

# MAKE SOME NOISE

## INTERNAL REPORT FOR SOUNDPROOF

[THIS IS A GENERAL LEARNING DOCUMENT FOR MAKE SOME NOISE]

### Venues/Setting(s):

Staffs County Council Education Inclusion Department covering:  
C.E.D.A.R.S. PRU (Darwin, Biddulph & Orme bases) Stowe PRU,  
Stafford PRU, Kettlebrook PRU, Chaselea PRU, Rugeley PRU,  
Uttoxeter ARC PRU

Stoke on Trent MERIT Medical PRU

Activ8 commissioned by BeStaffordshire covering:  
Tamworth, Stoke, Uttoxeter & Burton

City of Stoke-on-Trent Children and Young People's Services, National Youth Advocacy Service and Placement Support Team for Young People in the Care System.

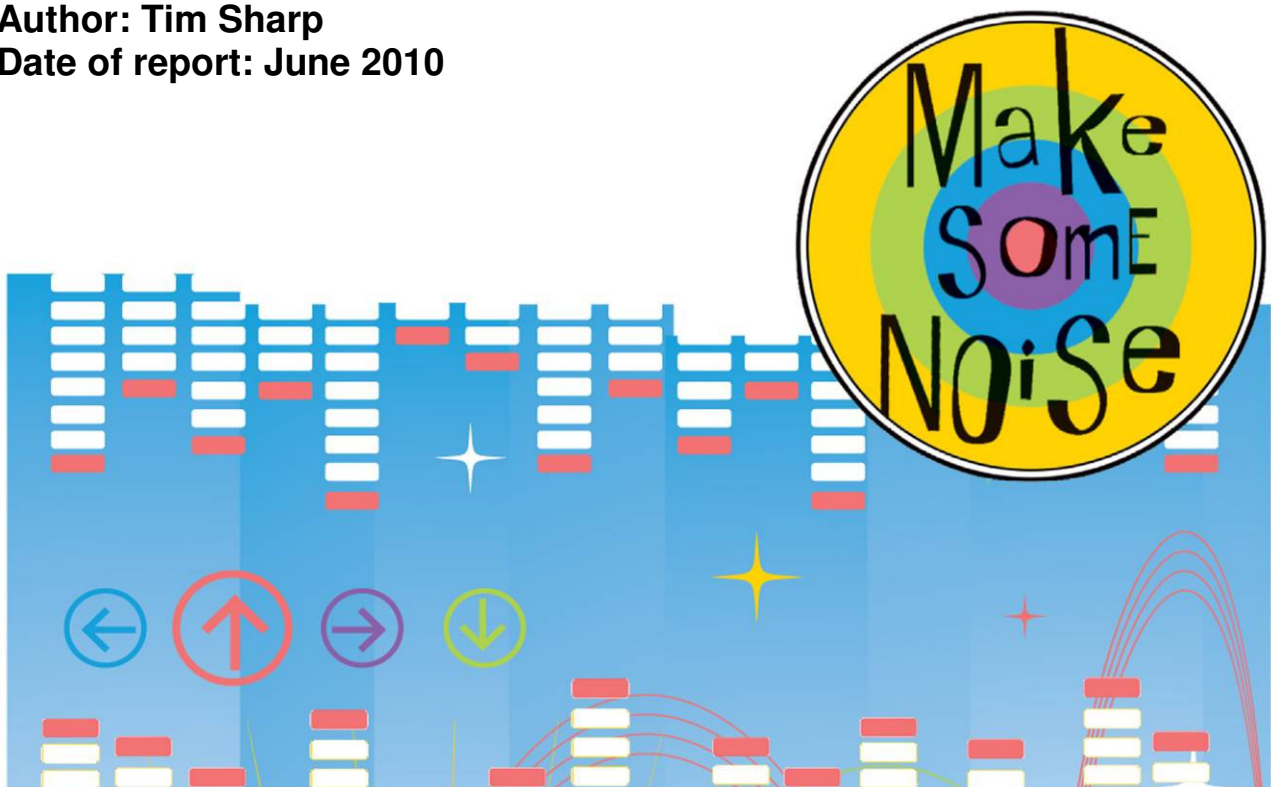
### Music leaders:

Jonny Amos, Charmaine Baines, Paul Carroll, Ornette Clennon, Craig Hartwell, Alan McGeachie, Ben McManus, Si Waite, Si Watson & Chris Watt

Report Covering Programme Timescale: Apr 2009 to March 2010

Author: Tim Sharp

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## **Section 1: Original Aims and Objectives**

**Programme Name: SoundProof**

**Priority Area 1b – Excluded**

<b>Aims</b>	<b>Objectives</b>
<b>Musical</b>	<b>Musical</b>
1. To engage young people in Pupil Referral Units (PRUs) settings in learning via creative music technology	1.1 To help young people to achieve high quality and respected musical outcomes and experiences. 1.2 To increase musical skills 1.3 To provide new skills and resources to settings to enable them to continue this type of activity.
<b>Personal/social</b>	<b>Personal/social</b>
2. To facilitate the young people through the Arts Award accreditation scheme at Bronze Level	2.1 To engage hard to reach young people by using music technology and popular music as a 'hook' for their interest. 2.2 To raise aspirations, increase confidence, self esteem and concentration amongst participants. 2.3 To improve group work, communication and relationship building skills

## **Section 2: Context**

### **Background to project and partner(s)**

The SoundProof programme is aimed at young people aged 11 and over (usually in Year 7 of high school through to sixth form). It is delivered in partnership with Staffordshire and Stoke on Trent Local Authorities and the Pupil Referral Units (PRUs – now Short Stay Schools). The SoundProof programme targets young people in priority areas where young people are at risk of exclusion and offending with or without special learning/behaviour issues. The series of creative music technology workshops facilitate the participants to explore music making and music technology whilst developing their learning in a creative manner. There are ten musicleaders with experience of working with young people either in the aforementioned environments or with the aforementioned issues, as well as the necessary skills to deliver music technology and accredited provision.

The plan was to deliver SoundProof as 8week modules (minimum), running for approximately 3 terms. This would enable a group to be established each term, as well as accommodate participants who would benefit from further engagement.

A further project plan was to facilitate the young people through Arts Award Bronze level during each 8 week module, therefore providing young people and the educational settings with recognition for their achievement.

The intention was to deliver the 8week 3term programme in all the 7 Staffordshire based PRUs (one being a Tier 4 CAMHS<sup>1</sup> PRU). The Tier 4 CAMHS PRU and the C.E.D.A.R.S. PRU of north staffordshire are existing partners 2007-09 and therefore receiving sustained provision. The other Staffordshire PRUs are new to this programme. Identified as an ongoing priority was to expand the SoundProof programme with partnerships from Stoke based departments – specifically Looked After Children Services, PRUs and CAMHS units (Abbey Hulton being a previous partner 2007-09). A partnership development between BeStaffordshire led to MSN being commissioned to deliver the SoundProof programme as part of the Activ8 programme with young people at risk of becoming N.E.E.T.

As with the SoundProof pilot, an external evaluator, this time James Burkmar was contracted to evaluate tangible measures of impact and success, primarily with participants, but also taking in to account the staff and musicleaders. Due to funding available, 3 settings were identified, Uttoxeter PRU, Stafford PRU and Kettlebrook PRU and will be evaluated over 3 terms. Although originally planned to all begin at the same time, Stafford and Uttoxeter began a term later due to musicleader capacity and the need to ensure functioning software prior to start.

### **Evaluation Methodology:**

The evaluation process for Soundproof 2009 – 2010 is as follows:

- Development meetings held with musicleaders and setting staff to discuss and agree aims and objectives, understand individual participants' needs/issues and agree level of support required. After every module (approx every 8<sup>th</sup> session) review meetings would be held at venue with musicleaders and staff but not pupils to reflect on development and plan for following term.
- Artist Diaries which encourage retrospective reflection of workshops from an individual perspective. From Oct 2009, Tim Sharp and Liz Muge wanted to implement changes to the diary system which from January onwards saw Session Reports being introduced which

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<sup>1</sup> Child & adolescent mental health services (CAMHS) promote the mental health & psychological well-being of children & young people with mental health problems & disorders. Tier 4 are services for young people with the most serious problems, such as outpatient teams & in-patient units, eating disorders units, specialist neuro-psychiatric teams usually serving multiple districts/regions.  
[www.dcsf.gov.uk](http://www.dcsf.gov.uk)

encouraged co-authorship between partners (lead by musicleaders) and co-responsibility towards planning and information sharing.

- James Burkmar was appointed as External Evaluator to focus on evidencing tangible measures of success and impact focusing primarily on the participants and secondary the musicleaders and partners/staff. James visits the 3 PRUs onboard (Kettlebrook, Stafford & Uttoxeter) at the beginning and end of each 8 week module monitor and evidence development.

The three PRUs involved in the Soundproof Evaluation by James Burkmar will have the benefit of a more formalised benchmarking process as that is part of his methodology for the evaluation.

### **Benchmarking of participants**

There is no survey/questionnaire system in place to formally monitor and record baseline levels of young people and then compare to end due to the nature of the young people and their environment. However, meetings with setting staff provide this information to some extent and as part of the reflective nature of the session reports, musicleaders provide anecdotal recordings of the abilities/levels of the participants as well as observing whether improvements are noticeable as a result of their participation.

Such meetings and discussions will raise points such as 'they are not a confident group and need short, clear objectives. I suggest musicians lead by examples so that they are inspired'... 'about half of this group have very low basic reading/writing skills and are dyslexic so bear in mind regarding writing tasks' ... 'one participant suffers from Tourettes (motor ticks some verbal), one has aspergers and one gets over excited and frustrated easily.'

The level of musical experience across the programme varied. For example: Acitiv8 participant J's ability and already formed interest in music production potential encouraged through his peers (not participants of the Activ8 strand) who are also interested in music production.

## Section 3: Summary of Achievements

### General Overview

The SoundProof programme was delivered in a staggered manner allowing approximately 2 PRUs to be set up per term which allowed sufficient time (when not problematic) to monitor and respond appropriately to subtle changes in approaches. All aims and objectives have been achieved this year, with some interesting lyrics and songs being produced as well as high pass rate for Arts Award Bronze. There have been some outstanding highlights involving young people, staff, parents and music leaders for example MERIT PRU in Stoke after a successful 11 week pilot with very supportive staff across the board, 50% match funded a year's extension.

What seems common is the constant challenge to get every partner to want to aspire to work in the best possible way that will get the best out of young people. There is a sense that in some instances standards or expectations are much lower re pupil outcomes. It is also easy for music leaders to become frustrated because of session not running in the style that was planned and envisaged, but once the context of the young peoples issues are appreciated, it is understood and the delivery team are reminded that the young people they are working with have some very challenging issues to deal with and appreciate that just 'being here today' is an achievement.

It is worth noting that disruption and unsupportive partnerships was not the norm for this programme and not once have either partner terminated the SoundProof programme in a setting.

### Successes

Musical Objective	
<p><b>1.1 To help young people to achieve high quality and respected musical outcomes and experiences.</b></p>	<p>The delivery team use consultation and their own knowledge of current music to learn about the type of music that young people are interested in. These examples then lead into the production of their own music at varying levels. Over time, the young people trust and take on board suggestions and guidance from the experienced delivery team and have tracks blue-toothed on to their phone to show friends and family etc.</p> <p>“J was extremely polite and engaged from the outset. He was in the process of applying to join the army during the project and was quite engaged in that process. He had a fascination with fighting and violence and regularly spoke about it. However, we saw no physical sign of this during the sessions. J was instantly engaged in the project. He had a keen interest in writing lyrics and was eager to put that to music. He was a keen and regular contributor to group discussions. He held a high status within the group but was happy to be an individual. His final composition was of a very high quality. Surprisingly, his lyrics were essentially a love song.” <b>Pupil Summary Report 09</b></p>
<p><b>1.2 To increase musical skills</b></p>	<p>Many of the young people are interested in music but have very little knowledge about musical terms and references. Over the course of the workshops, participants have requested to learn different instruments or have shown an ability to produce music tracks unsupervised as well as peer mentor other participants.</p> <p>“Giving A (youth volunteer) more responsibility was a great thing. Some great peer-to-peer working especially with A and C and also K and J showing each other chords and strumming techniques.” <b>Session Report 16/12/09</b></p>
<p><b>1.3 To provide new skills and resources to settings to enable them to continue this type of activity.</b></p>	<p>The vast majority of staff that we work closely with during SoundProof are not arts award trained or know how to use the music software. Over the duration of the sessions, staff become confident in co-facilitate arts award during workshops and sometimes even outside of sessions in order to keep momentum going with young people, ready for next session. An example of this is a participant proudly showing the completed Heroes and Heroines worksheet done, led by the teacher.</p> <p>[Teacher] said that the apprenticeship section of the arts awards could be best served by the participants demonstrating their newly acquired skills to their parents and carers in a special coffee morning <b>Session Report 26.2.09</b></p>

	An Arts award visit is being arranged for 18 <sup>th</sup> December to the Body Worlds exhibition at the Custard Factory. Some heroes and heroines work has begun to take place. <b>Session Report 23/11/09</b>
<b>Personal/Social Objective</b>	
<b>2.1 To engage hard to reach young people by using music technology and popular music as a 'hook' for their interest.</b>	<p>The very nature of this targeted work enables us to work with at risk young people with great results.</p> <p>"[Teacher] said that sometimes when a session is as chaotic as today's, one can be surprised by how productive it actually was, retrospectively. [Teacher] said that chaos was part of the working environment in this type of setting due to the nature and issues of the participants. [Teacher] said that JG seemed to have anger management issues and that TH was diagnosed with ADHD." <b>Session Report 17.11.09</b></p> <p>"A new boy called K turned up with his older brother and they were able to work well together discussing differences in music styles and listen and reflect on each others pieces. Something that their support worker mentioned was a good thing to see." <b>Session Report 16/12/09</b></p>
<b>2.2 To raise aspirations, increase confidence, self esteem and concentration amongst participants.</b>	<p>It is proven and widely agreed that should young people be given the opportunity and the support to engage (the longer and more frequent, the better) then this impact is achievable.</p> <p>H is school phobic but very interested in music. Over time, she had become reliable, confident and progressed well with her Arts Award and tracks. When she completed the tracks and achieved her Arts Award Bronze status, she enquired about moving on to Silver Arts Awards, with the intention of delivering a mini project (Arts Award Requirement) in a primary school. <b>SoundProof Debrief Meeting</b></p> <p>"[Teacher] was really pleased with their rhythmic work and was impressed with their level of concentration and that it was helpful with their autism. She was really surprised at C (who has not left his home for over 12 months) who was extremely engaged in the session and made full and valuable contributions to the group." <b>Session Report 27-01-10</b></p>
<b>2.3 To improve group work, communication and relationship building skills</b>	<p>As the nature of these workshops moves more towards group based activity as well as 1-1 support, group based activity and development increases. Mostly, this is achieved with some great results, where it becomes problematic there is a need for staff to be proactive and predict, monitor and manage these negative/challenging groups dynamics.</p> <p>"We began by talking about rhythm and drum patterns. The group became a "human" drum kit – assigning different participants parts of the drum. This part of the session worked very well and group response was very positive and productive... they eventually settled in to the work and produced some very good work and they were clearly very happy with their achievements." <b>Session Report 27-01-10</b></p>

## Challenges

<b>Musical Objective</b>	
<b>1.1 To help young people to achieve high quality and respected musical outcomes and experiences.</b>	<p>There are constant issues and challenges facing these young people outside of our control, and a huge factor in whether young people can get the most out of the sessions. The more quality time the musicians can spend with the young people the better. When this is possible, it requires full cooperation and support from all partners involved.</p> <p>A participant was removed from the workshops halfway through 8weeks by way of punishment for poor school attendance regardless of her obvious interest in the SoundProof workshops, music and learning. At the meeting, it was agreed that she would have come to all the sessions. <b>SoundProof Debrief Meeting</b></p>
<b>1.2 To increase musical skills</b>	<p>Sometimes the participants' circumstances make it challenging for them to learn to the best of their ability. However it is also made even more challenging when staff support is not strong.</p>

	<p>“J’s music making process is more difficult than anyone else’s. Due to her condition she feels unable to be creative yet when challenged on this she responds quite well. She is keen to emulate music she is already aware of and this works in conflict with being creative.” <b>Session Report 24<sup>th</sup> Feb 2010</b></p> <p>“M was perhaps the least engaged initially. He took much encouragement and supervision to work. He was easily distracted and distracting to other members of the group. This became more of an issue as the programme came to an end. Though M did not cause trouble he would not fully engage for any length of time and was happy to disrupt the group. He was a particularly bad influence on K. With much help from K, M produced a reasonable track with simple lyrics. M did however, achieve Bronze arts Award. <b>Pupil Summary Report 09.</b></p> <p>“C seemed to be acting slightly strangely when he came in the room, as if under the influence of drugs/alcohol. He revealed he had a [drawing] pin – [musicleader] informed the teacher of this who informed the head, who attempted to convince C to hand it over. When he refused, he was sent home.” <b>Session report 23/11/09</b></p> <p>The introduction of the new participant J to the “core” group was difficult, especially as he was so disengaged. [Teacher] mentioned that he was not supposed to be in the session and should not be in the future. <b>Session Report 22/4/10</b></p>
<p><b>1.3 To provide new skills and resources to settings to enable them to continue this type of activity.</b></p>	<p>Where grass roots staff support is inconsistent, it makes it harder to inform staff of the general aims, objectives and expectation levels, therefore they seem unaware, disinterested (worse case scenario) and unable to support young people resulting in frustration on a weekly basis from all parties; a repeated pattern. In some instances, young people pick up on ill perceived attitudes from staff and believe the sessions are of little value. Sometimes capacity/timescales don’t allow full staff development meetings/INSET/Demo.</p> <p>Also, it was originally assumed that all PCs would be the same across venues i.e. Council PRUs all networked, same spec with Council support. This is not the case, every centre is different. If resources/set up is similar or there is no problem installing new software this objective can be met and pupils and staff can learn to use the software available. When this isn’t possible, the software issues have a negative impact on sessions and so MSN resources are used instead but not left behind therefore staff, more so than pupils, have little chance to learn the software and understand its potential.</p> <p>Having one fewer computer is a problem ... had several participants who were very keen to engage but we had one too few computers... G was very frustrated by this...The software issues need resolving asap. It is incredibly frustrating for all concerned. <b>Session Report 25/2/10</b></p> <p>Due to the ongoing difficulties with centre computers I suggested to [teacher] that we use the MSN Apple Macs in future. He thought that this was a good idea. I will discuss this [with MSN].<b>Session Report 22/4/10</b></p> <p>“C talked with S who was quite clear that it had been an extremely difficult term ... We discussed a better level of staff involvement for next term.” <b>Session Report 07.12.09</b></p> <p>“Staff said they were unsure about how to support group members in the music technology activities because they themselves did not know how to use the software. One member was shown how use the software, as time was given over to this in the first session ... as new members joined the session, there was no dedicated time to show them the software, as the programme of sessions was quite advanced by that stage. It was suggested that we conduct an INSET session for staff to show them how to use the technology. This would enable them to better support the participants in-session.” <b>Session Report 15.12.09</b></p> <p>There doesn’t seem to be any easy answer to support pupils development once</p>

	they've left the PRUs and returned to mainstream school which is something that has been discussed on occasion. This is perhaps due to the partnership challenges PRUs have with their feeder schools.
<b>Personal/Social Objective</b>	
<b>2.1 To engage hard to reach young people by using music technology and popular music as a 'hook' for their interest.</b>	<p>Very rarely, music tech is a barrier to young females, so lyric writing approaches and examples of how contemporary female music icons use music production to produce the songs they are familiar with proves to be a successful method.</p> <p>"S had commented at the beginning about a distaste for the garage band programme based on past experience at school and how she found it hard with lack of tuition. She soon (through one to one contact) really engaged and got a lot out of the programme. When asked at the end how she feels about it and she said that she has totally changed her mind about it and loves it." <b>Session Report 9/12/09</b></p> <p>K was quite difficult – he did not want to engage for much of the session. [Teacher] pointed out that he would have been the same in any session and that it was a result of his problems. <b>Session Report 27-01-10</b></p>

### Partners, settings and venues

To ensure that we can deliver the SoundProof to the best of the organisations ability and the delivery team, each partner is requested to provide equal levels of support which are as follows.

- Each PRU will provide at least one member of support staff for each session; preferably the same staff member throughout the project.
- Each PRU will provide appropriate space for the project.
- PRU staff will be responsible for the identification and support of participants.
- PRU staff will brief the musicleader on particular needs of participants prior to the start of the project.
- PRU staff will support the monitoring and evaluation process by completing paperwork as appropriate.
- PRU staff will help facilitate the Arts Award Accreditation under the direction of the musicleader – this will include facilitating additional work with the participants outside of the SoundProof sessions.
- Assist/Lead on the completing of weekly register and monitoring stats.

In initial developments meetings, the above points are discussed and appropriate staff members sign an SLA detailing the SoundProof programme specifics. Ensuring that this level of support is maintained, adhered to and embraced is a constant challenge. There have been situations where staff and musicleaders are in agreement that staff support is vital and that pastoral responsibility and authority can only come from teachers and that this is 'best practice', however practically there are repeated instances where it is apparent that the 'appropriate' staff support as in best suited to support pupils development and behaviour is dropped in favour for ease and/or capacity.

If staff are not willing to manage the participants behaviour the delivery team have felt uncomfortable or unsafe in the rooms and sometimes under pressure to control the participants themselves in order to regain control of the session. This has resulted in musicleaders attempting to facilitate young people's learning with little or no beneficial support from staff. The workshops are most effective when staff are capable of bringing a young person round and re-engaging them either gently coerced or told it's either "this ... or you leave...you choose". by someone who has that required level of authority.

To attempt to increase interest and value towards the SoundProof programme from a staffing perspective (Senior Management Team to Teaching Assistants) INSET or 'Demo' sessions are delivered to demonstrate the effectiveness of the software used and learn from staff the processes in place that will ensure a productive and creative partnership between musicleaders, staff and pupils.

This soon changed to double up as a means to ensure the software was functioning properly and to gain a better understanding of computer resources as we have learnt that not every computer is supported by the Council networks and the software distributors suffered from software problems

with their new releases. Therefore Stafford, MERIT and Uttoxeter were all subjected to new software sign off tests at the same time as development meetings and/or demo sessions. All three began smoothly as a result of this new approach, with staff feeling more aware of software capabilities, session plans and musicleader approaches/needs.

### **Music leaders**

When the SoundProof programme was first established we only had two musicleaders that could successfully deliver this programme in the partner establishments and the associated demographic of young people. This has now increased to 10. This group of deliverers have also fully understood and embraced the Arts Award Bronze accreditation scheme. There have been interesting trainee schemes that seem to have produced successful results and have therefore been repeated and/or modified depending on experience. Si Waite leading Chris Watt assisting (2terms), 3<sup>rd</sup> term Chris Watt leads alone. Chris Watt leading and Jonny Amos assisting (1term but at two different settings), Jonny Amos and Alan McGeachie now co-leading (3term). Ben McManus leading and Charmaine Baines assisting (1term), Charmaine leading with Craig Hartwell assisting (1term).

### **Arts Award**

The general format adopted to ensure Arts Award could be facilitated during the programme was to explain the Arts Award Bronze process and agree areas of support needed from staff in order to be as effective as possible with the time and resources given. Most of the time, the 'Be The Audience' section was proposed as a great opportunity for young people to attend arts events so was opened to young people's decisions, staff's coordination and monitored closely by delivery team. About half of the partners took the initiative and took participants to events with or without musicleaders in attendance. As to the other half, reasons varied i.e. capacity, timing, financial implications or lack of willingness. The response to that was musicleaders showing a DVD to young people. One incredibly disappointing instance was a very supportive setting not being able to arrange a visit (short walk to their local art gallery for free), musicleader then bringing in a DVD which could only be shown on a computer to 10 young people who crowded round. At one PRU the Arts Award accreditation was not to be an aim but by the second term, they seemed happier to support (superficially) its facilitation. In other PRUs, young people would go through the process, but either at the teachers request be pulled out of an already confirmed moderation at the last minute or be submitted in the hope that the folder can pass (only one occasion). All the other 33 participants had folders submitted by their musicleader team and passed.

"Head is keen but a bit unsure about arts award given its newness. C is sure he can deliver it although the audience bit may be challenging. I think C will find it more challenging than other PRUs. Member of staff is good and committed to a legacy" **Email From: J Burkmar Sent: 23 January 2010**

33 young people completed their Arts Award folder to a level that was deemed acceptable for moderation. One was submitted with caution as both musicleader and Louise Jutton, Make Some Noise Youth Liaison Officer did agree that he may not pass but was worth putting forward just in case. All but 1 passed proving a 97% pass rate.

If young people return to the programme from one term to the next, following an 8week model to take young people through Arts Award, there is confusion sometimes from the teacher regarding what is next for the young person. The musicleaders have on occasion reminded the teachers that they are participating in music sessions and therefore can continue to produce music.

## **Section 4: Table of Achievements**

	<b>Measures of success</b>	<b>Comments</b>	<b>Evidence</b>
1	All participants to produce a final CD of work, including a CD sleeve and copies of lyric sheets	All participants, regardless of length of engagement will learn and produce a piece of music. All participants who engage for the majority of the sessions are able to produce a final product of some description. Those with low music/education ability find it difficult to understand song structures, apply a sense of discipline and therefore	Final recordings Arts Award Folders Photographs Staff feedback Artists feedback

		<p>produce a final 'song'. In some cases, musicleaders are instructing the participants and even going as far as providing multiple choice options of riffs or loops etc and then inviting the young people to select a favourite.</p> <p>Staff had worked with young people to produce artwork for the MSN launch. A vote was held to decide which artwork would be used as a cover, back cover and print for the CD. <b>Session Report 13.07.09</b></p> <p>"My group is quite resistant to advice &amp; seem happy [to] play with the software. Whilst this is good and they are making some progress they do miss some techniques such as volume automation, effects, fade outs etc... Track structure is a little hit and miss." <b>SoundProof 31/3/10</b></p> <p>Boy who loves his dad  He's been there for me when times difficult/hard/bad  He gets me things he wants – play station  He makes me feel safe, protected, loved  How do you show that love to dad; tell him that I love you  Look like dad, hair, eyes - like this  Fix cars together  Walk dogs together- Heidi, Winston  Does not let me do what I want – can be good sometimes  Don't like it when dad is in a mood</p> <p>J2 wrote a verse and chorus about his father derived from the material above:</p> <p><b>Dad I love you</b>  <u>Chorus</u>  My dad knows that I love him a lot  He knows I have done since I was a tot  In the world he's gotta be the best dad  And I'm really happy to be his lad</p> <p><u>Verse1</u>  Thanks for being there for me  Give me a shout  If there's anything problems  I'll sort them out  We shed the tears  We shed the laughter  But we always knew  That it would be alright after</p> <p><u>Chorus</u>  My dad knows that I love him a lot  He knows I have done since I was a tot  In the world he's gotta be the best dad  And I'm really happy to be his lad</p> <p><b>Session Report 10.2.10</b></p>	
2	Software retained in all settings and staff confident in using it	This only applies to the PRUs and is not appropriate for LAC and Activ8 work which is not based in partner venues but Youth Centres/Community Venues. The staff's lack of consistency in support, willingness/capacity to fully participate and co-facilitate all make this very challenging and takes a while (only with the right members of staff on board). In one PRU the software has been installed, after encountering numerous problems and now is not used as we have had to bring in our own laptops which dramatically reduces the CPD of staff but ensures we can deliver the programme to the young people which is our priority.	Staff feedback Artists feedback
3	National curriculum targets completed	The development and learning involved in the SoundProof provision applies to Key Stages 1-4 all National	Arts Award Folders

		Curriculum Levels 1-8.  The Certificate of Personal Effectiveness qualifications at Levels 1 and 2, specifically the Expressive Arts module, can be completed alongside the Arts Award, as is the case in Rugeley PRU. CoPE has been allocated attainment table points - Level 1 is worth 25 points (equivalent to a GCSE Grade E/F) and Level 2 is worth 46 points (equivalent to a GCSE Grade B).																																								
4	Participants to include playing and recording of live instruments and vocals in their compositions	As in Measure 1, every participant will produce something musical, but live recording of vocals is very much dependant on the young person and confidence levels. Live instrument recording is only facilitated if the young person shows and interest in doing so and instruments are available in the setting.  “It was a great evening, especially to see J. It amazed me that she sang with everyone all evening. Although she was shy, she never left that stage and by the end of the evening she sang her heart out with the rest of them. S was amazing also to remember such a huge amount of lyrics and sang with such passion. It was brilliant that by the end of the evening that even the center staff were taking part and danced as if at a concert. Everyone left on a huge high.” <b>Session Report 3/3/10</b>  M showed real creative flair as he independently came up with guitar pattern that complimented the backing track. S wanted to play the keyboard in the group music making section. She played very well and was very responsive to the group composition process. <b>Session Report 23.2.10</b>	Arts Award Folders Staff feedback Artists feedback																																							
5	All participants receive a certificate of achievement and attendance	Not necessarily a requirement or request. All participants receive Arts Award certificates if they pass. All the Activ8 participants were presented with certificates at their final Awards Event where music and video clips of the SoundProof Activ8 provision was screened.	Arts Award Folders Staff feedback Artists feedback																																							
6	High attendance rate throughout each term	No statistical analysis has been put together but an approximation could be that 50% of participants engage for the full 8weeks if not more, discounting external circumstances such as court appearances etc. The Participant rating is worked out as 8 being the agreed ideal number of young people per session  <table border="1"> <thead> <tr> <th>Centres/Venues</th> <th>Participants</th> <th>Retention</th> </tr> </thead> <tbody> <tr> <td>Activ8 Tamworth</td> <td>High</td> <td>Med</td> </tr> <tr> <td>Activ8 Burton</td> <td>High</td> <td>High</td> </tr> <tr> <td>Activ8 Stoke</td> <td>Low</td> <td>Med</td> </tr> <tr> <td>C.E.D.A.R.S. Biddulph</td> <td>Low</td> <td>High</td> </tr> <tr> <td>C.E.D.A.R.S. Darwin</td> <td>High</td> <td>High</td> </tr> <tr> <td>C.E.D.A.R.S. Orme</td> <td>Low</td> <td>High</td> </tr> <tr> <td>Kettlebrook PRU</td> <td>Med</td> <td>Low</td> </tr> <tr> <td>MERIT PRU</td> <td>High</td> <td>High</td> </tr> <tr> <td>LAC – Stoke LA</td> <td>High</td> <td>Med</td> </tr> <tr> <td>Stafford PRU</td> <td>High</td> <td>High</td> </tr> <tr> <td>Stowe PRU</td> <td>Med</td> <td>Med</td> </tr> <tr> <td>Uttoxeter PRU</td> <td>Med</td> <td>Med</td> </tr> </tbody> </table>	Centres/Venues	Participants	Retention	Activ8 Tamworth	High	Med	Activ8 Burton	High	High	Activ8 Stoke	Low	Med	C.E.D.A.R.S. Biddulph	Low	High	C.E.D.A.R.S. Darwin	High	High	C.E.D.A.R.S. Orme	Low	High	Kettlebrook PRU	Med	Low	MERIT PRU	High	High	LAC – Stoke LA	High	Med	Stafford PRU	High	High	Stowe PRU	Med	Med	Uttoxeter PRU	Med	Med	Staff feedback Artists feedback Registers
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7	Participants to submit Bronze Arts Award folders	33 were moderated and all but 1 passed proving a 97% pass rate.	Arts Award Folders																																							
8	Improved behaviour	This is two fold. On one hand participants will demonstrate improved behaviour in general during sessions, either apologising for their behaviour, requesting to rejoin sessions and accepted back in. However, there are some participants who have been removed from sessions or excluded from the offset due to their challenging/disruptive	Participant feedback Arts Award Folders																																							

		<p>behaviour and its negative impact on everything to do with the session, which is considered a proactive partnership and is supported, but does not enable evidence of changes to those with severe behaviour issues</p> <p>“The group worked well, especially in welcoming and working effectively with a new female participant.” <b>Session Report 23.2.10</b></p>	
9	Increased confidence, self esteem and concentration amongst participants	<p>It is proven and widely agreed that should young people be given the opportunity and support to engage (the longer and more frequent the better) then this is achievable.</p> <p>L said that D’s work was beautiful and emotional (he was sincere). D wrote an extremely heartfelt piece about his farther who has passed away recently. <b>Session Report 27-01-10</b></p> <p>J2 seems to be able to overcome his lack of confidence when approaching slightly unfamiliar activities. During our session an incident occurred in the shared IT space with another pupil that had to be dealt with by another member of staff. J2 showed his commitment to the activity by returning his concentration to the session when gently prompted. <b>Session Report 30.9.09</b></p>	Participant feedback Artists feedback Arts Award Folders
10	Participants produce work as part of a team as well as individually.	<p>As with Ref: 2.3, group based activity as well as 1-1 focused support has achieved some great results, but is in a challenging environment requiring cooperation between pupil, staff and musicleader.</p> <p>“We led a group lyric writing session with individuals deciding upon their own subjects. Both the analysis and lyrics writing sessions were initially difficult due to a lack of concentration and focus from some members of the group, notably M, R &amp; G. However, one by one the group became more engaged with the concept of lyric writing and where it began to take them. As John Warburton pointed out this was mainly down to peer pressure and positive influence from more proactive members of the group. During the afternoon session all members of the group were fully engaged and active in songwriting either with lyric writing or musical composition.” <b>Session Report 20/11/09</b></p> <p>“S has become a very confident person and is a very polite and positive young person. He encouraged the other students by stating “Once you’ve performed in front of the group you can do it in front of anyone. When I first came, I couldn’t even get up in front of the mic, but now I can do it in front of the whole group. I’m slightly nervous as everyone has nerves, but now it feels as if I’m doing in front of the mirror or to myself and I feel more confident. This comment was videoed by John Warburton. E also stated that she has really enjoyed the sessions and said “I like it a lot”. <b>Session Report 8/03/10</b></p>	Arts Award Folders Participant feedback Artists feedback
11	Participants aspire to participate in further similar activity	<p>Unless participants or teachers share this information, it is difficult to capture. Due to the nature of the young people, only a small group (that we know of) have gone to participate in further activity. Two examples are:</p> <p>“S is a very talented young person who has shown great potential in all activities. He has in interest in music and DJs in the weekend. He has become eloquent with his knowledge of the studio and has contributed exceptionally</p>	Participant feedback Artists feedback

		<p>well throughout the sessions and has taken knowledge from the sessions and applied to his DJing interest. He is very polite and is eager to complete any tasks asked of him. S has written and performed well in the studio and collaborated with the other members of the group who have looked up to him for performance skills and creativity. He is keen to learn and has become a model student of the group. I am very pleased with his progress, not only within the sessions, but he is also very active, working within similar activities independently of Activ8. He also has completed his Arts Award." <b>Evaluation Report 10</b></p> <p>By the end of our workshops with the LAC group, a couple expressed an interest in our Sound Check programme and one young girl expressed a n interested to go on to attempt her Silver Arts Award and will be invited onto our Young Leaders Programme.</p>	
12	Participant compositions to cover personal interests	<p>The musicleaders constantly discuss common interests with participants as it is a good way to understand their influence and therefore tailor musical examples and instruction to those genres as well as refer to additional gernes that may not be familiar i.e. young person likes rap, musicleader talks about blues and reggae and how that feeds into rap music.</p> <p>J2 worked extremely well today, as well. He made additions to his Heroes and Heroine research. J2 worked with [musicleader] on editing his vocals and applying effects. He filled out his Apprenticeship worksheet and demonstrated how he had edited his vocals on CuBase and how he had used EQ. This demonstration was recorded on camera. J2 also decided to teach himself Silent Night on the keyboard but he also made a start on composing his own melody. <b>Session Report 16.6.10</b></p> <p>AE chose to research Lady Gaga for his activity. This research was just for the session, as he has already completed that section of his portfolio. He was happy to recap the activities in the session. During the group playing activity he seemed to lose some of his inhibitions as he joined the body rhythm activity. <b>Session Report 26.2.09</b></p>	Arts Award Folders Participant feedback

## **Budget – income and expenditure:**

SoundProof Music leader costs	£27,710
SoundProof Travel and subsistence	£3,494
SoundProof Project materials & capital	£2,882
SoundProof Project coordination	N/A
SoundProof Management Cost	£3,946
<b>SoundProof Expenditure</b>	<b>£38,032</b>
<b>SoundProof Income</b>	<b>£38,032</b>

## **Section 5: Monitoring**

<b>Total individual no. of participants</b>		106
No. of individual male participants		61
No. of individual female participants		45
No. of new participants in period		106
Total no. of workshops delivered period		85
<b>Age range of participants</b>		
10-12 yrs		13
13-18 yrs		57
18-25 yrs		36
<b>Accreditation</b>		
No. who have achieved accreditation (Arts Award Bronze)		33
<b>Ethnicity</b>		
White British		98
Black British		2
Black Other		1
Indian		1
Mixed Race		4
<b>At Risk categories</b>		
Excluded from school		1
At risk of being excluded from school		64
In pupil referral units		16
At risk of offending		34
Coping with mental ill-health		42
Learning disabled		5
Physically disabled		2
Sensory impaired		23
Other special needs		18
Economically disadvantaged		53
<b>Workforce Development</b>		
No. of music leaders delivering		8
No. of trainees/young leaders		3
No. of music leaders who you have provided CPD support		8

## Section 6: Key Recommendations

### Overview:

The use of music technology resources can impact negatively if not functioning properly and delivery team do not plan for such a scenario, but also positively as the quick reward factor, relevance to young peoples' music culture, their ability to learn functions quickly and interest in new technology enable engagement quickly.

The PRUs desire to engage groups of pupils versus musicleaders preference to offer focused 1-1 support when necessary in order to respond to pupils desire to learn (low ability, high desire/ high demand / high support) is an ongoing challenge and generally all involved agree plans to accommodate these requirements.

Engaging young people is made all the more difficult when sessions are inconsistent, whether it's staffing, new young people at different intervals or lack of interest/willingness from young people & staff.

### Recommendations:

1. Link the SoundProof programme with more real life & commercial opportunities i.e. the gaming industry to add value to the programme and a focus for the participants
2. Although this has developed organically in some settings I believe it may be useful for explore formal levels for partners by introducing:
  - i. Music tech CPD software training for teachers (develops better understanding and involvement of support staff potential)  
*Then either*
  - ii. drop in provision purely for pupils – sustained or not (not relying or focusing too much on the quality of staff support and resources available)  
*or / then*
  - iii. pupils and staff programme – sustained (focusing on the quality of staff support and resources available to deliver the SoundProof programme as it is)
3. Music tech CPD software training days could raise capital for more resources so we can offer more provision bringing in our own equipment and raises our profile (include best examples from previous settings)
4. Drop in takes pressure of everyone, still shares best practice but provides option to 'recommend school - MSN approved school = soundproof provision
5. Showcase and promote best practice PRUs / Partnerships
6. Increase repertoire of approaches and examples to engage with young people
7. Develop an additional hook for young people as music alone is not enough
8. Greater understanding and therefore hopefully improvement regarding whole staff awareness / communications of programme and therefore greater sense of ownership and support
9. Stricter staff training or alternatives – 2 musicleaders until there is adequate support

### Anything to follow up:

	<b>RESPONSIBILITY:</b>
Proposal to Sue Kulas for Stowe extension	T Sharp
Business case for in-house resources	T Sharp
Case study MERIT & C.E.D.A.R.S. – best practice partnership	T Sharp / J Burkmar
Interim report from James Burkmar	J Burkmar
Links with Gaming Industry	T Sharp
newsletter / report / showcase for setting staff	T Sharp