

MAKE SOME NOISE

INTERNAL REPORT FOR SOUND CHECK

(THIS IS A GENERAL LEARNING DOCUMENT FOR MAKE SOME NOISE)

Venues/Setting(s):

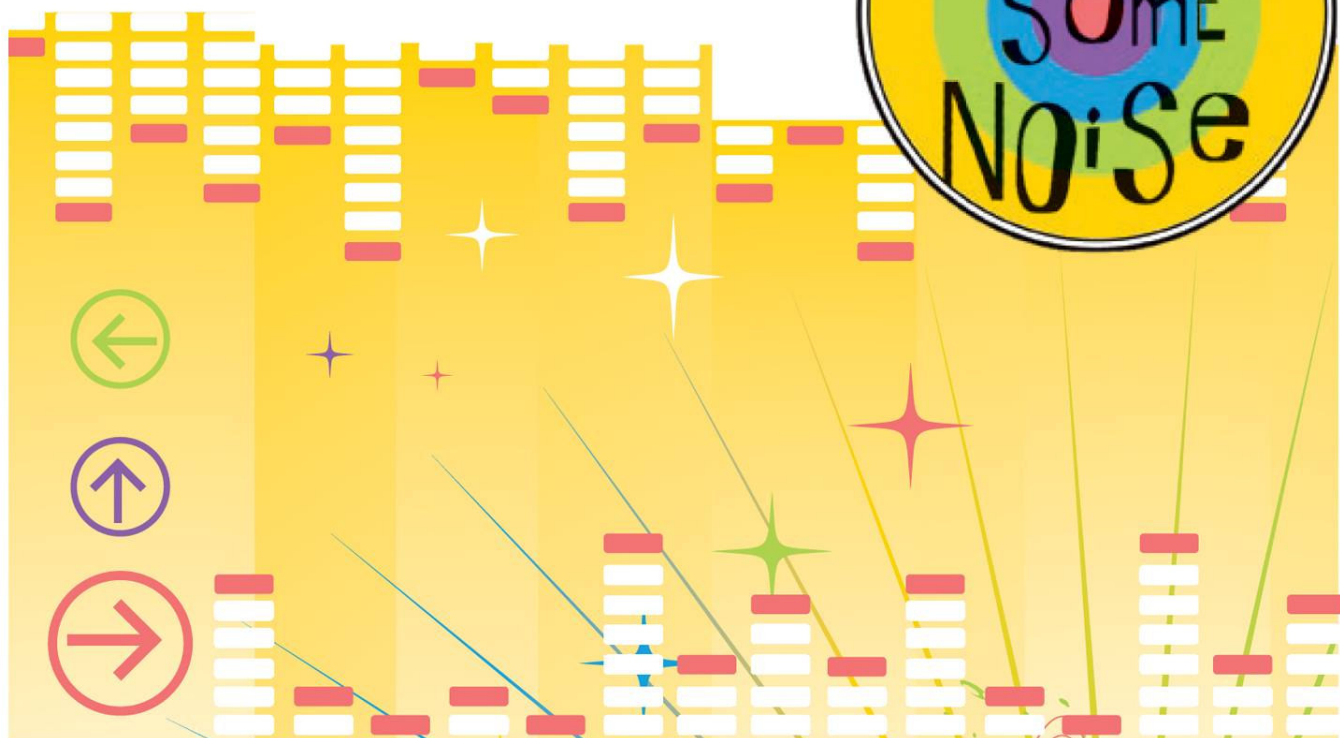
Bentilee Youth Centre, Cheadle Youth Centre, Chesterton Youth Centre, Kinver Youth Centre, St. Edward's Junior High School, Churnet View Middle School, Rocester Youth Centre, Rugeley Youth Centre

Music leader(s): Charmaine Baines, Paul Carroll, Melodie Forester, Gemma Henderson, Chris Watt & Paul Wilcox

Report Covering Programme Timescale: October 2009 to March 2010

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Date of final report: June 2010



Contents:

Section 1 Original Aims and Objectives

(From implementation plan and overview of project plan)

Section 2 Context

(Background to project and partner and benchmarking of participants)

Section 3 Summary of Achievements

(Narrative overview of key outcomes, successes, challenges, highlights, partners, settings, music leaders, Arts Award, venues and budget etc – all linked to original aims & objectives)

Section 4 Monitoring

(Table of statistics breaking down participant numbers and details)

Section 5 Table of Achievements

(Table identifying achievements against objectives and listing key performance indicators, particular evidence, quotes and statistics)

Section 6 Key Recommendations

(Narrative indicating key recommendations for development of programme)

Section 1: Original Aims and Objectives

Programme Name: Sound Check

Priority Area: 1c - Informal

Aims	Objectives
Musical	Musical
To engage young people 11 – 18yrs in a band building programme to develop musical skills	<ol style="list-style-type: none">1. To help young people to achieve high quality and respected musical outcomes and experiences2. To provide new/increase musical skills and resources to young people to enable them to continue this type of activity3. To introduce young people to instruments, singing, and songwriting and facilitate 'hands on' musical experiences
Personal/social	Personal/social
To facilitate the young people through the Arts Award accreditation scheme at Bronze Level	<ol style="list-style-type: none">1. To engage hard to reach/rurally isolated young people by using music and popular music as a 'hook' for their interest2. To raise aspirations, increase confidence, self esteem and concentration amongst participants3. To improve group work, communication and relationship building skills4. To provide positive success for family and self recognition

Overview of Project Plan:

The plan was to deliver Sound Check as a 10-week workshop model, running once per term over two terms. This would enable two groups to be established per centre and would culminate in each group performing at the end of their 10-week run.

It was intended to re-establish the project in centres where Sound Check had run previously, of which there were five, plus implement it in four other centres, which were new to Sound Check. It was anticipated that this would build on established interest and success, whilst extending into new areas.

A further project plan was to facilitate young people through Arts Award Bronze level during each 10-week workshop model, so providing young people with recognition for their achievement.

Section 2: Context

Background to project and partner(s):

The Sound Check programme is aimed at 11 – 18 year olds and is run in partnership with the Staffordshire & Stoke on Trent Youth Service and local Middle, Junior High and High schools. The Sound Check programme is targeted in priority areas where young people are at risk of poverty or rural isolation. It is designed to bring young people together, develop friendships and explore interests whilst providing high quality musical experiences. The workshops are open to young people who would like to learn an instrument as well as those wishing to improve their playing. The workshops are delivered by professional musicians who have experience of working with young people and are usually delivered in youth centres, though during the period of this report (October 2009 to March 2010), a number of sessions were delivered in two school settings at the end of the school day.

During the programme, participants are supported in working towards the national Arts Award at Bronze level (accredited by Trinity Guildhall) which is integrated into the programme's delivery plan.

At the end of each run, participants are encouraged to perform for family and friends to celebrate their achievements.

Sound Check was delivered in partnership with the youth service and local schools using funding provided by the following Community & Learning Partnerships: Cheadle, Chesterton, Leek & Westwood, South Staffordshire, Rugeley and Uttoxeter. Sound Check participants from Bentilee Youth Centre were successful in securing a Youth Opportunities Award to fund their Sound Check programme albeit only being awarded 50% and therefore reducing provision length by approx 6months.

Partners from Staffordshire Youth Service included centres where Sound Check was delivered for the first time as well as those where it had run previously, including Summer Sound Check sessions. Established partners included Bentilee Youth Centre (Stoke on Trent), Cheadle Youth Centre, Chesterton Youth Centre, Rocester Youth Club and Rugeley Youth Centre. New partners included South Staffordshire (Kinver, Swindon and Wombourne) and Leek.

Through partnership work with the young people in two venues: Rocester and Rugeley, additional funding was obtained through successful youth bank applications. This funding was used to purchase new equipment and also assistant music leader time.

Evaluation Methodology:

For the Sound Check programme, young people are asked to complete a registration form (introduced for the Summer Sound Check project) because we are aware that the level of musical experience across the programme varies so this information was captured as young people joined workshops (some completed forms one or two workshops in). Although these are open access workshops, youth workers are able to provide some insight into potential participants' abilities that they are going to specifically target for this programme. These two methods allow us gather baseline data and session reports completed by musicleaders after each workshop provide further insight into musical ability that may have been misrepresented by staff or the young people.

Benchmarking of participants:

As mentioned above, the questions and answers from the registration forms are detailed below and give specific examples:

What instrument do you play?	Guitar	Sing	Keyboard & Singing (for fun)
What level are you at?	Beginner	Beginner	Keyboard: in-between, Singing: expert
What instrument would you like to play?	Guitar & drums	Bass Guitar	Bass & Guitar
What instrument will you bring?	guitar	Left blank	Left blank

What instruments do you play?	Sing
What level are you at? (beginner, in between or expert)	beginner
What instrument you would like to play?	base guitar
What instrument you will bring?	
What style of music are you into? List two of your favourite bands / artists	
1	King of Leon
2	Tet

Section 3: Summary of Achievements

General Overview:

The Sound Check programme began late due to decisions/confirmations arriving late from funders and the need to recruit a new Coordinator, Joanne Dalton is now the third and this was the first time we had to widen the recruitment process promoting and recruiting young people in addition to youth workers on the ground targeting young people. As a result there was a shortened timescale for the programme; six months, in which the Coordinator had to develop

- understanding of the programme
- relationships with the partners
- relationships with the music leaders
- ensure delivery was completed.

Despite the reduced timescale, the programme was delivered in the majority of originally planned areas to a more or lesser extent.

Successes

There were a number of successes identified. These were often particular to a centre or final performance, but many were specific to individual young people.

1. Partnership working
 - a. Re-establishing a relationship with a centre where previous partnership working had not been effective
 - b. Working closely with a youth worker to organize and stage a final gig
 - c. A music leader developing a new working partnership with an assistant, who was trusted to take on lead responsibility for a group.
2. Delivery
 - a. Adapting the delivery model so that sessions were delivered in more than one centre in one area, which generated interest and made it accessible to young people who would not have ventured to an unfamiliar centre
 - b. Adapting session delivery so that sessions were split into a group for beginners and a group for more advanced, therefore tailoring to individual needs.

When related back to the objectives, the delivery team agreed the evidence of successes include the following:

Musical Objectives	
To help young people to achieve high quality and respected musical outcomes and experiences	<p>The final performances were of a very high quality and in one case a well established and rehearsed band performed their own original music as well as covers at their final performance.</p> <p>In two centres, several participants had never played an instrument previously, yet all had learned sufficiently so that they could play in the final performances</p> <p>“J was good and confident on vocals again. I was really impressed with J bass playing – a great improvement in rhythm and counting from last week. Z demonstrated a good ability on drums, playing a solid rock beat. Participants were asked to give 3 words to describe how they were feeling about the sessions, most common were excited, happy and confident.” Extracts from reports October 2009- February 2010</p>
To provide new/increase musical skills and resources to young people to enable them to continue this type of activity	<p>One participant who was new to the bass became a key member of the group and led on a youth bank application for more delivery time and additional equipment.</p> <p>One band (formed by Sound Check participants in 2008) is now proficient at setting up their PA and they then rehearse on a different day to Sound Check on a weekly basis.</p> <p>“I feel really pleased with these sessions. They are incredibly high energy, fast and loud so are quite tiring but are very enjoyable. The group have come up with a list of possible equipment for a Youth Bank bid and are continuing to put this together with support from G</p>

	<p>[senior youth worker], J [Sound Check coordinator] and I.” report 19.11.09</p> <p>“Our bassist M is very strong and enjoys the session. He is unusually advanced and so I have been able to show him slap bass techniques and songs.” report 22.02.10</p> <p>“B, our main singer to date could only make half of the session but this allowed V a chance to shine! V has been involved on and off from the start but has struggled with confidence, initially coming with a friend who was not that interested. She has now developed the confidence to come to the sessions alone. V was very pleased to have come to the fore and happy that she had taken that step.” report 16.02.10</p>
<p>To introduce young people to instruments, singing, and songwriting and facilitate ‘hands on’ musical experiences</p>	<p>Music leaders found it difficult to introduce songwriting within the 10-week model due to time constraints, yet there was still opportunity to support young people who were particularly interested in this. For example, a young songwriter brought her lyrics into a session and asked if music could be composed for them.</p> <p>“This was a very positive start with high numbers. Many participants are from the summer Sound Check sessions. There are also several new participants. The space, amount of equipment and noise levels made such a big group difficult but the group are well behaved and so fairly easy to deal with. I was excited by this as a first session. I feel that we will be able to build upon what was achieved during summer Sound Check and develop a very strong, quite large group.” report 5.11.09</p> <p>An element of the youth bank application was used to bring in an experienced singer/songwriter so that the participants were able to develop pitch, harmonies, breathing and vocal performance techniques. “There were lots of girls here tonight that wanted to sing. Girls picked it up very quickly. Everyone seemed to really enjoy it and they sounded great!!” report 2009.</p>
<p>Personal/social Objectives</p>	
<p>To engage hard to reach/rurally isolated young people by using music and popular music as a ‘hook’ for their interest</p>	<p>The Leek based Sound Check programme (especially Churnet View Middle School and St Edwards Junior High School) worked closely with the Staffordshire County Council Community and Learning Partnership’s Parent Support Workers (a new partnership) to specifically target children and or families who are socially/economically disadvantaged and under-achieve educationally.</p> <p>Two rurally located centres had very high retention rates for young male participants.</p> <p>“Group numbers were high which was really positive. The group is generally well behaved with one or two excitable members. The group worked well and seemed well engaged. Liz [Deputy Head] enjoyed the session and thought that they had achieved some good work.” report 18.01.10</p> <p>“Staff were happy with the session and the numbers [15 young people at workshop].” report 12.11.09</p> <p>“The newer participants have responded extremely well both in terms of attitude and in their comments during and after the session. They say that they love doing the session and have never done such work before.” report 1.02.10</p>
<p>To raise aspirations, increase confidence, self esteem and concentration amongst participants</p>	<p>Many participants with low confidence and concentration issues took full part in the project and rose above their own expectations to perform to a high standard in their final performance.</p> <p>“The group responded well and worked hard. I think that they were surprised at what they had achieved in a short space of time. B, one of our singers said that she loved the session!” report 30.11.09</p> <p>“A particular highlight was that J began to sing...He needs much work but it took a lot of courage to stand up and he gained a lot of respect from the group. Also, it was good to see L from Summer SC returned to sing which made a big difference.” report 28/1/10</p> <p>Participants were asked to give 3 words to describe how they were feeling about the sessions, most common were excited, happy and confident.” report 03.12.09</p>

<p>To improve group work, communication and relationship building skills</p>	<p>One group explained how some of them had been “enemies” prior to Sound Check, but are now good friends through playing music together that they like. One girl, who had shown no interest in the project initially, became engaged, caring and encouraging to other participants when she took on a vocalist role. A number of participants worked together well to set up the equipment in preparation for their final performance.</p> <p>“The group do support each other well – there is clearly some frustration towards our drummer D who struggles with timing. However, he is quite a dominant figure in the group in many ways so his status is maintained but it has been nice to see less dominant characters able to pick him up and discuss a problem which perhaps elevates their stature.” report 22.02.10</p> <p>Once again, R performed exceptionally well. Not only taking lead on many of the songs but also sharing parts and encouraging the other participants.” report 18.03.10</p> <p>“This was once again a good session... is building in terms of numbers. Two emerging groups from different friendship groups. Some are existing youth centre members and others new to the centre. One group, T & S are very enthusiastic. They have basic skills which they appear keen to develop. S is unusual in that he is very happy to be the singer. Support was strong again.” report 03.02.10</p> <p>“We were missing a few participants but the session felt good and we are making some progress. It is a little erratic as the group suddenly forgets how to play a song after having done so perfectly several times! Noise level is quite difficult as the room is small and the group is very lively in terms of their energy! The group work well and though not the ‘typical’ rock band musicians they work hard and enthusiastically. Some of the participants were formerly not friends as they did not get along. However, they stated on video that it was the project that had brought them together and that they were now friends.” report 24.02.10</p>
<p>To provide positive success for family and self recognition:</p>	<p>The final performances were very well attended by parents with some giving extremely positive feedback about the impact on their son/daughter.</p> <p>“Several parents visited when dropping off/picking up participants and were enthusiastic.” report 19.11.09</p> <p>There were many parents and friends who came specifically for the concert...All groups performed to a great standard and clearly, really enjoyed it. Feedback from the young people was excellent as well as parents, friends and youth leaders. report 31.03.10</p>

Challenges

The challenges that emerged during the project related mainly to delivery and communication.

1. Delivery

- Equipment was not available for the start of delivery in new settings, which meant that the programme did not get off to an effective start. This was a particular problem for one centre as the music leader was limited in the provision he could offer. It also meant that participant numbers were extremely low (3) and there was little point in trying to stimulate recruitment since there was no equipment to use.
- Equipment was also an issue for another area, as some of the newly purchased equipment was defective and had to be returned to the supplier. Thankfully these sessions were being delivered in schools, so the schools kindly agreed for their equipment to be used until replacements were provided.
- Due to budget constraints some of the equipment is of fairly poor quality, which is to the detriment of the programme when aspirations are for high quality musical outcomes, some of these issues were resolved, however creates a further challenge high quality/low cost but lengthy turnaround versus high quality/high cost but short turnaround.
- Music leaders found it difficult to include songwriting in the sessions due to the need to support all levels of ability in learning to play an instrument or track. “The band said they wanted to spend more time in the smaller room writing their own stuff.” **report 07.12.10**

2. Communication

- There was difficult communication with one area - a youth worker did not provide a telephone number, which meant that all communication was by email. This caused problems as delivery progressed because emails

were not a sufficient way of maintaining contact regarding the progress of the sessions, lack of equipment and the setting up of sessions for other centres. Communication became even more difficult after the lead youth worker became ill, which almost led to a complete breakdown in partnership. Following intervention by the Make Some Noise Programme Manager, agreement was made with the relevant Community & Learning Partnership to rollover the funding to 2010-11 so that a programme could be established in those centres at a later date.

- b. One centre has a lack of youth worker support during sessions due to other youth club commitments. This resulted in Sound Check participants not being integrated into the youth club set up. These difficulties were known from previous Sound Check sessions run at this venue; however there was no noticeable improvement during this period, even given the issues had been raised with the youth service previously. A specific example of the difficulty was when on 10.12.09 the music leader arrived to deliver the session to find that the venue had been booked for another event. The venue committee had not informed the youth service of this other booking, so Sound Check could not run that night although the young people had arrived to participate as usual.
- c. There is some evidence of misunderstanding between the branding of the organization Make Some Noise and the programme Sound Check, as the programme has been known to be called Make Some Noise or be given a different name by youth club workers.

3. Participation

- a. It is difficult to engage young people from the older age range as there is a fear of failure about learning something new for the first time, such as an instrument, alongside peers.
- b. Regular youth club attendees have been less interested in participating in Sound Check when it is run as part of a regular youth club session. The programme has been more successful when it has run on a different night to the usual youth club, or in a different room away from other youth club activity: "I am finding it extremely difficult to engage this group of young people. They are not really interested in any activities. One or two will take part but they seem to be so easily distracted by more influential members of the group and leave to play pool or smoke outside". **report 25.02.10** It has been reported by the youth worker that this in a extremely disengaged group and all provision struggles to engage, let alone retention.

Partners, settings and venues:

A particular success was the effective and supportive partnership between Make Some Noise and a number of the venues and their staff. Examples include:

- Bentilee Youth Centre, where the music leader and youth development worker developed an excellent working relationship, where the latter was supportive of the assistant music leader too who was brought into the project during the latter stages: ". He [youth development worker] also said he thought I must be doing something right (that was really nice, I only hope that continues!)" **report 22.02.10**
- Chesterton Youth Centre, which goes from strength to strength and where the staff is very supportive throughout the whole process, including a member of staff being present throughout each session and supporting the Arts Award process: "The group went to see Avatar [criteria for Arts Award section] with the youth leader which was a great help. It is worth saying that this kind of youth leader support is extremely helpful." **report 16.02.10**
- Mountside Youth Centre, which has embraced Sound Check as part of its provision: "Tracey [youth worker] is very happy and impressed with the sessions to date." **report 10.02.10**
- Rugeley Youth Centre, where the youth worker and Make Some Noise team have liaised effectively about Sound Check and youth centre participants: "Alison made the comment that S has been quite challenging in the past but that the leadership style has been very effective in engaging her." **report 26.11.09**

Partners, settings and venues during the period October 2009 to March 2010 were:

- Alison Wheeldon, Centre Manager, Rugeley Youth Centre, Burnthill Lane, Rugeley, WS15 2HX
- Antony Capostagno, Senior Youth Worker and Tracey Lowe, Youth Worker, Mountside Youth Centre, Springfield Road, Leek, ST13 6EU
- Gary Williams, Senior Youth Worker, Staffordshire Youth Service, Staffordshire Young People's Service, Communities Directorate, Staffordshire County Council, Grange Youth Centre, Grange Street, Burton upon Trent, DE14 2ER. Setting:, Rocester Youth Club, Rocester Village Hall, High Street, Rocester, ST14 5JU
- Jay Alexander, Youth Worker, Wombourne and Kinver, Staffordshire Youth Service, Integrated Youth Support Service, Communities Directorate, Staffordshire County Council, Wombourne Children's Centre, Church Road, Wombourne, WV5 9EZ. Setting: Kinver Youth Club, Edgecliff High School Campus, Enville Road, Kinver, South Staffs, DY7 6AA

- Jon Unwin, Youth Development Worker, Bentilee Youth Centre, Bentilee Neighbourhood Centre, Dawlish Drive, Stoke-on-Trent, ST2 0EU
- Kate Buxton, Head of Family Learning, Churnet View Middle School, Churnet View, Leek, ST13 6PU
- Liz Clarke, Deputy Head, St Edward's CE (A) Junior High School, Westwood Road, Leek ST13 8DN
- Martin Wynne, Lead Support Youth Worker and Bev Johnson, Youth Worker, Chesterton Youth Centre, Albert Street, Chesterton, Newcastle, ST5 7JF
- Paul Webster, Youth Worker – North Division (Moorlands/Newcastle), Integrated Youth Support Service, Communities Directorate, Staffordshire County Council, Cheadle Youth Centre, Station Road, Cheadle, ST10 1LH

Delivery and music leaders:

There were three music leaders and two assistant music leaders working on Sound Check during this period.

In three cases, the allocated music leader had worked at that centre previously. In the remaining six cases, the allocated music leaders were new to each centre. Two of these were established centres who had worked with a different music leader previously and four of these were new centres to the programme.

In two cases, the allocated assistant music leader was new to the centre; however one assistant had worked previously with the music leader, whereas the second partnership had no history of working together.

It worked in the best interests of the participants when music leaders demonstrated flexibility in their delivery. For example one music leader split his sessions into hourly blocks: "The split session worked much better for the younger/less experienced participants. One or two participants were in both groups but I was happy with this as they can benefit and contribute in both groups." **report 19.11.10**;

"As a one off we decided to mix the groups. The challenges in this were that levels of proficiency were wide ranging and some material had to be taught to different group members." **report 28.01.10**

In youth centre settings there are distractions such as other young people wanting to watch, or other activity happening alongside the session. Music leaders need to take account of this in their delivery. "A slight difficulty is the amount of people who come in and out of the session to watch/listen. This can be quite distracting for me and the group. However, I am aware that this is how we have brought new participants in to the session so am reluctant to be too rigid with this." **report 14.12.10**

As there was limited opportunity for an assistant to work with a music leader, in large groups it worked best when there was a youth worker/teacher supporting the sessions as this enabled the music leader to focus on their role rather than having to deal with behavior and distractions. "Youth leaders are all impressed and very supportive of the project." **report 17.03.10**

There is strength in music leaders having the ability to deliver a variety of instrumental tuition as well as vocal tuition, to ensure they can meet the demands of the programme and the needs of its participants. However there was evidence to suggest that some participants might benefit from a one-off session with a different music leader who focuses on a particular specialism.

Arts Award:

Although the value of the inclusion of the Arts Award is recognized by music leaders, some consider it a challenge to deliver this, as they feel a weight of responsibility to ensure young people do not fail.

16% of Sound Check participants were successful in achieving Arts Award Bronze Level during the period October 2009 to March 2010. All participants passed that were entered for the award. Additional participants will be submitting their Arts Award portfolio for moderation in May and in September 2010, therefore this percentage is likely to increase.

Budget – income and expenditure:

Sound Check programme music leader costs	£18,535
Sound Check programme travel and subsistence costs	£2,407
Sound Check programme materials & capital costs	£2,510
Sound Check programme coordination costs	£4,680
Sound Check programme management costs	£2,715
Expenditure	£30,847
Income	£30,847

Section 4: Monitoring

Total individual no. of participants	103
No. of individual male participants	67
No. of individual female participants	36
No. of new participants in period	83
Total no. of workshops delivered period	109
Age range of participants	
10-12 yrs	30
13-18 yrs	51
18-25 yrs	22
Accreditation	
No. who have achieved accreditation (Arts Award Bronze)	17
Ethnicity	
White British	88
Don't know	15
At Risk categories	
Learning disabled	3
Coping with mental ill-health	2
Physically disabled	2
Economically disadvantaged	16
Workforce Development	
No. of music leaders delivering	5
No. of trainees/young leaders	4
No. of music leaders who you have provided CPD support	5

Section 5: Table of Achievements

	Measures of success	Comments	Evidence																														
1	All participants involved in performances	Many participants with low confidence and concentration issues took full part in the project and rose above their own expectations to perform to a high standard in their final performance. Most participants were involved in a performance, either a sharing with friends and family at the end of a session, or on a larger scale with an external audience. However the planned performance for Cheadle didn't take place due to the lack of participants during the Easter holiday provision. No performance took place in South Staffs (Kinver) due to problems leading to cancelled sessions. The Rocester performance is due to take place following the writing of this report.	Photographs and video recordings from Bentilee, Chesterton, St. Edwards, Mountside and Rugeley. Artist diaries.																														
2	Instruments left in all settings with staff and participants confident in using them	All settings have instruments for use by young people outside of Sound Check sessions, but there has been no monitoring of their use. Young People at Bentilee use the equipment and rehearse every Friday evening without youth worker support. No equipment has been delivered to South Staffs. This will happen prior to the programme commencing in 2010-11.	Delivery of new equipment to new centres. Youth Worker feedback.																														
3	Participants to include playing live instruments and vocals in their compositions	All participants showed some improvement in their musical ability and knowledge, though this was much less evident in South Staffs, where those participants only increased their knowledge rather than their musical ability. Developing own compositions was particularly strong in Bentilee, where original compositions were performed at the final gig. This may be because the Bentilee programme was 24 weeks compared with a 10-week model in other centres as well as concentrating on supporting established participants rather than recruiting new. For the majority of the Leek participants, this was the first time they had worked in a band set-up. Often there were singers, but sometimes it was difficult to get them singing in front of their peers due to lack of confidence.	Artist diaries. Bentilee gig photos and video recording.																														
4	High attendance/retention rate throughout each term	<p>Attendance and retention rate was not consistent across the programme. In Rocester there was a large group of mixed ability, so the session was split to ensure suitability for all participants: "The split session worked much better for the younger/less experienced participants. One or two participants were in both groups but I was happy with this as they can benefit and contribute to both groups" (Rocester report 11.11.09). It is not possible to track retention vs participant numbers accurately for this report as no robust system was in place in time. However the table below should provide a basic picture per centre</p> <table border="1"> <thead> <tr> <th>Centres</th> <th>Participants</th> <th>Retention</th> </tr> </thead> <tbody> <tr> <td>Rocester</td> <td>high</td> <td>high</td> </tr> <tr> <td>Churnet View</td> <td>high</td> <td>high</td> </tr> <tr> <td>Bentilee</td> <td>low</td> <td>high</td> </tr> <tr> <td>Mountside</td> <td>low</td> <td>high</td> </tr> <tr> <td>Rugeley</td> <td>low</td> <td>high</td> </tr> <tr> <td>Chesterton</td> <td>high</td> <td>low</td> </tr> <tr> <td>St. Edward's</td> <td>Med</td> <td>Med</td> </tr> <tr> <td>Kinver</td> <td>low</td> <td>high</td> </tr> <tr> <td>Cheadle</td> <td>low</td> <td>low</td> </tr> </tbody> </table> <p>Attendance was nil in Swindon and Wombourne as Sound Check will now be delivered in these centres in 2010-11. Where participant numbers and retention rate was high, it sometimes caused difficulties as there were not enough instruments which meant participants had to share. As a result, those with lower musical ability had less time to learn and improve their playing.</p>	Centres	Participants	Retention	Rocester	high	high	Churnet View	high	high	Bentilee	low	high	Mountside	low	high	Rugeley	low	high	Chesterton	high	low	St. Edward's	Med	Med	Kinver	low	high	Cheadle	low	low	Artist diaries. Participant statistics/register
Centres	Participants	Retention																															
Rocester	high	high																															
Churnet View	high	high																															
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Mountside	low	high																															
Rugeley	low	high																															
Chesterton	high	low																															
St. Edward's	Med	Med																															
Kinver	low	high																															
Cheadle	low	low																															

5	Increased confidence, self esteem and concentration amongst participants	There was wide-ranging evidence that participants showed increased confidence across all the centres. Many played in front of their peer group for the first time and then went on to perform in front of an audience for the first time, both in a band set-up and with some performing solos. In Rugeley, Sound Check was able to engage with young musicians who are at a very low level musically and also have quite poor personal/social/life skills and challenging behaviour in and out of the youth centre. These examples are typical of the participants in other venues. (SC Interim Meeting report).	Artist diaries. Staff feedback.
6	Participants work as part of a team as well as individually.	Participants from all centres, except Cheadle and Kinver, worked together to play in a band set-up. This required participants to negotiate which instruments and which tracks they would play at the final performance. At Cheadle it was very difficult to motivate the young people to engage in the programme, though a number stated they were interested in singing and developing a girl band. There were many examples of the young people supporting each other e.g. teaching each other chords or riffs. There was a particularly good example from Mountside, where young people were in opposing friendship groups prior to Sound Check, but by participating in the programme to develop a band they put their differences aside. "C impresses me with his willingness to let C play the lead bits, despite being a more experienced player" (report 11.01.10),	Artist diaries. Staff feedback. Photographs and video recordings from final performances.
7	Participants aspire to participate in further similar activity	<ul style="list-style-type: none"> • A number of participants from the Leek venues have asked whether there will be more Sound Check sessions in the future. • Participants from St. Edwards Junior High School, Mountside Youth Centre and Rocester are rehearsing independently of Sound Check. • Participants from Bentilee have a band 'Legion', are rehearsing independently of Sound Check and have their own gig. • One participant has emailed to say she would like to undertake Arts Award Silver. • The group from Rocester participated in a youth service cultural trip to Liverpool. 	Music Leader and Coordinator feedback.
8	Participant compositions to cover personal interests	There have been limited participant compositions during the sessions. It is very difficult to include this within a 10-week model. Choice of musical genre and tracks has been led by the young people through a democratic process and common interest.	Artist diaries.
9	Submission of suitable Arts Award folders for moderation	Arts Award folders were submitted for moderation from seventeen young people. All seventeen young people were successful in achieving the award.	Arts Award folders. Moderation documentation

Section 6: Key Recommendations and Follow Up

Overview:

The plan to deliver Sound Check as a 10-week workshop model which culminated in a performance at the end of each run was carried out in four of the seven areas funded to run the programme. A further area has their final performance planned; another area will have their final performances in the summer as this funding has rolled over to 2010-2011, therefore there has only been one area that has not delivered on this aspect of the programme. In contrast, three centres instead of one delivered the programme in one area, all of which culminated in a final performance, thereby exceeding the original number of planned performances by two.

The intention to re-establish the programme in centres where Sound Check had run previously, of which there were five, was achieved. However the intention to extend into new areas and implement the programme in four other centres, which were new to Sound Check, was not achieved as intended. Of these four centres, one delivered, two were rolled over to 2010-11 and the fourth area delivered in three centres rather than the originally planned one.

The plan to facilitate young people through Arts Award Bronze Level during each 10-week workshop model was achieved for seventeen young people (16% of the programme participants); with a number of young people from one centre still to put forward their folders for moderation. Given 103 young people took part in Sound Check; it would be favourable to have a higher percentage achieving Arts Award Bronze Level.

Recommendations:

1. Longer lead in and timeline to ensure all planning & equipment is complete prior to delivery.
2. Planning should be in partnership with youth workers to ensure a coordinated approach and understanding of the levels of support required.
3. Recruitment of young people to be encouraged from tasters within schools, followed by youth centre activity.
4. Recruitment of young people from targeted groups to ensure success and best use of funding.
5. Music Leaders to plan differentiated activities for different abilities in big groups.
6. Consider progression routes for participants after their completion of a 10-week programme.
7. Improves options for capital purchases i.e. local shop sponsorships, alternatives outlets, or continue with current but ensure sufficient lead time, order management and contingency plans reflect issues.
8. Increase Arts Award support and guidance for music leaders and /or youth workers to ensure more confident and effective integration of Arts Award with Music Provision

Anything to follow up:

	RESPONSIBILITY:
Explore sharing of information on the young people who have participated in Sound Check between Schools and Staffordshire Music Service, so that they can be signposted and/or targeted for further musical opportunities.	T Sharp
Confirm meetings with all youth workers and senior staff during April/May 2010 (inviting divisional managers if required) to begin planning the next round/year of Sound Check provision.	J Dalton
Ensure all music leaders embrace the new registration system, signposting young people to the fact that they cannot participate unless they have completed a registration form.	J Dalton
Plan and confirm performance dates with partners in advance of recruitment, taster sessions, 10week modules.	J Dalton
Ensure young people know what they are working towards.	Musicleaders