitioner. *SoundProof Plus Teachers end interview - 14.3.08*

The above quote illustrates the time and patience Si gave towards building a rapport with the young people he works with even if this appeared that Si was not enforcing adequate discipline from a teacher's perspective. This point will be discussed further in *The role of partnership in working this project* section of this report. The following quote explains how the Si structured his sessions:

Si explained that the portfolio building for the Arts Award gave added focus to the sessions as the students collect information about their trips. This has led Si to structure the sessions so that the sessions start with a printed sheet of learning objectives for the sessions. Si would also print out the lyrics and review them with the students at the start of each session. Si explained how giving each person a role or function within the session also helped structure the session. Si remarked at how well the group responds to structure and how flexible he has been to allow the structure to accommodate the needs of the individuals. *Interim Lead Practitioner's Feedback notes - 8.2.08*

## Key Findings

- Both Artists worked hard at building rapport with their participants through small group work (often one to one) and adapted their styles and skills to the venues within which they worked
- Ornette worked with a stronger therapeutic and organic approach to rapport building
- Si worked with a stronger educational and structured approach to rapport building

## **Key Recommendations**

- None, both artists seem to be working according to their settings' needs and expectations

## **Final Evaluation update for Artists' Skills**

The skills of the artists remained consistently high and no visible development in this area was noted. However, there was an impact on their learning, which will be discussed later.

## ***Issues and/or learning relating to project co-ordination, logistics and delivery***

Attendance seems to have been a challenge for all of the Centres across the Soundproof Plus programme. Here are what seem to be the different underlying causes for each centre (or group of centres). The attendance rates quoted throughout were calculated using the overall average of each weekly number of participants attending the prescribed number of sessions. Where participants had left the centre or unit before the end of the programme a new total number of participants was counted to account for the departure from that session onwards. For example, if five people were registered for the programme, an overall average attendance score would be calculated counting the number of participants per session and finding an average attendance for the prescribed number of sessions; an average of 100% representing all five registered participants attending all of the prescribed sessions. Where a participant left the centre before the end of the programme, the new average of 100% attendance rate would be calculated from four participants (from the date of departure; previous weeks of five still counted in the average), if all four attended all the sessions. However, if a participant simply did not attend a session but still remained registered for the programme, this would be counted as an absence.

At the Darwin Centre:

The monitoring sheet will show that the attendance of participants has been quite erratic except only with a few students. Although we had twelve students pass through the programme, we only worked with a maximum of six in any one session, as new students would join and drop out towards the end of the term. *Evaluation Term 1:5.12.07*

The monitoring sheets will show that attendance has been particularly low this term. The Darwin unit is currently being refurbished and the building work means that the unit has been quiet this term: "Shirley said that due to the building work in the unit group attendance would be erratic. Shirley also said that a session would also be worthwhile only if one person accessed the music technology." (*Session report 1:16.1.08*) This has meant frequent one to one provision in the sessions. *Evaluation Term 2:17.3.08*

The monitoring sheet will show that out of nine, five, six and seven participants attended throughout the series of five sessions..... It is also noted that the building work in the unit, which had an adverse effect on attendance levels last term had been completed. *Evaluation Term 3:2.7.08*

The evaluation extracts above show that attendance at the unit is erratic at the best of times but it did really suffer in term 2 because of the building works that were being carried out in the unit. This meant that a new approach to session delivery had to be

refashioned to cope with the lack of consistent attendance. This was why the one to one session delivery approach was developed in term 2.

At the Abbey Hulton Unit:

The monitoring sheet for the first residency at the unit will show a consistently high percentage (93%) of attendance from the ten young people. However the monitoring sheet from the second residency will show that over the four weeks, only three young people accessed the programme but all three participants only accessed the programme once making an average attendance of 58% at best. This figure is based on the three participants who attended but there were other young people who were targeted for the programme (to make a five or six person group) but they did not attend. Although the attendance percentage seems reasonable, it must be noted that there were four adults for two of the sessions, three for one and two for another, the point being, a high adult to child ratio for the programme. Here is an excerpt of a discussion about attendance figures and its implications:

Tim also suggested that the time (too late in the day) of the workshops might be a contributory factor.... Tim said that it was not feasible from a Make some Noise point of view to work with only three participants, even though the structure of the workshops could be changed to make this more fruitful. Tim said that he would need to address this issue specifically. *Interim Lead Practitioner's Feedback notes - 9.6.08*

Here is a discussion with the other Artist (Si) about his challenges with attendance in his sessions:

*Why do think that happened? [Referring to erratic attendance of sessions]*

Si: "It's the nature...with the looked after children [children in care] and with the PRUs as well...Biddulph is generally very good, very regular...Orme slightly less, there's some kids who are very regular and some less so...it's just the nature of the group they it's that they will go, 'yeah, yeah, we wanna go, we wanna go' and then they'll like at the last minute they'll go 'no we wont, we don't wanna go, we don't feel like it any more... I want to go out tonight...or they'll have issues with their family....and they're just too distracted to come'

Other ways of organising the workshops

Si: "The way we've tried to address it is by making better communication between me and the homes...I've tried going into the homes to do workshops there instead rather coming out here, but if they want to go out, they'll just go out...Sometimes people have come and then they go because they getting moved on, they've found foster homes...it might be good for those [referring to a limited duration residency format] but for some of them it's definitely the weekly thing that is really good for them because it's much more long term....For K and B...they go away in between and they work on stuff...and they think about what

they're gonna do next. So for those kind of kids, having a weekly thing is really good"

A suggestion (from the evaluator) was made about combining the two formats; weekly sessions and limited duration residencies, in order to work with as many young people as possible (those who respond better to the limited residency format and those who respond to weekly sessions).

Si: "Perhaps doing a residency to kick start.....those who are interested could carry on..." *SoundProof Plus Practitioner's interim interview 24.6.08*

## **Key Findings**

- Attendance seemed to be erratic across the whole SoundProof Plus programme for various reasons.
- At Darwin, building work disrupted attendance but alternative session delivery countered the change in circumstances
- At Abbey Hulton, a change of venue from the first residency seemed to disrupt the attendance but brought to the fore implications on the resources of the original venue in the first place
- At the Children in Care (CIC) Settings and PRUs, the young people themselves seem to be the determining factor in their engagement. It seems as though the amount happening in their lives, as a whole, dictates how much they can engage with the programme. It is noted that venue changes were tried but to no avail.

## **Key Recommendations**

- Organisational links between MSN and the Abbey Hulton Unit need to be closer in order to ensure that the administrative factors around the venue's availability and resources are addressed
- For the Children in Care Settings and PRUs, (Pupil Referral Units) other types of mixed weekly and time specific residency approaches must be trialled to see if any improvements can be made to the attendance figures

## **Final Evaluation update on Issues and/or learning relating to project co-ordination, logistics and delivery**

### *Attendance figures*

All monitoring sheets are to be found on the accompanying CD. The method of calculation remains the same as described earlier.

At the Darwin Centre:

The monitoring sheet will show that we achieved an average of 67% attendance rate. This is the highest overall attendance rate achieved in the programme so far. This can be partly explained by the attendance of pupils pursuing music as a GCSE. Overall, there did seem to be a higher level of commitment shown to the music programme in this term.

*Darwin Term 1 Evaluation 3.12.08*

At the Abbey Hulton Clinic the average attendance rate was 73%. This was achieved by having a five day residency with three participants. This format seemed to have had its advantages:

We worked with only three participants for this project. On some days we worked with only two. The number of participants had a profound effect on the quality of interpersonal work that was carried out with the participants:

We all felt that the numbers for the project allowed us to spend more time with the participants, but it was still hard to fit everything in on time despite this. Participants sometimes arrived 10-15 minutes late; perhaps it would be a good idea next time to set the start of sessions at a quarter of an hour earlier so that they could start on time. If K had attended the last session, we would have struggled to get the recordings done.

I feel that the dynamics of this project were entirely different from last year's project due to participant numbers. This made the work more pleasant for the practitioners and nurses, and more meaningful for the participants; we all did not feel as exhausted as a result compared with the last phase. *Assistance Practitioner's diary 31.10.08*

*Abbey Hulton Evaluation 31.10.08*

The average attendance rates for the prescribed number of sessions for the other centres can be summarised as follows:

Cannock (CIC)

4 participants  
29 sessions

*23.28% attendance*

Wolstanton (PRU)

9 participants  
9 sessions  
2 participants dropped out

*90.4% attendance*

Werrington (CIC)

4 participants  
33 sessions

*13.6% attendance*

The high attendance at CEDARS Wolstanton might be partially explained by:

Si: "I felt the staff were generally into it.....it depended on which session or which place. At Wolstanton, there was Simon Snewin who was excellent because he was musical and he's there in the sessions

*SoundProof Plus End Practitioner's Interview 17.12.08*

However, in order to improve attendance rates (especially at the CICs) the artist thinks:

Si: "I think longer. Having a compulsory period then having a....an optional period....Being able to offer silver Arts awards.... And starting to integrate it with other work that they're doing"

*SoundProof Plus End Practitioner's Interview 17.12.08*

## **Key Findings**

- At the Darwin Centre attendance was greatly affected by the motivation of participants studying music at GCSE level
- At the Abbey Hulton Clinic attendance was high due to limited participant numbers and a shorter residency format

- Attendance at CEDARS Wolstanton was high due to the strong involvement of the teacher and the fact the participants have to attend sessions as part of the PRUs lesson structure. In contrast, the CICs had a lower attendance due to the voluntary nature of attendance and high staff turn over

### **Key Recommendations**

- A mixed residency/weekly format needs to be trialled in future projects

This last recommendation was actually a final evaluation focus:

*For the CICs and PRUs, other types of mixed weekly and time specific residency approaches must be trialled to see if any improvements can be made to the attendance figures*

Although this was discussed in the interim evaluation meeting (see appendix). It was too late to trial this format as the CIC programme had actually finished before the interim evaluation meeting.

### **Key Findings**

- There was not enough time between the interim evaluation meeting and the final evaluation to try the mixed format

### **Key Recommendations**

- The interim evaluation meeting needs to be held in the middle of the project to allow time for changes to be made when identified

## ***Role of young people as equal partners***

Although this quote is taken from an interview at the Biddulph Centre it would appear that all the work of the young people across SoundProof Plus could be characterised:

Teacher A: “They’ve been allowed to input their own feelings and ideas and express themselves but at the same time they’ve been learning how to use the software and what facilities are available” *SoundProof Plus Teachers interim interview 23.6.08*

At the Darwin Centre, here is a description of how the young people took charge of their learning:

### e-Learning Logs

The usage of the learning log became an important factor this term because not only did it function as a journal where the participants could record both their feelings about the session and their reflections on their music technology learning, the journals acted as note pads where participants could record their ideas that they wanted to pursue in the next session.

“M and F are also using their learning logs as technical note books where they are beginning to record the software settings they are using in CuBase.” *Session 5 monitoring sheet: Individual responses; 2.7.08*

In this way, each participant was able to forward plan what they wanted to do in the next session and in so doing take control of their own learning. *Evaluation Term 3:2.7.08*

One pupil said:

F: Learning log filled out and consulted re: planning  
*SoundProof Plus pupils’ interim questionnaire - 10.7.08*

## **Key Findings**

- Both Artists worked with the young people in such a way as to give them maximum input into their learning

## **Key Recommendations**

- Working groups should be remain small enough to ensure adequate one to one (or two) access time. In this way, time can be given to the participant to enable them to find their own learning solutions

## Final Evaluation update on role of young people as equal partners

The following case studies illustrate the participants input into their learning.

### *Case Studies*

At the Darwin Unit, one of the participants gave a longer interviewed response (conducted by the artist) about the benefits she derived from the SoundProof Plus programme. The questions for the interview were devised in collaboration with staff at the Darwin Unit (see *Development meeting with Sheila Till 6.11.08*):

*Please rate your mood at the beginning of this music session where 1 is low and 10 is high*

4/5

“at the beginning because of why I’m here and things like that”

*Please rate your mood at the end of the music session where 1 is low and 10 is high*

10

*Can you explain the difference between the above results?*

“Music is what I really enjoy and it’s what I want to do hopefully when I’m older and when I’m learning things about something that I really enjoy and when I know that things are improving and the things that I’m doing and the things that I’m creating myself, it makes me feel very good about myself and the things that I’m creating”

*Do you feel that is there any benefit in taking time out of the academic subjects to pursue music?*

“I think music is a big part of everyday life and I think even if you haven’t taken it as a subject, everyone still has a taste and a favourite kind of music and I think that it’s really, really important that everybody understands how you can create your own kind of music and how....you can create music which has an effect on other people and create stories from it.....I think it’s very important that people learn how to do that”

*Do you see the music sessions as 'work' or 'fun'?*

"I think...both. I think work as in sort of... revising and learning techniques that can be used would be sort of work but I think it could be fun as well because I think creating and composing your own style of music and adding your own influence from yourself is fun but it also can be work as well because obviously you've got apply all the techniques to do it"

*How would this differ from what you'd be doing at school? How do these sessions differ?*

"I think these sessions differ because...I'm recording my violin, my own instrument on the computer and I'm modifying it in different ways which I wouldn't have been able to do at school...interesting rhythms and things.....It's really exciting"

*How do you value the sessions on a scale of 1 to 5?*

*(1=not at all. 2=Quite a lot. 3=A lot. 4=A great deal. 5=They are very important to me)*

5

*When is a good time to hold the sessions – mid morning, after lunch?*

"I think after lunch probably best...because there's quite a lot of clubs at school...during lunchtime...in the afternoon there tends to be sports or games...I think....if it wasn't compulsory to some things like that then you could also...for those who are musicians who want to do music, then you could take time out after lunch or during lunchtimes to do this kind of things"

*How best can we fit music (as a non academic subject)?*

"If we get together as one group or we split apart and we make it a couple of days per week. I think it can be done as an academic subject but it can also be done as a non academic like we do have 'options'... it could be part of 'options' it could be part of doing 'PSE'....I think it could become an option that people can do"

*What has music meant to you, in terms of these sessions? Has it helped you deal with the stuff you have to deal with?*

"Yeah, it has....When I'm composing music or creating something.... you can express yourself through the music by the way you play or what you write down"

and I think you can really feel like you've let it all out and it's sort of like therapy, in a way"

*L's End of Darwin Project Interview 08 – Soundproof Plus 3.12.08*

Other end of project interviews for the Darwin Unit can be read in the appendix

Here is a case study from the CIC group from Werrington:

B is a young person in care from Stoke-on-Trent. He began attending the Soundproof Plus music technology project in early 2008. He was a keen budding rapper who was really keen to learn how to write his own beats and record his vocals.

At the beginning of the project, B was interested in copying other artists' beats. However, once copyright principles and the benefits of original creation were explained, he soon began working on his own ideas (although we progressed to this by doing a version of a 50 cent tune).

MC B's rapping style was emulating American gangsta hip-hop. His lyrics would be about driving cars and using guns and he would deliver them in an American accent. When he was challenged about this (through asking if he could drive, if he owned or used guns or if he was American) his response was defensive and there was a "make or break" moment. This proved to be the turning point, and MC B has been developing his own style that reflects his life as a teenage lad from Stoke.

MC B's care workers have reported that his participation in the project has helped him find a new voice to express himself. They say that B's angry outbursts (that would involve smashing up furniture) are much less frequent as a direct result.

Nearly a year on, and B is now studying with local arts organization, Unity to further his knowledge of music technology. He has achieved his Bronze Arts Award and is now working towards his silver. He is saving up for his own laptop and software so he can make music in his own time. He has written and recorded several songs that illustrate his rapid development as a lyricist, rapper and producer.

*MC B – Case Study by Si Waite (artist)*

## Impact on learning

### ***Evidence of pupil learning (impact on attainment and impact on development of creative skills and attributes)***

In the Darwin Unit the pupils' attainment is showed by:

The tracks that the students wrote will show their attainment, although there was not enough time for them to produce their own work. I will have to do that for them. Due to the erratic nature of attendance the worksheets were not always as effective as they might have been. Subject areas covered on the worksheets were not always covered in the order they were planned, as there was not enough continuity between sessions for some participants. *Evaluation Term 1:5.12.07*

The pupils also gave feedback about their attainment in term 1:

*What did you learn from the programme? Was it useful to you?*  
Please write your thoughts here:

Pupil A

I learnt how to use Fruity Loops and CuBase. It was useful.

W

It taught me how to use CuBase and it was useful.

Pupil B

I learnt about different music programmes on the computer and that songs can be about anything.

S

I learnt how to mix music and basic singing skills.

T

I have learned how to use Fruity Loops and it was quite useful.

*Evaluation Sheet for Students – Term 1:5.12.07*

In term 2:

All the participants have learned how to programme beats in Fruity Loops and have an appreciation of what constitutes a good rhythmic pattern. All the participants have knowledge of Fruity Loops sound banks. One participant has an introductory knowledge of Fruity Loops production settings in addition to working with CuBase.

Some of the participants (C, A and C) have extensive knowledge of Cubase and working with MIDI. *Evaluation Term 2:17.3.08*

In answer to the question, 'How is the project enabling you to think and work creatively and/or imaginatively?' L answered:

I have to think about what sounds good etc. Making music from scratch always requires creativity. I love how you don't have to be musical to enjoy it.  
*SoundProof Plus pupils' interim questionnaire - 7.2.08*

In term 3

The following is a summary of the reflective notes in the Learning Logs by the participants:

Each group learned how to programme beats using Fruity Loops. They also learned how to use the sound bank that Fruity Loops has to offer and also how to do simple post production editing using Fruity Loops.

Each group learned how to arrange and programme beats in Fruity Loops by being aware of the function of each sound in the drum kit.

Each group learned to export their Fruity Loops beats into CuBase and work with their beats in a CuBase setting. Within CuBase each group learned how to work with the VST instruments to access a wider range of sounds as well as learning about programming and editing MIDI.

Each group learned how to structure their MIDI arrangements in CuBase, in order to write a beginning, middle and an end.

One group learned how to record audio and apply effects to it in addition to their learning about MIDI. *Evaluation Term 3:2.7.08*

In answer to the question, 'How is the project enabling you to think and work creatively and/or imaginatively?' Here are some responses:

F: I have learnt how to combine software (2)

C: I learned how to use software (2)

M: By making my own music (2.5)

R: By allowing to put beats to music (2)

J: It helps me to create music (3)

*SoundProof Plus pupils' interim questionnaire - 10.7.08*

The numbers in brackets represent the scores each participant rated their responses with on a scale of 0 to 3, where: 0 = no value, 1 = some value, 2 = good value, 3 = high value.

In the Darwin Unit, although the programme was written to fit around the AS Music Technology curriculum detailed in the *Learning Plans Sessions at Darwin Centre 9.10 – 5.12.07* document, none of the participants in the programme so far, were actually studying music at this or any other qualification level. Some of the participants were not obliged to access the sessions because they were old enough to opt out of active education. This meant that the work produced was more personal in nature and was borne out of their enthusiasm to learn something new rather than from out of a need to complete a qualification. As a result of this approach, the evidence of attainment tends to be organic and learning log-based along with the tracks actually produced.

At the Abbey Hulton Clinic

#### Using Creative Writing

In the first session we used a group story telling technique to encourage the generation of multiple narratives, see monitoring sheet 1: What Happened? This was a useful activity, as this allowed the participants in Group 1 to eventually develop and write their own stories from a common starting point. Group 2 developed their lyrics from semi-structured conversations with individual workers....

#### Using Music technology

The use of this medium was largely underpinned by the encouraging of team work, as various group members were encouraged to assist one another in the using of the equipment, see monitoring sheets 1 and 2: Individual responses including anything said by participants, Follow up necessary? Using music technology also gave the participants the opportunity to exercise creative choice, as they had to navigate their way through the array of sounds available to them on the computer's soundcard in order to write the effect they wanted, see monitoring sheets 1, 2 and 3: Individual responses including anything said by participants.....

#### Using Music Performance

The musical talents of the setting staff were exploited to the full, as they were encouraged to facilitate song writing using their instruments – guitars. This was a fascinating process of making music within the context of an outwardly music technology project. The two media combined well in the recording phase, see monitoring sheet 4: What Happened? This also meant that there was a healthy mix of acoustic and electronic songs on the final CD recording. The use of guitars in the writing process also lent itself to the writing of sung melodies, whilst the use of music technology generated more "rap" material. The exception to this was Jade's song, which combined both acoustic and electronic elements....

### Using Creative mark making (visual art)

This medium afforded us the opportunity to explore the content and emotional significance of the writing being produced by using the reflective process of mark making (drawing, painting, etc) see monitoring sheet 4....

*Evaluation, term 1 6.11.07*

The excerpt above shows that although the young people were engaged in a high level of creative activity during the first residency and their creative output is represented by the CD they produced, which included their art work, the focus of the residency was more about their personal and emotional issues rather than their creative and educational attainment:

The overall aim for this residency is to work with the young people in a way that positively influences their confidence and self-esteem. The music technology in this residency will be used a tool for achieving this aim, rather than as an exercise in music technology education. As such, there are no "hard" learning outcomes in this programme, as the "soft" learning outcomes will assume higher priority. Any "hard" learning outcomes will be incidental to the therapeutic outputs of the programme. *Session Plan for Abbey Hulton 15.10.07*

Due to the abrupt ending of the second residency, it is too soon to judge the impact the four sessions had on the participants. The session notes taken by the Lead Artist and the Artist, so far would suggest that the participants benefited from the sessions but it is hard to tell by what extent.

At Cannock (Children in Care Setting), Si talked at great length about the creative work he was doing with one of his participants:

Si explained how he worked with B to feel the beat in his lyrics by underlining where the beats would correspond to words in his lyrics.

Si: "This is why rappers do this with their hands and he'd start going, 'oh yeah' and he'd start doing that a lot and then feeling where his words would line up with the beats and then you'll give him, 'let's count these now...how many have we got in our bar, so in your 32 bar split, how many have you got?' and he could actually count them and see where the bars are and...make sure he's got 16 bars, 8 bars or whatever...so that was a real eye opener for him."

Si explained that he still lenient with B's lyrics (some of them contain profanities), as he wants to concentrate on the music:

Si: "But he's got a lot of angst... and he needs to get it out and it's like... I'm not going to tell him he can't... and I think it does him some good 'cos...he's getting

some of that stuff up” Si said that as a result of this intensive interaction, B is progressing really well. *SoundProof Plus Practitioner’s interim interview 24.6.08*

The quote above illustrates Si’s organic and personal approach to his participants’ learning. See the *MC B random for the min lyrics* document for creative process outlined above, where B is encouraged to rap his lyrics in time.

At the Werrington CIC Setting, where inconsistent attendance was an issue:

It would have achieved this to a much larger extent had the attendance been better!

Rich Ward commented on how rare it was for K to concentrate for 2 hours solid.

K was given free reign to experiment musically

K was questioned in a very open way to help him come up with lyrics

*SoundProof Plus Practitioners end interview Werrington CIC Setting*

This intensive organic approach to the participants’ creativity is contrasted by a structured building of a portfolio for their Arts Awards:

The young people are documenting their work as part of their Arts award and the centres are taking photos of sessions. Si also interviews the young people using evaluation sheets. The young people will do session diaries as well. *SoundProof Plus Practitioner’s interim interview 24.6.08*

At the Orme Centre, in answer to the question, ‘How is the project enabling you to think and work creatively and/or imaginatively?’ Here are some responses:

I think better when I’m having fun and this is fun

When you do it you get more confidence – get used to it so stop being shy

Cos we’re singing, got to write lyrics

*SoundProof Plus pupils’ interim questionnaire - 29.2.08*

At the Biddulph PRU, in answer to the question, ‘How is the project enabling you to think and work creatively and/or imaginatively?’ Here is a response:

S did not quite understand what creatively meant in relation to him, as he specifically associated creativity to Art. However, when he realised that making his own music was a similar process to an artist making his own work, he changed his mind and said that he was creative. *SoundProof Plus pupils’ interim feedback 23.6.08*

The impact on pupils’ learning can be clearly seen in their Arts Awards portfolios. Si says that some of the children have already attained their Bronze Award.

## Key Findings

- The settings have really dictated the impact of pupil learning. In the Abbey Hulton Unit and the Children in Care Settings the learning seems to be focused more on personal rather than educational outcomes (although the Arts award was worked towards by some participants in the Children in Care Settings)
- At the Orme and Biddulph Centres where the Arts Award was being delivered, the work focused more on educational achievement rather than personal outcomes
- At the Darwin Centre, a mixture of the two impacts can be found although there was no formal documentation of educational outcomes

## Key Recommendations

- None, as all the work is being carried out is appropriate to the venues' needs

## Final Evaluation update on Evidence of pupil learning

### ***Evidence of pupil learning (impact on attainment and impact on development of creative skills and attributes)***

In the Darwin Centre, the programme of music technology was built around Key stage 5: AS Music Technology (see appendix). The learning that took place can be summarised as followed:

#### Summary of Learning Logs and Monitoring Sheets

The areas covered in all the sessions include the following:

#### *Music Technology*

- Programming in Fruity Loops (FL)
- Programming beats
- Programming synthesiser lines
- Looking at best synth sounds to match particular programming
- Exploring synthesiser settings
- Graphic representation of Fruity Loop grids
- Programming FL using graphic representations
- Programming synth melodies using graphic representation of FL synth keyboard window
- Using Sples
- Editing Sples in CuBase
- Editing audio
- Recording Audio

- Recording vocals
- Recording violin

### *Music Theory*

- Looking at South Indian Classical Music
- Transcribing and analysing Tals [Indian rhythms]
- Transcribing and analysing Rags [Indian scales]
- Researching background to the genre
- Improvising a Rag (Hem Lalit)
- Learning to recognise and count musical cycles

### *Creative Writing*

- Constructing lyrics
- Generating four line verses and choruses

*Darwin Term 1 Evaluation 3.12.08*

Due to the needs of the participants the curriculum was taught in the round. However, two of the participants were studying music at Key Stage 4 GCSE level. This meant that the curriculum was already suitable for the participants. However, the participants decided that they wanted to focus on building their composition portfolio:

L spent her session listening to music online but we did have a planning discussion about her work and research she is doing at school and how we could accompany it. L said that she had researched more about the use of the Rags at social occasions. L said that it would be good to write a three minute piece for her composition portfolio. *Session 5 monitoring sheet*

Interestingly, a teacher recognised that a perceived increase in self esteem translated to a perceived improvement in other areas of academic work:

Yes [in response to Is there evidence of increased attainment in any curriculum area(s) as a result of this project?] – Pupils design CD covers and other areas of work improve because of increased self esteem. *SoundProof Plus End Teacher's Interview 12.12.08*

However, the pupils' design of CD covers was dependant on new equipment, which did not seem to have been purchased during the programme:

A CD label-stamper would be good to use with Publisher, as this would make creating CD art work feasible. The patterns that M and F designed could easily be converted into CD art work with Publisher, a scanner and the CD label-stamper. *Session 2 monitoring sheet*

This is interesting because the therapeutic focus of the sessions at Darwin was less evident although the small group work and one to one delivery of activities leant itself towards therapeutic outcomes, as will be discussed in the next section.

At the Abbey Hulton Clinic, the focus of the sessions was not pupil learning; the focus was pupil expression (see Interim report). The result of this was that the sessions focused more on the therapeutic outputs for the participants.

At the CIC settings and PRUs, the artist explained:

Si: "...MC B one of the CIC, he creates lyrics which expresses how he feels, expresses himself. He's been through a really traumatic experience, which he told me all about, which has left him with a massive anger problem and he raps now instead of smashing things up (which he will tell you he does and his workers will tell you he does). Because he's given a free reign, he makes stuff he enjoys...he's now doing further training with a local organisation who works with kids not in mainstream school.

Similarly with the PRU kids, a lot of them starting to get into the idea of lyrics, quite early on and they were saying "no we don't want to" but you could kind of tell that they did. They were making clear signals that they did. And when me and Simon said that we'd support them doing it, we were working with them where we were just having a conversation with them with one of us just taking notes [of] what they were saying, and what they were talking about was what they did, their behaviour that led to being where they are or something about their day to day lives....Then we would get them to reflect on what they were doing...It's hitting a core target for PRU...but also they're expressing themselves, their thoughts and feelings about their own behaviour. They're not being censored at all, they're not being prompted to think about things in a rounded way....but at the same time they can talk about all the outrageous things they did and their thoughts and feelings at the time....but at the end it reflects on that behaviour, it does assess it. So obviously the lyrics are the process it's all there and that's recorded." *SoundProof Plus End Practitioner's Interview 17.12.08*

The above quote is also interesting; as the focus of the CIC and the PRUs was the Bronze Arts Award and the building of its portfolio (see Interim section). It would appear that issues around behaviour and the emotional issues behind that behaviour seem to have had a beneficial effect on learning, as supported by a teacher:

Improved ICT skills and social skills. Pupil presented good behaviour throughout.  
*SoundProof Plus End Teacher's Questionnaire (Biddulph) 12.08*

However, the teacher below did recognise improved attainment away from behavioural improvements:

*Do you think they're learning new skills?*

Simon: "Certainly. Yes. Yes. ...The IT skills they've got already they're now applying to mouse clicking and selecting things from menus but they're finding out how to use different sorts of music software they're doing sequencing today...and using wave files...so yeah they've got new skills" *SoundProof Plus End Teacher's Interview (Wolstanton) 8.10.08*

The artist went on to explain why he thought the young people gained in their learning from participating on the programme:

Si: "With the PRUs, there are eight sessions. Eight sessions gives...those young people... a grounding and a springboard to do more... and the most success I've had are the one's who've repeated the programmes because they've moved around the PRUs...I find that I go to the next PRU to work....and the Se kid pops up 'cos they move around so much. ...And the ones who've done the project twice or even three times....have really got a lot out of it each time even though they've just done the arts awards once, they're still getting a lot out of it. *SoundProof Plus End Practitioner's Interview 17.12.08*

## **Key Findings**

- At all the centres, educational achievement was underpinned by opportunities to creative self-expression and behavioural improvements

## **Key Recommendations**

- Holistic delivery of educational targets where personal and social objectives are kept in focus is essential when working in this sector

## ***Evidence of personal/social objectives being met - Improvements in behaviour, communication, team work confidence***

In the Darwin Centre, these objectives were met, as the sessions had a more therapeutic focus:

### Term 1

I did notice a general gaining in confidence by the entire group. Here are the observations for the students who attended most consistently.

W seemed to be a very considered and self controlled person. He developed his tracks and wrote his lyrics with openness about his previous drug-related condition and his resultant mental health. However, the sessions were more about learning about the music technology rather than about exploring his mental health issues.

P seemed more engaged as the sessions progressed. P showed that she had unrealistically high expectations of herself and this meant that she was not able to take risks that were essential to the development of her skills and abilities. This was demonstrated in her clarinet sessions, when she was unwilling to try to new (to her) clarinet techniques involving legato playing over the “break”. Although her attempts were successful, P was unwilling to go any further with the recording, as she thought that her attempts thus far were not good enough. However, P did gradually extend herself in her use of the music technology and was willing to try new things in this area.

T gained in confidence using Fruity Loops and wrote many tracks, many of which she discarded, before she chose to concentrate on other subject areas in subsequent sessions.

S (male) showed a lot of ability and creativity in his work on Fruity Loops and E-jay. S was able to take instruction and gave thought to his work; being able to explain why he had written what he had written.

M was very confident of his own ideas and what he wanted to do. M would tend to work on auto pilot and write well within his comfort zone. However, after a few sessions of gentle enquiry into his tracks, M began to write his tracks with a greater awareness of his process. M was very aware of the textures he was using and how these textures combined to make a structure. M particularly enjoyed this analytical approach to music making and often asked if he could stay for longer in order to finish his work.

S (female) was very expressive and very able to place herself in other people’s positions as evidenced by her lyric generating exercise about a relationship between a girl and a boy who had been seen by others with another girl.

Unfortunately, due to issues around S's medication, we were unable to explore this material further.

K gradually found her voice with her creative writing but still was held back by her general lack of confidence. K needed a lot of one to one support in facilitated her own views, as she was very ready to subsume her views into those of others. This one to one time was difficult to deliver consistently due to the competing needs of the other group members.

A remained closed down for all of her brief number of sessions, except in session 2, when she was able to share her passion about films. However, we were unable to transfer this passion to the music activity. A did write a list of what made her happy and sad, as a lyric generating exercise but unfortunately did not attend enough sessions to develop this material. *Evaluation Term 1:5.12.07*

However, due to the venue's refurbishment issues raised in the *Issues and/or learning relating to project co-ordination, logistics and delivery* section, the one to one delivery had a more profound therapeutic outcome for the participants:

## *Term 2*

### Therapeutic outcomes of the sessions

In term one, the group members did not actively seek to engage with their mental health issues (except for one group member) in a creative way and tended to use the sessions as a holding session, as they often had nothing better to do. In term two, the sessions were beginning to take on a more therapeutic feel. This was largely due to the extensive individual time I could spend with each individual, encouraging them to use the software expressively.

"A has difficulties in making decisions. Her choices were narrowed down in order to facilitate the decision making process. When A was creating her beats, she used only three, the four beats to make her pattern." *Session report 7:5.3.08*

In this one to one, the participant was supported in making creative decisions by working with "progressive choice making", starting with limited choice and gradually expanding it. This was challenging for the participant as her mental health condition made it difficult for her to make decisions ("Shirley said that A had confidence and esteem issues due to her condition. " *Session report 7:5.3.08*). However, she managed to complete the creative tasks given to her and although, according to her learning log, the decision making process was the least enjoyable part of the session she wrote:

"I enjoyed writing an arrangement." [*A's Learning Log, session 7: 5.3.08*]  
*Evaluation Term 2:17.3.08*

The quote above illustrates the nature of the therapeutic nature of the Artist's (Ornette) one to one delivery in the unit. However, it seemed to be the structured use of peer mentoring that also helped confidence and esteem levels:

#### Peer to peer mentoring

Even though the sessions were mainly one to ones, peer to peer mentoring was encouraged where appropriate. Often group members, who chose not to engage with the music technology session themselves, still shared the space in the ICT room, as they worked independently of the session.....However, their presence was still utilised by providing support for the active member of the session when it was needed:

“L and S, who were in the room at the time, encouraged A and complimented her on her beats. L reminded A of her therapy sessions and said that she needed work on accepting compliments (which she did).” *Session report 7:5.3.08*

This is particularly important as this constituted passive participation in the session by the others who were present. This also marked the first session where therapeutic outcomes were more visibly evident. In this way, a tacit group dynamic was developed where it was more important for non participating members to adopt an encouraging and supportive role within the session.

*Evaluation Term 2:17.3.08*

#### *Term 3*

The monitoring sheets (artist's diaries) of the five sessions will show that all the participants had fun with the music technology and were able to grasp and personalise the technology to create their own work. Although no specific measurements of soft outcomes were taken, the setting staff did say that all the participants enjoyed and looked forward to the sessions. It was noticeable that the level of confidence and competence in using music technology shown by the female participants in the programme was impressive. It is unclear, however, if the relative low number of male participants was a factor in this increase of confidence, in comparison to previous terms. *Evaluation Term 3:2.7.08*

In the Abbey Hulton Unit, the first residency was set up to focus entirely on these personal outcomes:

The overall aim for this residency is to work with the young people in a way that positively influences their confidence and self-esteem. The music technology in this residency will be used a tool for achieving this aim, rather than as an exercise in music technology education. As such, there are no "hard" learning outcomes in this programme, as the "soft" learning outcomes will assume higher priority. Any "hard" learning outcomes will be incidental to the therapeutic outputs of the programme. *Session Plan Abbey – 15.10.07*

The therapeutic nature of the first residency is described in the following extract:

### *Measuring Therapeutic Outcomes*

The process of measuring the “soft” learning outcomes was successful as Self Image Profile (SIP) forms were used before and after the residency, see monitoring sheets 1 and 5: What Happened? We were able to track the SIP progress of each individual in the residency see monitoring sheet 5: School Staff Comments 26.10.07:

“David and Simon were amazed at how happy everyone seemed to be at the end of the project. David, Simon and Ornette briefly looked at the pre and post SIP forms for each individual and saw some interesting progressions.”

These conversations formed the backdrop for a SIP report to be written by the setting staff. The therapeutic outcomes of the residency were enhanced by a deliberate attempt to make space for the concerns of the participants to be registered during the "check-in" periods, see all monitoring sheets: What Happened? This "check-in" period at the start of the session was crucial in establishing trust and putting forward the message of equal collaboration between workers and the young people. The result of this activity was instrumental in allowing the participants to explore their issues safely in a musical, written and visual context. Examples of this explicit trust can be found in all monitoring sheets under Individual responses including anything said by participants.

However in session 4 (monitoring sheet 4: School Staff Comments) a conversation facilitated by David Lear about bed-wetting was a prime example of building trust. The therapeutic tone of the residency also allowed us to discuss complex emotional issues that were presented to the sessions, see monitoring sheet 5: School Staff Comments. Musically, the songs reflect the process of "starting where people are at" as participants were encouraged to write about issues pertinent to themselves. David's song about missing Liverpool and his father is an example of this. *Evaluation, term 1 6.11.07*

For the second residency, the therapeutic intentions were:

#### Objective

To work with young people with self-esteem issues who are having difficulties with transitions, peer relations and separation issues

## Aims

To develop creative workshops exploring themes around confidence, trust, self-esteem and other such themes. Each theme will have a block of time allotted to it within the series of sessions

To use SIPs as a measuring tool for personal progress and development

To document the workshop series using video

*Preparation Meeting for April to July Residency at Abbey Hulton 9.4.08*

Si spoke at great length at how his sessions at the Cannock CIC Setting dealt with issues around confidence and self esteem:

Si: "Particularly with the looked after kids, it's really helping them...young lad called D who comes here who's...really benefiting 'cos he doesn't have very good communication at all and he's a bit nervous....He's got something he's good at, he knows he's good at it, he's done some lovely work, actually. He picked up the guitar really quick. When they realise that they can pick up the guitar and learn a couple of chords in an hour...that's wicked for them..." Si said that after he had gotten to know the young people, their personal issues would naturally be incorporated into a session:

Si: "Things just come out....Their insecurities will just come out that you can just give them feedback on... just have conversations with them.

B was an interesting one....'cos he was....he just comes out...giving it the big 'I am'....He's giving all this, 'Yeah, I'm such a hard man' but you can just tell he isn't...but when he first came up, he was doing all this trying to be a gangster type character, rapping in an American accent and talking about AKAs....'B, you're showing a lot of promise but what you on about with your lyrics?" this is like really early session and he goes, 'are you dissing my lyrics?' and I went, 'yeah, I am' and he just froze up and went to the other end of the room.....'B, I'm really sorry, I shouldn't have said that' I said, '...you're showing a lot of potential but your lyrics are letting you down because you're lying, essentially' we had a long talk then he turned round and he just went, 'yeah alright then'...because I had challenged him and then backed it up it was like great, it had really moved the relationship on.....and...now he's actively trying to change his style and do it in a less of a clichéd American....way" *SoundProof Plus Practitioner's interim interview 24.6.08*

## Key Findings

- The intensive interaction (one to one) and small groups at the Children in Care settings enabled the Artist to organically build relationships with his participants that promoted self esteem and greater confidence
- At the Darwin Centre, the artist was able to structure a slightly more therapeutic approach to promoting self esteem and confidence by combining his structured use of peer mentoring with his intensive interaction (one to one) session delivery
- At the Abbey Hulton Unit, the artists and the team were able to structure all of the sessions around issues of self esteem and confidence with the use of the nationally recognised Self Image Profile (SIP) forms designed to measure such outcomes in young people

## Key Recommendations

- None, as all the work being carried out is appropriate to the venues' needs

## Final Evaluation update on Evidence of personal/social objectives being met

### ***Evidence of personal/social objectives being met - Improvements in behaviour, communication, team work confidence***

At the Darwin Centre there did seem to be a noticeable improvement in the area of personal and social objectives:

#### Peer to peer mentoring

There was an increase in group work this term, as the participants seemed to have shared interests, as can be seen below:

L, A and F worked together as a team to explore adding a synth line to their Fruity Loop arrangement. They used their learning log as a note book to record their favourite synth settings. Once they settled on a synth sound they liked, they looked at writing melodic lines by visually drawing patterns on the keyboard editing page, taking note of stepwise and jumping movement in the line and its effect on the synth sound being used. *Session 2 monitoring sheet*

The above quote above is typical of the group work that occurred this term.

#### Therapeutic outcomes of the sessions

This term was dominated by music education issues, which will be discussed in the Hard Learning Outcomes section. However below is an example of how the creative writing activity was used as a tool for working with issues:

G and S then modified their written rap, as they practised it with the beat. They found that in order to match the beat, some of their lines contained too many syllables and they adjusted the metre of their lines accordingly. G said that the pencil case subject matter was not really what they wanted to rap about and thought that an emotional subject would be better. However, they did recognise that the process of generating a lyric was useful to have learned and could be applied to other material. *Session 2 monitoring sheet*

This session was followed up by:

G and S used last week's creative writing process to write about envy, which they chose to explore. They wrote a chorus about a girl who had long blond hair, blue eyes, a nice nose and long legs but unfortunately this character also had "manky toes". All the boys liked this character in the chorus because they did not know she had "manky toes". When encouraged to write positive things about themselves, they felt very awkward and did not feel that there were any nice things to say about themselves. When encouraged to write nice things about each other, they were reluctant to do that for fear of inadvertently causing offence to each other by highlighting an intentional positive trait, which actually was regarded as a negative trait by other person. S and G decided to write a verse about a fictitious character called "Smelly Betty". Smelly Betty was just as good as the girl in the chorus because she gave good fashion advice, smelled nice and did not mind being called smelly. This was an interesting session, as it seemed to uncover some attitudes towards their own self image. For the full lyrics, please visit their learning log. *Session 3 monitoring sheet*

Staff support and a collaborative approach to issue management was demonstrated:

Shirley said that she would follow up on the creative writing activity, as there was a creative writing pack, in the unit, designed to allow users to explore aspects of the service provision. *Session 2 monitoring sheet*

Therapeutic benefit of the sessions were emphasised in an end of programme interview with S (from above):

"I like creating music....it relaxes you"

*What is it about music that relaxes you?*

"I'd say it's because...I don't know!"

*What other things do you do that relax you?*

“Listening to music, that’s the only thing that really does”

*So, how does making music differ to listening to music?*

“Because when you’re making music you can say ‘ah, mine!’ even though it’s not very good”

*So is it about satisfaction?*

“Yes”

*How does it make you feel...that you’ve created something?*

“It stops you from being bored for an hour or so. So it’s pretty good, you’re kind of on a bit of a high afterwards....”

*In terms of your personal development, what’s your journey been like?*

“Much brighter after music, I feel brighter”

*Does that ‘bright’ feeling feed into your other lessons?*

“Yeah...also when I’m bored I can think about what music I can do.... My music’s my purpose to think about something” (End of Project Interview 3.12.08)

*Darwin Term 1 Evaluation 3.12.08*

At the Abbey Hulton Clinic, the objectives of the residency centred on personal and social objective aims from the outset:

#### *Measuring Therapeutic Outcomes*

The participants had Self Image Profile (SIP) interviews before and after the project. The interviews were conducted by Simon Cawley. However, we did notice marked change in the attitudes of the participants:

Liz and Ornette noted that E’s demeanour had changed significantly during the session; he had become more open and willing to express himself, and unlike the beginning of the session, he looked at us when he spoke. *Assistance Practitioner’s diary 29.10.08*

We found that the participants really relished the opportunity to write about their feelings:

B modified his arrangement. B also wrote some ideas for his lyrics, which were quite critical of his sister. Clare worked with him to see if he could be more positive in his writing. *Lead Practitioner's notes, session 4*

*Abbey Hulton Evaluation 31.10.08*

The application of music technology also had a strong therapeutic focus:

K was encouraged to listen to the beats he created so that he could describe the emotions he felt when listening to the beats. When K thought about the moods he was creating with his beats, he became aware of the rhythms he used to create them. K identified "excitement" as an emotion generated by his beats. K explained that he listens to club music "hardcore". When K's kick sounded like a machine gun, K said that it made him feel "excited" in the sense of someone about to burgle his house. When K changed the kick sound to a regular beat and transferred the machine gun sound to the clap, K said that the mood was of "excitement" in the sense of going to a club. Using his emotions to sculpt the beats he created, K began to learn about the functions of the sounds he was using. *Lead Practitioner's notes, session 2*

*Abbey Hulton Evaluation 31.10.08*

The practitioner, Si Waite spoke at length about the project's impact on the personal and social aims of the participants:

Si: "What music and creative practice can give you is a whole set of transferable skills...like starting, carrying out and finishing a piece of work....application...The very practical skills of recording, setting up the microphone, playing keyboard, there are motor skills in that....I think the ability to ...communicate about your own life and have people be interested...reflecting on that in a really meaningful way....being listened to in a total non judgemental way.

With one young lad took him out of his group 'cos he was just no good in the group, I worked with him on his own because he was very good, he was very talented, he got a lot from that because he knew he was being taken out of the group because he'd shown such promise. It's like your behaviour doesn't work in this group, so we're going to take you out because you're worth doing that for because you're showing real promise....He responded amazingly to that...

In my sessions I had to give scores for their behaviour in the PRUs...one to five [where] one is brilliant behaviour and five [is poor behaviour] and I would be giving them all ones all the time and I was thinking that...I would be treated as a bit of joke but then I didn't have any issues at all with their behaviour other than having to motivate them"

Si said that once they had settled in their groups, the odd bit of “low level rudeness” that did occur did not “detract from how well they worked” *SoundProof Plus End Practitioner’s Interview 17.12.08*

However, the teacher at CEDARS Newcastle was a little more cautious about the impact:

*Do you think it’s helping their confidence at all?*

Simon: “Not yet but I think it will if we can get something good out of it in terms of a creative process....Tom was particularly good....he’s enjoying what he’s doing and seems to be getting increased confidence out of what he’s doing....and one or two others...it’s when they’ve got something more finished they can see “I did that”...on a CD, that will help them immensely”

*SoundProof Plus End Teacher’s Interview 8.10.08*

This caution was echoed by a participant:

J said that he felt that his confidence improved when he did music. (It’s not clear whether this confidence is transferred to other areas of his life) *SoundProof Plus End Pupil’s Interview 8.10.08*

This caution was expressed again in the area of communication:

*Do you think it’s helping their communication skills?*

Simon: “Again, not as yet, I don’t think... the way they are with each other is way they are with each other in every lesson and I don’t think communicating to each other is any better than it was...at the moment they haven’t had a lot of change in how they talk to each other.”

Simon made the point that although their communication skills had seen a marginal improvement when they have to make short presentations for the Bronze Arts Awards, these skills did not seem to transfer to their everyday communication with each other.

*SoundProof Plus End Teacher’s Interview 8.10.08*

However, one of the participants thought that the project had helped with her communication skills:

Participant: “Because you have to talk to people...to get what you want to do”  
*SoundProof Plus End Pupil’s Interview 8.10.08*

## **Key Findings**

- The main focus of both artists has been to generate therapeutic outcomes in their sessions
- Setting staff needed more time to be convinced of the therapeutic outcomes in the sessions

## **Key Recommendations**

- A more formal measure (similar to that of the SIPs) needs to be adopted in all sessions to evaluate therapeutic outcomes
- The settings need to be clearer as to how they would measure therapeutic outputs
- The programme at the PRUs and CICs would benefit from ten week rather than eight week blocks

## ***Evidence of Artist learning***

In Ornette's *Interim Lead Practitioner's Feedback Notes 8.2.08 – Darwin* (please read for more details), he talks about learning to set more time aside for equipment set up. Ornette also talks about being flexible and adaptable to the changing environment of the setting, as these generate new challenges.

For Si, the following quotes are interesting:

Getting K to write lyrics was very difficult. However, with sufficient patience and open questioning we eventually got somewhere  
*SoundProof Plus Practitioners end interview Werrington CIC Setting 17.12.07*

And

Enjoyment of working in this setting  
Implementing arts award  
Developing potential for handing more power/control to the participants  
*SoundProof Plus Practitioner's interim questionnaire - 13.2.08*

The first quote implies that Si has learned how to facilitate the creative process of his participants. The second quote shows that Si is progressively learning how to run participant-led sessions. An important point was raised about Si's monitoring and document keeping:

Tim said that he had not received an Artist's diary from Si in a while. I recommended that Si needed to write evaluations for his programmes, so that a record could be kept of the various trial formats that had been tried out. This would mean that Si would need to keep on top of his Artist's diaries. All of these records would make Si's programmes easier to evaluate. *Interim Evaluator's feedback to Assistant Director - 19.6.08*

The result of this conversation was:

It was suggested (by the evaluator) that Si should continue to video his sessions but also write short descriptions of what is going on. It was also suggested that Si could routinely record his sessions and collect them onto a DVD with an accompanying booklet. *SoundProof Plus Practitioners interim interview 24.6.08*

## **Key Findings**

- Ornette has learned more about the time needed for equipment preparation in this programme and also how to take the lead from the setting staff in session delivery
- Si has learned how to facilitate his sessions as well instruct

- Si is learning how to document his sessions in a meaningful way that complements his practice

### **Key Recommendations**

- Both Artists should keep and submit regular session updates to MSN to enable more thorough monitoring and evaluation

### **Final Evaluation update on Evidence of Artist learning**

Ornette's key learning can be summarised by the quote below from the Abbey Hulton Project:

There was some tension during the week between the therapists and us; both Liz and Simon were reticent concerning some the participants' lyrics. E and B wrote some negative things about their lives; I asked Ornette to edit anything that would be offensive to the parents. Nevertheless, I made the point to Liz and Simon that the lyrics were an expression of how they felt, and that they had written some positive things about their likes and dislikes. As long as the lyrics were not overtly offensive, I felt it was important not to limit such expressions. I did ask B however, to 'tone down' some comments about his sister!

*Assistance Practitioner's diary 31.10.08*

This highlights a key difference in working practice between community and therapy based practice. As community practitioners we were quite keen to allow total self expression of the participants in a creative fashion. We found that creative self expression was a powerful form of reflection, which would allow the participant to gain a perspective on their feelings. We found that the creative writing activity of turning these initial thoughts into lyrics was an excellent way to carry this forward. However, our therapy based colleagues were concerned about the possible consequences of such personal expression. This would imply that our colleagues were not prepared to deal with the possible emotional consequences within the bounds of this project. However, we would hope that this would be the ideal opportunity to combine our approaches, as creative activities are often excellent arenas for emotional disclosure, giving our therapy-based colleagues the opportunity to work more directly with the participants' mental health.

*Abbey Hulton Evaluation 31.10.08*

Si's key learning can be summarised below:

Si: "For me....I think one of them is about what is working with that group, learning about working with those kinds of kids. They don't need you to be cool on their level....but you need to be able to communicate with them on a real

level. ...It's learning to be myself and to be confident in myself and feeling more confident about working with these kids."

Si said that although he does not share their backgrounds or have first hand experience of their lives, he is confident that the relationship he builds with them is beneficial as well as professional.

*Do you have an angle on how you build relationships?*

Si: "It's being very clear about what I'm there to do and what they're doing but being interested in other things; being interested in the PRU and being interested in what they're interested in. Sometimes spending some of the session just talking about what I do or looking through...my music collection on i-Tunes and seeing what they're into and playing them something that they're not and then talking to them about why they don't like stuff; challenging their attitudes. Just showing an interest in their lives and who they are....."

Si went onto explain that it was important to remember that work in this area is primarily about building relationships with people using music within the project boundaries.

Si: "It's about ownership in a project. It's not something you do to a place or to people, you do it with them and you work with what they want and you respond to needs as you go along....."

*SoundProof Plus End Practitioner's Interview 17.12.08*

## **Key Findings**

- Ornette's learning came from exploring the how far creative self-expression can be taken in a therapeutic setting
- Si's learning came from establishing boundaries (between taking a personal interest in the participants and the sessions' structure) and finding ways of encouraging his participants to take responsibility for their behaviour

## **Key Recommendations**

- None

One of the interim recommendations in this section was a final evaluation:

*Both Artists should keep and submit regular session updates to MSN to enable more thorough monitoring and evaluation*

Following the interim evaluation meeting both artists have submitted regular session updates (see accompanying CD). Si Waite has also submitted photographs that provide a visual document of his sessions (see accompanying CD).

### **Key Findings**

- Both Artists have submitted regular session updates

### **Key Recommendations**

- None

## ***Evidence of partner learning***

At the Darwin Centre:

I have really left the delivery to Ornette as I have no musical ability. However I have seen the benefit of 1:1 working. *SoundProof Plus Teachers interim questionnaire 8.2.08*

And

The project only affects time management in the lesson as I am not directly involved. *SoundProof Plus Teachers' Interim questionnaire 7.7.08*

However, the unit is happy to address this issue, next term:

INSET sessions for interested members of staff should be arranged for next term (especially for the incoming ICT member of the setting staff, who used to be a music teacher) using the two missing sessions of term 3, as INSET sessions alongside the main sessions *Evaluation Term 3:2.7.08*

The partner learning from the programme has been limited due to the exclusive delivery of the sessions by the Artist. The implications of this will be discussed in *The role of partnership in working this project* section of this paper.

At the Abbey Hulton Clinic, there seems to be no evidence of partner learning at this stage. The implications of this will be discussed in *The role of partnership in working this project* section of this paper.

At Biddulph the partner's learning seems to be at an advanced stage:

In Biddulph that's been going really well with Tim 'cos he's got a real interest in it and what comes up is just where he's at in terms of knowledge..." Si continued to explain that Tim would ask questions if he did not understand anything that Si was talking about. *SoundProof Plus Practitioners interim interview 24.6.08*

And

Teacher A: "Doing the research which is linked to your project [Arts Award research] also the children have had the opportunities to access the programme outside the time you were here"

Tim: "I think, I'd need to...sort of...do a lot more training to carry on...I found there's so much to take in...but it's something I'm gonna do, definitely"

Teacher A said that Tim is musical and that he has really understood what Si was doing and that he had progressed very well.

*So what would you feel that you would need?*

Tim: “We would probably need some recording equipment....to even just to try by myself...”

Teacher A: “And more sessions with Si..”

Tim said that he would need longer sessions with Si and time to review his training sessions at the end:

Tim: “Perhaps...when you’re training me up, maybe a bit more of a focussed task for me because.....left to my own devices, I can’t really....by the second session I was a bit...lost” *SoundProof Plus Teachers interim interview 23.6.08*

At Orme, partner learning seems to be happening, also:

Anthony said that he was picking up ideas from Si, even though he himself is a very experienced music teacher. Si has a good way of communicating complex ideas in a very simple way. *SoundProof Plus Teacher's interim interview 8.2.08*

Interestingly, Si thinks:

New approaches to music education

Not sure – would be good to ask them! *SoundProof Plus Practitioner's interim questionnaire 13.2.08*

The partner learning in Si’s sessions seems to be at a more advanced stage, as the centres have been more eager to embrace music technology as part of their practice. However, the training at the Biddulph Centre illustrates the need for regular training reviews to keep the INSET relevant to the teacher’s needs. The Make Some Noise SoundProof Plus CEDARS Training Pilot seems to be a very good way to ensure partner learning.

## **Key Findings**

- The Make Some Noise SoundProof Plus CEDARS Training Pilot seems to be key to partner learning across the PRU and Children in Care Settings
- Very little partner learning is happening at present at the Darwin and Abbey Hulton Units, although INSET sessions at Darwin are planned for next term

## **Key Recommendations**

- A staff training needs assessment should be carried out at the Darwin and Abbey Hulton Centres

- Training reports outlining staff progress with The Make Some Noise SoundProof Plus CEDARS Training Pilot should be submitted by staff from the PRU and Children in Care settings

## ***Evidence of partners' appreciation of the work - Partners' likelihood to continue supporting***

At the Darwin Centre, the appreciation of work is evidenced:

The centre is benefiting from the variation of having something different and of working with a professional musician. *SoundProof Plus Teachers interim questionnaire 8.2.08*

And

Quite well, timetables are altered to fit in with music and all youngsters are encouraged to participate. *SoundProof Plus Teachers' Interim questionnaire 7.7.08*

However, It is noted that Darwin already provides music sessions twice weekly where the Artist takes one session and a member of the setting staff takes the other. Apart from the Artist's input, there is currently no specialist music provision. As the Darwin Unit is in effect a school attached to the hospital's therapy unit, setting staff, who are actually QTS teachers seem unwilling to undergo any extensive training in order to deliver music technology sessions in more depth. Staff already have experience with the Dance E-jay software and use it recreationally in their current music provision. With the incoming ICT staff member in September, this situation is likely to change, as he is a music specialist and he will be more likely to use the INSET sessions to enable him to provide music technology provision beyond SoundProof Plus.

At the Abbey Hulton Unit:

### Embedding Music as a creative therapy at Abbey Hulton

This discussion was outlined in session 4, see monitoring sheet 4: Follow-up necessary? 25.10.07. The multiple layers of creative process outlined previously has led setting staff to want to explore further the therapeutic impact of creative activity on emotional and mental well being. This marks the residency as a great success as setting staff has shown a willingness to engage in this process in future projects:

"The team seems quite keen on continuing this activity. Abbey Hulton will be looking into establishing links with Derby University's music therapy course, acting as placement opportunities for the university's student music therapist.

However, the team is also interested in setting up a specific research project looking at the impact of creative therapies (such as music technology and song writing) on the neural pathways associated with emotional processing to see whether emotional "healing" can be neurologically measured or observed. Simon and Ornette will work on a joint proposal to be submitted to the ethics committee of the PCT. This research is interesting, as CBT (Cognitive Behavioural Therapy)

seems to be used as a default treatment for adolescents along the psychiatric model. However, its efficacy for this age group is disputed whilst creative therapies seem to have more of an impact on this age group but not enough research has been carried out to verify this other than through anecdotal evidence.”

*Evaluation, term 1: 6.11.07*

However, this promising start was not realised In the second residency due to a lack of resources which will be discussed in *The role of partnership in working this project* section.

At the Biddulph Centre, the teachers discuss this at great length. Their appreciation of the programme:

Tim: “It breaks the week up as well...gives the kids something to look forward to like a lot of practical subjects, if they got the balance in the curriculum, in the timetable, they tend to perform better elsewhere and be more focussed because it's not sort of the mundane subjects”

Teacher B: “Also once they've got the hang of that technology....they're actually getting a successful outcome, they're getting something, 'I like it, I'm pleased with that it's something that sounds good' *SoundProof Plus Teachers interim interview 23.6.08*

In terms of the partner's likelihood of their continuing support:

#### The legacy of the project

Tim: “There's a big difference between a one off project and something that's gonna continue...if it's gonna continue we'd have to find funding...to get out of you for many more sessions before we could run it on its own”

Si said that Tim has enough knowledge to run basic Fruity Loops sessions but Tim said that to keep the children interested over the long term, he would need to introduce them other facets of the programme.

Tim: “Just from a funding issue to have...to be able to have more of your time, maybe stretch it out over say a half term or a full time to explore things. It always feels experimental...with these small projects...I don't think there's a full progression it's just that they're experimenting and they get something out of it, they do produce something but evolve musically, they'd need more time to experiment 'cos that's the initial process and to progress and research...continue, really, which would be nice...It's that constant pressure...we've got six weeks and another two weeks of your time”

*SoundProof Plus Teachers interim interview 23.6.08*

## Key Findings

- The Darwin Centre seemed to have really appreciated the work but has been unable to contemplate continuing the programme independently post SoundProof Plus, due to a lack of musical expertise. However, this will be addressed with the engagement of a music specialist in the staff team, who will be able to better benefit from the INSET sessions, next term
- The Abbey Hulton Unit, their aspirations of continuing and developing the programme seems to have stalled due to a lack of unit resources
- The Arts Award and the Make Some Noise SoundProof Plus CEDARS Training Pilot seemed to have galvanised the support of the unit's staff

## Key Recommendations

- At the Abbey Hulton Unit, a full development meeting is required urgently to address the issues around future partner involvement
- The Biddulph Centre needs to be assured that funding will allow their staff member to complete his training. Staff training for the role of Arts Award Advisor should also be considered

## Final Evaluation update on Evidence of Partner learning and their appreciation of the work

***Evidence of partners' appreciation of the work - Partners' likelihood to continue supporting was significantly impacted by the following final evaluation focus:***

*Staff INSET sessions need to be carefully monitored to ensure that staff develop the skills necessary to lead music technology sessions of their own*

As a result of the interim report findings, INSET evaluation questionnaires were sent to the teachers to gauge the efficacy of the sessions. Due to the late nature of the INSET evaluations and the programme's end point, the questionnaires could not be followed up with interviews. However, the evaluation framework for the INSET questionnaires was developed by both the lead artists who delivered the INSETs.

At the Darwin unit, the areas covered by the INSET session were:

- Looked at Fruity Loops application
- Looked at Cubase application
- Looked at pupils work
- Using Darwin music folder as a shared folder to co-ordinate our contributions

- Looked at software integration via export/import functions  
*INSET meeting with Simon [setting staff] at the Darwin Centre 6.11.08*

Although the teacher found the session useful, he said that he would find more sessions even more of a help:

Spreading out the learning into small chunks with practice sessions to reinforce learning. *INSET Evaluation questionnaire (Darwin) 12.08*

Another teacher who was not directly involved in the INSET thought that her colleagues felt confident to use the software (see appendix Make Some Noise questionnaire to evaluate INSET session – Shirley Birch)

The training plans for the Biddulph and Orme Centres focussed on the following:

#### *Aims*

- Deliver 4 sessions at 2 PRUs
- Ensure these are quality music-making experiences for young people
- Include staff training

#### *Objectives*

- Staff run sessions when Si not there
- Time to talk to staff before and after sessions
- INSET sessions and staff training after sessions

#### *Tactics*

- Keep it at a more basic level than if running without staff training – less teaching, more guidance, less steps jumped.
- Keep it as a shared learning experience
- Young people are also enabled to teach. This is made clear at the outset.
- Max one or two young people.
- Teachers can lead on “teaching aspect” – what do teachers do?

#### *Biddulph/Orme Staff Training*

The staff training notes (see appendix Staff Training with Si Waite July 2008) show that the INSET concentrated on the applications Fruity Loops and Cubase in much the same way as at the Darwin Unit.

One of the teachers who was not directly involved with the INSET said that the training impacted her confidence as she:

Observed Simon engaging pupils via range of different activities at the Se time.  
*INSET Evaluation questionnaire (Biddulph) 12.08*

### **Key Findings**

- An INSET session was held at Darwin but more sessions would have been helpful
- The training series held at the Biddulph and Orme Centres were found to be very helpful
- Setting staff not directly involved with the INSET sessions seem to benefit indirectly from their colleagues' training

### **Key Recommendations**

- INSETs should developed and programmed at the very outset of future programmes, as they significantly contribute to the setting's ownership of the programme

## Conclusion

### ***The role of partnership in working this project***

At the Darwin Centre there did not seem to be any cross curriculum linkage across the subject delivery despite the collaborative planning with MSN (c.f. C.E.D.A.R.S - Darwin Planning Meeting 1: 20.6.07). This would explain the following quotes:

Greater linkage between art sessions and music technology sessions  
This is where setting staff could be especially helpful. *Evaluation Term 2:17.3.08*

It would be good to have greater cross curriculum learning for the participants using the music technology sessions. This would mean that collaborative planning between the Artist and the setting staff would be needed *Evaluation Term 3:2.7.08*

It is not clear at present whether the Darwin Centre works in a cross curricula manner. However, in-session support for the artist (c.f. *SoundProof Plus Practitioner's interim questionnaire 8.2.08*) has shown a partnership approach in spirit if not in delivery. This might change with the new member of staff and INSET sessions.

At the Abbey Hulton Unit:

Tim and I had a conversation about Abbey Hulton. Tim said that he wanted to follow up on the concerns raised in the session notes and previous conversations. Tim wanted to know what the exact nature of this issue was before talking to Simon, who seemed unaware of any problems. We discussed the approaches between therapists and practitioners, where the former are more likely wanting to control the environment so as to more effectively create a safe and therapeutic environment, whereas the latter prefers to empower the participants to make their own choices as to how they want to make their environment feel safe. We discussed how practitioners will use participatory creative activities such as music technology, as a way of achieving this, whilst therapist will use often participatory but therapy-based outcomed activities. Sometimes these differing approaches seem to clash but call for more of a collaborative approach.

It was noted that creative sessions that take place in a mental health setting often are viewed through the perspective of a therapy rather than a creative session. This often means that the way in which the participants are perceived by practitioners and therapists are sometimes very different. We also discussed that the setting staff are unaware of the fact that they are not taking a collaborative approach to this project possibly because they are unused to working with practitioners. This means that the setting staff has not sought to address these

issues, as they have been unaware of them. This has been evidenced by the lack of preparation time that is given to each session:

“However, both Simons [therapists] didn't arrive until 4.25 (I was panicking and on the point of calling you!) so there wasn't really time for a formal chat before we started as Laura and Ben [participants] had already arrived”. *Email 3.5.08 Interim Practitioner's Feedback notes [Assistant Artist]*

This has meant that there is no time to collaboratively form a plan of how to co-work a session. However, a possible structural solution was suggested by the Assistant Artist (Practitioner):

“I was thinking that once we know at the end of each session what the youngsters want to do for a following week (including perhaps one of the themes of the project; change, trust, self confidence etc), then perhaps Simon or any of us, could devise games (an adaptation of games we already know, or new games) connected to the themes and the creative element. This could be role play based on the characters in their movie, or based on emotions as the characters respond to the story. This way Simon will already know what he is doing for the following week, and it won't matter if he cannot arrive any earlier, but he would need to attend the debrief.” *Email 28.5.08 Interim Practitioner's Feedback notes*

*Interim Lead Practitioner's Feedback notes - 9.6.08*

The quote illustrates the difficulties in combining a therapy-based and creative approach in the Unit. However, the *Email 28.5.08 Interim Practitioner's Feedback notes* quoted above, would suggest a workable solution to the time and collaborative planning issue. It would seem that setting staff can only deliver therapy based activities and are unable to adapt to a more creative delivery.

In view of this observation, the following quote would perhaps explain the reluctance of the Unit to further participate in a second residency:

My [Artist's] responsibilities were for the 'holding' of a creative space where song ideas could be organically developed over the course of the week. However, it is important for me that the workers take ownership of the process and as much of the sessions should be led by them as is possible and appropriate. To this end, I (assisted by Clare) led an INSET training session for Simon and David around the use and application of Fruity Loops and CuBase, after a few technical difficulties, we were able to demonstrate some of the creative potential of Fruity Loops and to a lesser degree Cu Base. Both David and Simon were given hands on time with the equipment as in introduction to the application of music technology in this setting. *Preparation and INSET session at Abbey Hulton 17.10.07*

An interesting point to come from the above quote was the assumption that staff would want to take creative ownership of the sessions. The INSET session led by the Artist and Assistant Artist assumed a participatory approach to session delivery was the norm. However, the post residency feedback clearly showed that this form of session delivery was not the norm in a clinical setting. It proved difficult to arrange the sessions and communication at times seemed a little strained:

Setting up a Collaboration with Setting Staff –  
A Telephone conversation with Tim Sharp, Assistant Director

Tim said that he was surprised at how difficult it was to get in touch with Simon at the Abbey Hulton unit. This meant that the return session, planned for today had to be postponed due to a lack of confirmation from the setting.

*Interim Lead Practitioner's Feedback notes Part 1 - 12.6.08*

However, when communications had resumed the following feedback was confirmed:

Setting up a Collaboration with Setting Staff –  
A Telephone conversation with Tim Sharp, Assistant Director

Tim had confirmed that he had spoken to Simon Cawley. Tim said that the main issues seemed to be around capacity in the centre (see Interim Lead Practitioner's Feedback Notes 12.6.08 – Part 1). Tim also said that Simon was unhappy at the level of responsibility he had in the sessions (see Interim Lead Practitioner's Feedback Notes 9.6.08). Tim also said that Simon agreed that it would be best to go back to the half term residency format in the Abbey Hulton Unit itself.

*Interim Lead Practitioner's Feedback notes - 19.6.08*

The tension between the two approaches of work will need to be resolved in order to deliver a successful second residency. However, the impact of the retirement of one of the key setting staff from the first residency needs to be addressed.

At the Orme Centre, following on from the point made in the earlier *Skills of the practitioner* section, one of the teachers thought that Si did not follow through in his disciplining of the group. The Artist felt that there was “definite room for improvement in terms of collaboratively planned/delivered sessions” (13.2.08, SoundProof Plus Practitioner's interim questionnaire). This would imply that the Artist did not feel as though there was enough partnership working in his sessions. The incident recounted in the *Skills of the practitioner* section illustrates this point where there was no supportive staff intervention offered or given. It is noted that the Artist said improvements were made when he started working with a different member of the setting staff, who is taking more of a session lead.

At the Biddulph Centre, the level of partnership working is illustrated in the following quote:

#### Team teaching

Si: "How do you teach a sense of pulse? Very hard but he's trying to do it on his own and he's going, '...I'm stuck mate' so I'm going well, 'I'll have a go then...is that any clearer'...so both of us go, 'this is hard, isn't it?'...So we're both finding ways to do it" *SoundProof Plus Practitioners interim interview 24.6.08*

This form of team teaching is very much informed by the INSET training that is being delivered in the Centre.

### **Key Findings**

- At the Darwin Centre, teaching tends to be subject-specific, so without a music-specialism co-delivery of sessions is unlikely to happen. This will raise questions about how cross curricula the teaching is or can be in the unit. However, in-session support is excellent and makes a radical difference to the Artist's delivery
- At the Abbey Hulton Unit, it is unclear whether the setting staff understands participatory practice and the collaboration that is needed to make this happen. This could be a cultural aspect of a unit that is entirely therapy based in practice
- At the Orme Centre, co-delivery was found to be scarce but it did improve with another member of staff
- At the Biddulph Centre, partnership working seemed to be most apparent and to a great extent due to the INSET training being carried out in the setting

### **Key Recommendations**

- Development meetings with the Darwin and Abbey Units need to be arranged to ascertain their understanding of partnership working and their resources to do so

### **Final Evaluation update on the role of partnership in working this project**

The INSET training sessions have very much demonstrated the willingness of the settings to participate in a partnership in this project. This has already been discussed earlier. The Arts Awards played a significant role in the work with the PRUs, as the portfolio building activity of the Awards gave a much needed structure to the programme of sessions. The setting staff said that the delivery of the Arts Awards "given us something to work toward", as they recognised "the importance of having a specialist staff into school." (*SoundProof Plus Teachers End interview - Biddulph 12.08*).

This is interesting as there appeared to be a more inherent structure present at the Darwin and Abbey Hulton units. The Darwin unit already worked with the national curriculum's KS4 GCSE (Key stage) as well as offering AS Level study for the older students. The Abbey Hulton clinic already had a strong clinical focus and structure to its ongoing activities.