



Exploring the Contribution of Music Intervention Programmes for Children in Challenging Circumstances

A collaborative action research project between soundLINCS and Nottingham Trent University

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Project Y Nott

A report and toolkit developed through a collaborative research project between soundLINCS and Nottingham Trent University.

This research was developed as part of the initiative: *'Exploring the Contribution of Music Intervention Programmes for Children in Challenging Circumstances.'*

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1. Executive Summary

Background

This research project sought to explore the contribution of a music intervention programme for Children in Challenging Circumstances (CCC)¹

CCC are invited, often under the direction of the judicial service, to undertake a series of intervention activities. One such intervention can be the provision of music sessions.

An ambition of such an intervention is to enact a positive change in the young person – either socially (e.g. teamwork, growth in social capital), personally (e.g. self-efficacy, confidence) or educationally (e.g. enhanced capability – musical understanding, digital technology).

Two key questions framed this research project:

1. Why is it presumed all young people involved with the Youth Justice Intervention Team want to work with music technology?
2. How does a young person choose what they want to do if they do not know what the choice is?

Context

At the heart of the project was an ambition to properly understand the value, purpose and contribution of music sessions that were provided for Children in Challenging Circumstances.

Interventions for CCC are considered a standard part of plans developed by the Youth Justice Intervention Team, in consultation with the individual. The extent of interventions vary, depending on the engagement young people have had with the Youth Justice Intervention Team and can incorporate elements of an educational curriculum, attendance at treatment or rehabilitation programmes, volunteering and work experience opportunities, as well as what are often considered extra-curricular activities, for example, sports or music activities. For some young people, the range and types of interventions are prescribed by the Courts; for others, the interventions can be negotiated, and perhaps aligned to personal interests. Within a climate of austerity and funding compromises, and the need for services to be flexible, selective and creative, this project sought to understand how music sessions were offered to CCC and how they choose them. Distinctively, this project sought to include the voice of CCC as well as other stakeholders in considering the provision of music sessions.

Research Methodology

This qualitative piece of research was undertaken during 2016/17. Participant observation, interviews and case study research methods were used to gather data from stakeholders involved in music sessions (commissions, music intervention providers, Music Facilitators and CCC). The collected data was analysed thematically.

¹ For the purposes of this project, Children in Challenging Circumstances refer to young people - between the ages of 10-17 - who are considered to be a risk to themselves, at risk of offending or at risk from domestic violence or drug abuse.

Project Findings

(1) Music Facilitators

One-to-one learning opportunities present the best opportunities to work with young people and enable them to develop a deep knowledge and understanding of music, building on the development of strong facilitator-young person relationships.

Where young people self-select to attend an intervention and have a real interest in the topic, the most progress is evident.

The duration of an intervention session plays a part in the potential for measurable outcomes. The success of a music intervention is strongly influenced by the Music Facilitator putting the young person at the centre of the session and working with them to enable meaningful music learning to take place.

(2) Providers of Music Interventions for Children in Challenging Circumstances

Providers of music interventions need to work closely with commissioning organisations to ensure that their needs, expectations and ambitions for the interventions are met.

Providers of music interventions need to ensure that sessions can be resourced appropriately. Importantly, Music Facilitators need to be able to engage effectively with this unique audience. Providers of music interventions need to consider factors such as financial costs, travel (time and costs), session cancellations and consequences, range of equipment required or available, and the environment identified for the session.

Other factors requiring discussion in the development of a music intervention include the nature of the cohort (one-to-one, small/large group), fluidity of the group, and the time/day of the proposed session.

There needs to be an investment in, and focus on, communication with all parties who have a stake in supporting the group of young people.

(3) Children in Challenging Circumstances in Receipt of Music Interventions

Engaging in a music session can maintain a link with family for young people who are not resident with their family.

Successful music sessions are built on the development of trust relationships between a young person and the Music Facilitator being formed.

The flexibility, adaptability and authenticity of the Music Facilitator is key to ensuring the value of the music session for the young person.

Young people value music sessions, obtain pleasure from them and enjoy shared learning experiences.

A music session is most successful when young people have been involved in the decision to attend.

(4) Commissioners of Music Interventions for Children in Challenging Circumstances

Commissioners agreed there were many intangible benefits to the provision of music interventions for young people; and acknowledged it was their role to champion and endorse these to young people – by promoting and driving the offer throughout their workforce.

When commissioning music sessions, commissioners need to be assured that providers fully understand the context and chaotic lives of CCC and fit into these flexibly.

Music sessions should be an opportunity to provide an alternative approach for young people to express themselves and be audience appropriate.

Information sharing, and awareness raising, about music session opportunities need to be the responsibility of a key member of staff within the commissioning organisation, thus ensuring young people have the chance to participate in such sessions and to develop momentum about the opportunity which is maintained in a sustainable way.

Commissioners need to consider the steps involved in bringing a music intervention into operation in order to overcome challenges, rather than these becoming barriers to providing the intervention at all.

Conclusions

Music interventions for CCC can provide an opportunity for the development of musical knowledge and understanding, as well as personal, social and educational growth.

The idea of choice for young people in the provision of music sessions is complex and linked with demands of the Judicial Service, the expectations of Commissioners and the skills of the Music Facilitator.

There are challenges to providing sustainable opportunities for engagement in music sessions for CCC, and to develop knowledge, skills and understanding in relation to musical instruments, but these are not insurmountable.

2. Introduction

This research project sought to explore the contribution of a music intervention programme for Children in Challenging Circumstances (CCC)²

Individuals within this cohort are invited, under the direction of the Judicial Service, to undertake a series of intervention activities. These can form part of an individual's education plan or be part of a Court Order. One such intervention can be the provision of music sessions over an agreed period of time, either on a one-to-one basis or as part of a group activity. An ambition of such interventions are to enact a positive change in the young person – either socially (e.g. teamwork, growth in social capital), personally (e.g. self-efficacy, confidence) or educationally (e.g. enhanced capability – musical understanding, digital technology).

This findings of this research aim to provide information for those who are, or who may be thinking about, working with and supporting Children in Challenging Circumstances through the provision of music sessions.

When this project was first established, there was some anecdotal evidence that the music sessions being requested – and provided – for CCC were largely based on music technologies. This raised two interesting questions:

- 1 Why is it presumed all young people involved with the Youth Justice Intervention Team want to work with music technology?
- 2 How does a young person choose what they want to do if they do not know what the choice is?

These overarching research questions have formed the basis of the development of this research project and subsequent report.

² For the purposes of this project, Children in Challenging Circumstances refer to young people - between the ages of 10-17 - who are considered to be a risk to themselves, at risk of offending or at risk from domestic violence or drug abuse.

3. Aims of the Project

A key aim of this research project was an ambition to properly understand the value, purpose and contribution of music sessions provided to a targeted group of people – Children in Challenging Circumstances. The project team, made up of Music Facilitators (those delivering music sessions) and university academics (experienced researchers), wanted to explore whether what was being provided met the needs and ambitions of those who were participating in the sessions.

Further, the research team wanted to ensure that research activity was not considered something that was ‘done’ to people, but rather it was driven by an ambition to co-construct a new and shared understanding of the event – in this case, music sessions. As such, university academics worked with Music Facilitators, and other stakeholders involved in the research project (e.g. music providers and commissioners of music sessions) to develop a shared understanding of the research project. It was important that CCC who were engaged with the musical sessions also had a voice in sharing their experiences of music sessions in order to inform the findings of this research project and so the research was designed to provide opportunities to speak with young people.

Additionally, the research aimed to contribute to the development of evidence-based practice through the production of a report for a range of audiences. In developing this report, we hope that you will find it to be a useful resource, whatever role you play in providing music sessions for this group of young people. If you are a Music Facilitator, we hope you will find the case studies and helpful ‘hints and tips’ provided by the Music Facilitators involved in this project insightful and informative. If you are a commissioner of such interventions, we hope we have helped you to think about the questions you might ask of such sessions, and the types of activities you would like to see. If you are a music session provider, the case studies provided here should enable you to think about the opportunities and challenges that can be faced – and provide some ways in which these may be overcome. Inevitably, the ambition is to provide a session that meets the needs of those who are in receipt of it, and I hope that the voice of the young people who were part of this project, represented and evidenced here, enable this to be achieved.

4. Literature Review

The provision of intervention opportunities for young people who are – to a greater or lesser extent – within the care of a Youth Justice Intervention Team is a well-established method of supporting this group.

Children in Challenging Circumstances

It is important to be clear about the group of young people who are in receipt of such interventions. Such young people can be referred to as ‘Children in Challenging Circumstances’ and have been defined as:

‘Children and young people in challenging circumstances are defined by Youth Music as those who are often marginalised by society, may be vulnerable, hard to reach, or have fewer opportunities.’

(National Foundation for Youth Music, undated)

Such young people had been further described as educationally disadvantaged and marginalised by society (Evans, et al, 2017; Generator, nd). Evans et al (2017) evaluated a range of educational interventions provided for looked-after children and young people and concluded that such interventions could have an impact on educational outcomes.

Cartwright (2013) undertook a piece of research exploring the skills and qualities needed to provide music interventions for Children in Challenging Circumstances. Whilst this research provided a useful set of recommendations for those who are considering working in this field by speaking with music practitioners and providers, he did not speak directly with young people in receipt of such music intervention. This current piece of research aims to build on this work and incorporate the voice those in receipt of such interventions.

Interventions

Interventions for Children in Challenging Circumstances are considered a standard part of plans developed by Youth Justice Intervention Teams – in consultation with the individual. The extent of interventions vary, dependent on the types of engagement young people have had with the Youth Justice Intervention Team. Interventions can incorporate elements of an educational curriculum, attendance at treatment or rehabilitation programmes, volunteering and work experience opportunities, as well as what are often considered extra-curricular activities, for example, sports activities or music activities. For some young people, the range and type of interventions are detailed by a Court Order, and for others, the interventions can be negotiated, discussed, and perhaps, aligned to personal interests.

Case (2006) in his work argued that interventions should be developed to encourage positive and pro-social behaviours with a focus on enjoyment and achievement, rather than focussing on interventions that are risk-based and concentrate on exclusion and criminalisation. Interventions, he further asserted, should acknowledge young peoples’ inherent vulnerability and relative powerlessness in society. Brown (2013) developed this perspective further in her work, arguing for organisations to be mindful of providing interventions for young people considered vulnerable or managing challenging circumstances. She argued that providers needed to recognise that the governance of young people’s lives through the provision of interventions should be developed sympathetically rather than being predicated on particular behaviours or other conditions. This research will explore the extent to which young people can choose music sessions and the type of musical activity that is undertaken within a session.

Haydon (2014) also explored intervention opportunities for young people in Northern Ireland. She argued that the intended objective of a proposed intervention should be clear to ensure that any intervention put in place addressed the needs of the young person; notwithstanding the need to recognise the tension that may exist when service providers are tasked with providing interventions either to address a need or to prevent offending behaviours. Haydon (2014) argued that interventions should include access to locally available play, leisure, social and cultural opportunities with an emphasis on positive outcomes for children, grounded in principles of social justice: a more positive model than a more deficit one, based on 'criminogenic risk factors'.

It is apparent that the provision of music sessions as an intervention activity for CCC supports such philosophical positioning, noted above. However, as observed in Layfield's (2013) work, in a climate of austerity and funding compromises, in reality, commissioners of interventions have to adopt a flexible, selective and creative approach to this work. Commissioners need, simultaneously, to meet the targets and requirements placed upon them, whilst also providing a set of interventions that afford Children in Challenging Circumstances opportunities for social, personal and educational growth and development. This timely piece of research aims to explore the contribution of music interventions within such an agenda.

Music Interventions

Music is considered ubiquitous in young people's lives. It seems a reality that young people regularly listen to music, download music, watch music and very often play music. Whilst young people access music from a range of sources, mainstream education continues to be a space where young people can experience music more tangibly – through school plays, music instrument lessons, drama classes, choirs and singing groups, as examples. However, for Children in Challenging Circumstances who often lead chaotic lifestyles that may include periods of time out of education, or movement between care-settings, it may be that participating in a music intervention programme of any kind will be their first opportunity to engage with any 'formal' music teaching and learning.

The National Foundation for Youth Music in their Learning Report (2013-14) concluded in their qualitative analysis of young people's engagement in music programmes, that they provided opportunities for personal and social growth, as well as musical growth. In this research project, we will also seek to understand the extent, if any, of opportunities for personal, social and educational development amongst this group of young people.

Voice of the Young Person

It is often the case that young people – and marginalised young people particularly – are widely written about. However, what is less often the case is that young people contribute their voice to the research – either by designing research, or providing research data.

Scruton and Haydon (2002) advocated for a positive rights agenda for young people as active providers of valuable knowledge and information within research rather than passive young persons of adult interventions. Squires and Stephen (2005: 154) further asserted that 'differing understanding [can be] produced by the simple act of listening to those usually voiceless others.'

When Fitzpatrick, McGuire and Dickson (2015) explored perspectives and views of a Youth Offending Service by speaking with a group of 14 adolescents, they were able to – through their voice – present findings around methods adopted by such young people to protect their ‘self’ – noted as the ‘protected self’. Young people recounted the extent to which they were prepared to engage in services, based on personal goals, perceived futures and potential threats of failure. Strategies recounted by young people included – avoiding commitment to goals, minimising the importance of goal aspirations, portraying oneself as ambivalent, or disengagement from goals potentially viewed as unattainable.

In this research, we will similarly seek to listen to how young people explain their participation in, and experience of, music sessions as part of a music intervention.

Murphy (2013) argues it is important for services to engage young people as partners rather than simply young persons of services. This study will seek to understand young people’s views of music intervention programmes by engaging with them directly and providing a space for their voice. This position has been built into the design of this research project. Young people have had the opportunity – should they wish to – to share their views about the music session they were attending during the period of this research project.

This project seeks to make an original and additional contribution to knowledge on the design, development and delivery of music interventions for Children in Challenging Circumstances. Importantly the project sought, uniquely, to speak with young people in receipt of music interventions as part of the Youth Justice Intervention Team, in addition to members of the Youth Justice Intervention Team, Music Facilitators and music coordinators, to answer the following two key questions:

1. Why is it presumed all young people involved with the Youth Justice Intervention Team want to work with music technology?
2. How does a young person choose what they want to do if they do not know what the choice is?

5. Research Methodology

This research project adopted an action research approach and was a collaboration between soundLINCS, Nottinghamshire Youth Justice Intervention Team and Nottingham Trent University. The aim of the project was to explore the contribution of music intervention programmes for Children in Challenging Circumstances, with a particular focus on the following questions:

1. Why is it presumed all young people involved with the YJS want to work with music technology?
2. How does a young person choose what they want to do if they do not know what the choice is?

Action research aims to provide a framework for research that is a 'critical enquiry undertaken by professionals to improve [the] rationality and justice of their own practices' (Lomax, 2002: 122) and aims 'to change the situation being studied' (Lomax, 2002:123). Importantly, action research aims to involve a community in the process of change, particularly of socially situated practice, and includes all of the people in the process (Townsend, 2010).

The project sought to provide stakeholders – commissioners of interventions, music intervention providers, Music Facilitators, and others - with the knowledge and skills to undertake research, by providing workshops to introduce and raise the awareness of the skills of enquiry and reflection associated with action research (Townsend, 2013).

Two experienced university researchers facilitated a training session for people working with soundLINCS and the Nottinghamshire Youth Justice Intervention Team on the basic principles and practices of action research, including Music Facilitators, commissioners of music interventions and others. Subsequently, meetings were held with stakeholders to explore and discuss the emerging findings from the fieldwork.

Access: Research Site

The Nottingham Youth Justice Intervention Team fully collaborated with this project and ensured access to the research sites. The research fieldwork was completed at a range of sites providing music intervention sessions across the remit of the Nottinghamshire Youth Justice Intervention Team. These included locations providing one-to-one sessions, locations providing small-group sessions and sites providing large group sessions. These sites included purpose-built community centres, young people's centres, youth groups, and children's homes.

Research Sample

Collectively, the following contributed to this research project: two Music Facilitators and one Music Coordinator who provided Case Studies of working with Children in Challenging Circumstances; three colleagues from the Nottinghamshire Youth Justice Intervention Team who agreed to participate in a semi-structured telephone interview and a series of informal interviews and observations undertaken by the university researcher with young people.

In total, the university researcher undertook seven research site field visits. Observations were undertaken at four sites, covering one-to-one sessions, small group sessions and large group sessions. Informal discussions with young people were undertaken at three sites, with approximately 10-15 young people being invited to comment on their participation in a music session.

Additionally, at one site, a young person did not arrive for the planned music session and at a further site, the Music Facilitator was present but no young people arrived to participate in the music session.

At one site, one young person declined to allow an observation of the music session to be undertaken, or to participate in a research conversation. This is noteworthy and can be considered to demonstrate a sense of agency and confidence by the young person.

Ethical Framework

The research project was designed within the British Education Research Association (BERA) code of ethics (2011). The project sought and was granted, ethical consent from the Nottingham Trent University Ethics Committee. All research participants were invited to consider their participation in the project through discussions with the university researcher and subsequently signed consent forms (see appendices). Informal observations and discussions were based on interview schedules (see appendices).

Research Methods

Information was gathered through a range of research methods to enable a response to the overarching research questions that framed this project.

Music Facilitators and Music Coordinators, working for the provider of the music sessions were invited to draft Case Studies in response to research sub-questions they had devised individually, as indicated below:

- a. How can music technology be used to provide engaging and inspiring music interventions with Children in Challenging Circumstances?
- b. How can we design workshops to optimise the creative space and support inclusive musical interventions for Children in Challenging Circumstances?
- c. To what extent should the context of the Youth Justice Sector be considered when setting up project-based music workshops with young people who have offended or are at risk of offending?

All collected information has been coded and analysed thematically, and is presented in the following sections. Case Studies have been developed by the Music Facilitators and Music Providers to inform the research findings and discussion. The data from the young people and Commissioners is presented thematically (please see appendices for thematic analysis map).

6. Project Findings: Theme One – Music Facilitators

Two Music Facilitators provided a series of Case Studies to exemplify their experiences of providing music sessions for Children in Challenging Circumstances. These Case Studies are drawn from their experiences over time and consider the opportunities and challenges they have faced, and the strategies they have developed to respond to these.

6a. Case Study: One-to-One Music Intervention

I worked with 'B' on a one-to-one basis, weekly, over the course of 9 months. 'B' is autistic and struggles with concentrating on tasks; he has learning difficulties and is somewhat a fantasist. 'B' was offered music technology workshops by his youth justice case manager and opted to participate for an initial block of 6 x 2-hour sessions. Due to the positive outcomes he experienced, and at his request, these were extended a number of times and in total, he received around 30 sessions.

Over the first few sessions, it became apparent to me that 'B' was rather fickle in his music tastes which changed frequently depending on who he was socialising with in person and online. This had a knock-on effect for my workshops with 'B' regularly deciding he wanted to make a different genre of music and often changing his mind as to what he wanted his music to sound like. Using whatever he had created on Cubase in a previous session, I was able to assist 'B' in manipulating and editing this to suit his interchangeable music taste. We were also able to blend more than one genre to create something truly unique. The expansive choice of virtual instruments available when using music technology also provided plenty of options to emulate whatever genre 'B' wished to incorporate.

During his first two weeks 'B' explored loop based music making, combining pre-written drum patterns and melodies to learn about layering sounds in music composition. By using this method I was also able to develop his understanding of song structure and dynamics before moving on to more complex production techniques. By gently introducing 'B' to music making and avoiding overly complicated composition methods he was able to develop a basic understanding of songwriting which was not restricted by his learning difficulties. He was able to make decisions based on his personal taste rather than relying on competent melody construction and fiddly notation. Once 'B' had completed a loop based piece of music and learned some of the simple functions within Cubase I was able to introduce him to drum sequencing using one-shot samples. Using the same methods he had learned from loop-based composition I was able to assist him in choosing a kick drum, snare drum and hi-hat cymbal then, using the Cubase grid, sequence them into an original drum loop. Once he had an understanding of the Cubase grid we were able to use VST synths and instruments to create basic melody lines to accompany this. Over the 9 months I worked with 'B' he created 3 original tracks, crossing various genres, with each track expanding on the skills he had learnt from working on his music prior to that.

'B' also had an interest in learning to DJ and so we spent his final 4 sessions working with CDJs and a mixer. During this time he learnt basic mixing and scratching techniques. We also incorporated some of the music he had created into the mix.

Research Findings

The Case Study above demonstrates some of the key opportunities and challenges for Music Facilitators who work with Children in Challenging Circumstances.

It is evident that working on a one-to-one basis affords a Music Facilitator the freedom to negotiate, adapt and navigate the content of a session in accordance with the interest of the young person.

However, this requires a great deal of knowledge, skill, and sensitive understanding on the part of the Music Facilitator.

It is also clear that a Music Facilitator is able to build a relationship with the young person if there are extensive suite of sessions planned or provided. This has the potential to enable the young person to build their knowledge of music – in relation to music terminology, music genres and the construction of music through composition. By being exposed to a wide range of technological resources, the young person also developed his skills in relation to technology more widely, as well as social skills associated with communication, in particular, speaking and listening.

6b. Case Study: Long-Term Music Intervention with Small Group

This intervention was a 2 hour, weekly workshop which was compulsory for participants undertaking a youth justice order. The first hour of the intervention work was undertaken by the youth justice team, followed by a 1-hour music activity, which in this case was music technology. This workshop was provided on a Saturday morning, every two weeks over the course of a year. The workshop was held in a community centre setting and was supported by two youth justice workers. The youth justice workers work on rotation so it was rarely the case that the same staff were present before the young people attending the workshop completed their order. As a result, the activities that took place during the workshop were often unknown to the youth justice worker from workshop to workshop.

Perhaps, as might be anticipated from a compulsory attendance session on a Saturday morning, participants were often far from happy to be there. Furthermore, once the intervention work was completed, the young people generally did not feel an activity of any sort was worthwhile. They often indicated that they felt the important part was over and the workshop was just a time filler rather than the 'fun activity' aspect of the workshop. As a result, delivery was incredibly difficult due to the volatile atmosphere and participant preconceptions. The attendance varied week to week, dependent on young people's youth justice order and their decision whether to abide by this. Group sizes, therefore, varied between 1 and 6 people in attendance, with ages ranging from 13 to 18. All 19 of the participants I worked with over the course of this project were male and a range of ethnicities.

During the first session, I was able to engage the two initial group members in music creation on the iPads, in particular, drum sequencing using the DM1 app. This was recorded into Garageband via the Audiobus app, and layered with loops from the sample library. I find iPads are a fantastic resource for shorter sessions with young people who you need to quickly engage. The technology is familiar to them and the touchscreen capabilities are intuitive, offering quick and credible results without the long learning curve. There are also the advantages of unconscious learning, where a young person can learn about rhythm, pitch, sequencing and even composition through musical games and interactive apps. These skills can be expanded and built upon at a later stage on music production software.

Over the following two sessions, both participants worked together using Cubase to program a drum loop, create an original string melody with the aid of a midi keyboard and sequence a bass part. During this time I was able to engage them in conversation, which is as critical as the music content itself. Relationship building, after all, plays an essential role in the success of every teacher/student interaction. A discussion will quite often result in information being shared which is relevant to the direction the workshop takes. Once I understood their individual music tastes I was quickly able to direct my workshop activity to reflect their tastes and engage them in something they felt was more relevant. Unfortunately, as I discovered was often the case, I was not informed of the completion date for their order and after these two sessions, neither participant attended. This resulted in an incomplete piece of music.

Learning from this I always endeavoured to reach a reasonable finishing point, with any piece of music I assisted a young person in creating, by the end of the workshop. The use of music software was integral to this, owing in part to the potential it offers for quick, high-quality results. This is not to be mistaken to mean the software was doing all the work but how, due to its design catering for creative people who want to get their ideas down as fast as possible, it enables knowledgeable practitioners to support young people in achieving a professional sound in a shorter timeframe. With groups such as the Junior Attendance Centre and the challenge, it poses with ever-changing participant attention levels, low engagement and differing learning abilities it is important to garner immediate musical results. The young people want their music to sound like it does on their radio, on their phone or on websites like YouTube and Spotify and they do not want it to take long to achieve this. It is highly unlikely a participant could pick up an instrument and, with no prior experience, be able to create a piece of music to a professional standard in under an hour but with music technology and the correct support that is possible.

Over the course of this project, I used a variety of music technology, dependent on the wants/needs of the constantly changing group. With some group members having worked with me on a number of sessions and others having just started, it was incredibly difficult to plan my delivery week to week. By taking a fluid approach with my workshop practice I was able to adapt each session to the individual needs of each participant, ensuring no young person was excluded. Using a headphone distribution box with connections for up to four pairs of headphones I was able to split the group and simultaneously run two production laptops. Isolating the sound in this way not only aids concentration levels but also reduces the distraction from other participants. This, in turn, offers participants more freedom to experiment with their music without fear of criticism from other group members. By working in this way I was also able to cater for group sizes which, at their maximum capacity, totalled six.

Research Findings

It is important for Music Facilitators to understand the nature of the session they have been asked to facilitate. In this case study, it is clear that the young people have been directed to attend the session, rather than requesting to engage in a music session.

In this situation it may be that young people can feel frustrated about the need to attend the session; may be reluctant to participate and may actively choose to reject participation in the session beyond the demands of the bare minimum. This can be seen through, for example, lack of communication or unacceptable demonstrations of behaviours (language or aggression).

As a result, Music Facilitators need to consider how to support young people to become engaged and participate in the session. This is particularly important when a long series of sessions are planned as part of a suite of intervention activities.

Considering ways to engage young people quickly is key. It is evident from this case study that hand-held technological devices worked well to engage new young people due to their familiarity with using them in their lives generally.

The inconsistent pattern of attendance by young people makes planning challenging. Music Facilitators need to have a range of activities available for young people that will meet the needs of newly attending young people as well as those who may have attended for a few, or significant numbers of sessions, including use of technology, and musical knowledge, skills and understanding.

As the young people of such sessions are generally teenagers, this can lead to additional opportunities and challenges. However, it is important that Music Facilitators do not pre-judge sessions, or young people at a session, as this could limit opportunities and ambition. For a number of this cohort - Children in Challenging Circumstances - they are likely to have a variety of challenges to engaging in such a session, which could include a range of learning difficulties, emotional difficulties as well as behavioural challenges or limited educational achievement - particularly in relation to literacy and numeracy capability. This does present challenges for Music Facilitators who may be used to sharing or reinforcing information via the written word. New strategies need to be devised to provide learning opportunities in more creative ways. There is a word of caution to be noted from the above Case Study, though which is not to limit either yourself as the Music Facilitator, or the young person/people in the session, through presuming that there is little learning to be gained by 'picking up an instrument'.

Whilst it would be difficult to challenge the reality that a young person would be able to create a piece of music to a professional standard within a very short time-frame; that should not discourage the availability of instruments where possible as there is still much to be gained from engaging with 'real' instruments.

Planning learning for sessions, with associated outcomes, is important. As can be evidenced in the Case Study above, however, the nature of sessions makes planning challenging. The ambition to be able to provide a deep-surface learning opportunity by building on existing knowledge is a useful strategy to developing musical knowledge, and supporting opportunities to evidence learning achieved through the session.

A strategy identified by this Music Facilitator was to ensure that each session had a 'ring-fenced' outcome point, enabling clear outcomes to be evidenced. Additionally, having a 'fluid' approach to planning enabled the Music Facilitator to work towards full inclusivity in the session of all young people, achieved through a focused consideration of the resources to be made available within the session.

It is important for Music Facilitators to be aware of the range of possible outcomes that can be achieved by young people involved in such sessions that can go beyond musical knowledge. Additional outcomes can be associated with social developments, for example through enhanced communication skills, evidenced by speaking and listening opportunities or growth in self-esteem or self-confidence, evidenced when young people are keen to share their learning with peers, carers and family; as well as cultural capital opportunities through exposure, for example, to a range of musical genres.

The role of other staff can be crucial in this situation; they can act as catalysts for positive interactions. Music Facilitators should be enabled to work with all stakeholders prior to establishing the session or series of sessions to ensure all those who will - or may - be involved in the session(s) have a clear understanding of its ambitions for the young person/people.

What is clear from this case study is that the change-over in Intervention Workers may have compromised the potential for the optimal success of the session, as there was a lack of continuity of knowledge and understanding of the music session.

The development of relationships - Music Facilitator/young person; Music Facilitator/Intervention Worker - are identified as a key to the success of any intervention session.

The sharing of information between the Commissioners of the intervention, the organising provider and the Music Facilitator is a further critical component to providing successful music sessions. Where communication – and information sharing – breaks down, this can have a detrimental effect. This is evidenced in the above case study, where a Music Facilitator was not advised that some young people would no longer be attending the sessions; resulting in incomplete pieces of music.

6c. Case Study: Music Intervention within a Secure Unit Environment

This music intervention was provided in a Secure Unit - a detention centre for young people under the age of 18 who were undertaking a custodial sentence. With the restrictive nature of a detention centre, I was limited with how much equipment I was able to take in, due to security checks and manoeuvrability through the lockable doors. I chose to take with me four iPads, my two production laptops, a midi keyboard, audio interface, headphones and a condenser microphone. These all fitted into a rather large but easily transportable bag. With the young people having restricted access to any technology in the centre; using my laptops and iPad's was a real advantage to encouraging participation in music activities. The staff in the education department of the unit decided who would participate week to week, based on behaviour and any interest as indicated by the young people. This meant that the group was often changing session to session with only a few members consistently attending.

For the purposes of this case study, I will focus on the second block of sessions I delivered, working with two female participants, one aged 14 and the other aged 15. Both had an interest in music, in particular, singing, and they also had previous experience with lyric writing. Neither, however, had had the opportunity to record these or put them to music so I offered to help them create an original instrumental track to sing to. I spoke with them about their favourite songs and the styles of music they were interested in and I was able to direct them to a couple of sample packs designed specifically for that genre. After they had created a simple drum loop one of the participants mentioned a chorus she had already written that she felt would fit to the beat. This became our guide for the melody construction.

Using midi notation offers an abundance of opportunities for melody creation with no limits set by a person's physical capability. When used, this method of composition can assist young people in creating more complex parts and harmonies, or as a simple way to adjust or quantize the timing of midi recordings. It is quite a mathematical approach to writing, however, and the keyboard is an incredibly tactile instrument which I find most young people are drawn to or have some experience of using through school or at home. A midi keyboard linked to production software offers all of that playability but with an infinite number of instrument and sample banks, all mapped conveniently across the keys with the option to change an instrument at the drop of a hat. By using the midi keyboard to synthesise ideas for chords and sequences, then using midi notation to improve and embellish these, the participant is getting the best of both worlds. The improved ability on an instrument with the polish and control of studio production.

I used this combination of keyboard playing and midi notation to support the two participants in creating a delicate piano part to contrast the heavier electronic drums.

I use a VST sampler called Kontakt, this sampler is infinitely expandable with third-party developers releasing new instrument sample banks on a regular basis. This means no instrument is off limits when creating music.

If you want to use an authentic sounding string, traditional African drums or convincing brass parts you have them all available at your fingertips with surprisingly realistic results. The participants chose a Kontakt bank which samples a grand piano in situ on a real New York scoring stage. With the velocity sensitive keyboard response and genuine reverb impulse response it offered a realism otherwise unavailable for on the fly music making.

Once the instrumental track was completed I supported the participants with writing their individual verses using the themes conveyed in the pre-written chorus for direction. After spending some time refining the vocal melody I asked them both to practice their parts in preparation for the next session in which we would record all the vocal sections.

The vocal production that goes into all commercially released music is incredibly intricate, resulting in clean, precise and vibrant vocal parts. The use of pitch correction, timing tools, e.g. compression, reverbs and delays, offers the precision and polish to make great singers sound exceptional. This means that the expectations of young people are incredibly high, having mostly heard vocals that have been painstakingly processed. For participants who may feel vulnerable singing in front of others or lack confidence in their own voice, this can be compounded by lacklustre production. Especially if they are performing lyrics which are personal.

Obviously with the time restrictions of project-based work, we do not have the luxury of spending hours on vocal production, but likewise, you cannot record a participant singing then leave it untouched. The technicalities of this kind of processing can be quite involved and not necessarily suitable to undertake with every budding singer, although making them aware of what you are doing is essential in developing their understanding. I tend to give a basic overview of what I am doing to enhance the recording, using personally designed pre-sets as a starting point and then tweaking to suit. By undertaking a certain amount of processing myself it speeds up the task leaving more time for the young people to have an input into the creative processing such as delays and reverbs. That being said, there have been occasions in other settings where the young person has been interested in learning these details and therefore more involved in the application of these advanced methods.

Research Findings

The environment in which a music session is provided should be considered when a Music Facilitator is thinking about the session they are being asked to provide.

The case study above demonstrates the potential additional complexities associated with providing such sessions in an environment which is secure, particularly in relation to the nature and type of resources than can be taken into such a space, and how they can be transported.

One particular advantage to making technology available within a secure environment is its attractiveness, given the limited access to technology generally available within secure settings.

Again, knowledge of who is attending a session is crucial – whether they have self-selected or have been selected - may influence the extent to which a young person has an interest or desire to engage in this particular provision. In the Case Study example above, the decision to attend the music session was based on behaviours displayed elsewhere, as well as for those who articulated an interest in the subject. This resulted in a changing client group from week to week.

However, where there is a real interest in music, there is significant potential to support learning.

6d. Case Study: Spaces for providing Music Sessions: Youth Centre #1

This case study centres on a youth centre in a small village, considered socio-economically disadvantaged. The staff at the youth centre were warm and welcoming and aimed to provide a safe space for the young people of the area. The Youth Centre relied on the goodwill of the parish council to allow the hall to be used. However, the use of the kitchen to prepare refreshments for the young people at the time of the project was not an option.

The space usually had a pool table set up that the young people always wanted available. There were also craft tables for arts and general chatting in the space. The only suitable place to set up music equipment was in-between these activity areas where the main power points were, with a double socket on one side, and again on the adjacent side. This threw up several issues with regards to the requirements of the project brief, as well as being able to deliver a music workshop without feeling somewhat in the way. After a risk assessment, it was agreed the safest way to run the workshop was to set up two adjacent stations that faced each other, with a number of instruments on each side, and a computer accompanying so that recordings could take place on both sides of the space without having to trail wires across.

The initial project brief was to provide a rock and pop / digital production workshop. Initially, we just invited young people to come and try the instruments/equipment and get a feel for them. The aim was to have a number of tracks produced by the young people. For the first few weeks we had a relatively decent level of engagement from the young people; however, it became evident there was little interest beyond basic playing and experimenting with different instruments. We started to feel like we were in the way by the young people and, because the activities in the youth centres are non-mandatory, the sessions started to become drawn out.

The centre itself was very noisy and busy, so we (the team delivering this series of sessions) decided, along with the centre staff, to encourage each young person to come and play at least one instrument every session that we would record. The reason being that because of the nature of the space and the session it was very difficult to get the same returning participants, and even then difficult to get them to commit to more than about half an hour before a friend wanted them to do something else. We aimed to build a bank of samples generated by every young person, and then use these to develop a track using the production equipment, as items such as the drums were starting to get in the way. Because the space was limited we wanted to get as much recording done as possible as young people were complaining that the music was too loud when they were taking part in other activities. We decided to hook the digital drums and the computers up through 4-way audio output splitters. This meant at least that if we had a group of young people wanting to play instruments they could do without interrupting others. The other advantage of the audio splitter was that we [Music Facilitators] could listen to and direct a young person without it interrupting the rest of the session.

There were a couple of weeks where the youth centre staff actively tried to get the young people to engage and interact with the sessions so that we could build a bank of recordings. During this time we brought a larger selection of musical instruments and asked the young people to play at least one of the instruments at each session.

The staff, although limited in numbers and often having to deal with any behaviours or issues that arose, were proactive in leading from the front, making sure that the young people saw them also 'having a go'.

We broke contributions down into roughly 5-minute intervals, sometimes with two young people on one drum kit, trying to make a very basic beat together. This enabled us to have more than one young person on the instruments at once.

Additionally, this meant that we could remove some of the potential insecurities of them playing on their own and perhaps feeling embarrassed in front of their peers. Importantly, this approach allowed us to engage and work with two or more young people at a time.

We also made the recording process something that we just 'ran in the background', without drawing too much attention to it. We would get encourage them to play and, when they seemed to be concentrating and appearing to enjoy the experience, I would press record. For those who maybe struggled a bit with the basics, but just wanted to have a go, we encouraged them to do a drum roll, or just 'go crazy' for thirty seconds, making it a game to see how much noise they could make. Getting these young people to interact and record the interaction broke down barriers to engagement and resulted in a wealth of samples. This enabled the participants to feel more confident in engaging with music. Making these decisions on the use of the space available allowed us to provide every young person with a first time experience in music.

During this series of sessions, we highlighted a number of young people who had not engaged, instead choosing to play pool or undertake alternative craftwork. As a result, we decided to incorporate iPad technology into the sessions. A number of the participants really enjoyed this and over a few weeks spent a lot of time making loops. This approach enabled reluctant participants to become comfortable in the process of making music and share their contributions.

The noisier and more boisterous participants were somewhat more difficult to keep in one space long enough to engage them meaningfully. We started trying to encourage some of the boys playing pool before the session formally commenced to engage in some music production. We managed to get a couple of young people involved using this strategy. Although their participation was relatively short, it did enable some young people to have some engagement in the music session.

Part way through the project it had been noted by stakeholders that there were varying and limited numbers of participants engaging. As a result, we were requested to try and write a song with all participants leading to the recording of a performance at the end of the project. Unfortunately, this request was not well received by the young people, or, to a degree, the setting staff. The setting staff said that they were happy with how the young people had the 'choice' to interact with the sessions; for them, it was 'great for them to try something new without being forced to feel they had to achieve something'.

The limited space and facilities in which this session was provided meant that we had to really think outside of the box to engage with, and deliver a relevant service to the young people and setting. By the end of the project, we had engaged with a large number of young people and had documented evidence (in the forms of recordings, loops and tracks).

Research Findings

Maintaining participants' engagement in the provided music session is critical, and the environment in which a session is delivered contributes to any opportunity for continuous engagement.

The environment in which a music session is undertaken plays a significant factor in enabling positive learning opportunities.

The chance for Music Facilitators to design spaces to enable positive learning opportunities can be challenging, particularly as Music Facilitators may be required to deliver a session in a location over which they have no, or very little, control. As such, sessions can be scheduled to take place in public buildings, such as libraries or local community centres or youth clubs, or in small rooms in supported accommodated.

The provided accommodation may be dark, cold, noisy, or cramped. Most often, it will not be a space that is dedicated to supporting the development of music knowledge, skills and understanding.

The case study above highlights the challenges Music Facilitators can face in designing spaces for learning, and some strategies that can be employed to navigate these.

The environment in which sessions are delivered may be a multi-functional space and may include items such as, for example, pool tables, televisions, table-tennis tables and crafts tables. This may make setting up music resources – either technological or instrumental – challenging, both from a space perspective and access to electrical sockets. A further challenge is the potential distraction of these resources for those for whom the music session is being provided. If sessions are going to be offered for a substantial period of time it is not unreasonable to expect facilities to be available for refreshments. Lack of access to amenities can be problematic for both Music Facilitators and young persons.

Interestingly, as problematic as mandatory direction to attend a music session is, the capacity to participate on an individual basis without any pre-determined commitment for a period of time can be equally problematic. As can be seen, by this Case study, the environment was such that it allowed participants 'free-flow' between activities, and they were not required to sign-up for either a whole session or series of sessions.

An additional challenge here is the noise level of an environment. If the session is being delivered in a space where other activities are available, or being undertaken by people who may or may not be involved in the session, the opportunity for the Music Facilitator to manage the noise levels is compromised.

The cooperation of other staff can be a significant factor in the success or otherwise of a session, and it is clear from this Case study that their proactive encouragement contributed to some young people participating in the session. It is also clear however that the expected purpose – aims, objectives, and intended outputs for the session(s) should be clear to all stakeholders involved in supporting the session(s).

The sensitivity to the diverse nature of the young people participating in such sessions cannot, and should not, be underestimated. However, this does not suggest that Music Facilitators should not be ambitious for those who do engage, or that assumptions be made about the capability of young people.

6e. Case Study: Spaces for Providing Music Interventions: Youth Centre #2

This youth centre is a very modern, purpose-built centre. It has a custom-built recording room, with Apple Mac, multi-channel recording desk, midi keyboard, high-quality speakers and a soundproofed vocal booth. This, on paper, is music to facilitators' ears, especially when conducting a 1-2-1 session. My session was with a young man who had recently come out of prison, who had a passion for rapping and MC-ing to Grime music. I was excited about the prospects of the project. The participant was easily distracted by others, so this seemed like a perfect chance to utilise the space to get the most out of time. Unfortunately, when I spoke to centre staff I was dismayed to find that the recording facility was not in use as previous users of the centre had damaged a lot of the equipment. The limited audio production knowledge by staff further resulted in minimal use of the facility.

With a mixture of my audio equipment, and the working resources available at the setting, I was able to make the room feel more like a recording facility again. The young person of this session was easily distracted, but passionate with grime music. I wanted the session to reflect the industry and for the young person to experience some industry standard production equipment, and professional techniques and to produce music that he could record as well as working on his rapping.

I asked centre staff to avoid interrupting us during the sessions to mimic the work practices of a recording studio. This seemed to have a positive effect on his overall engagement, and his confidence in his abilities. Building the space in this way provided a platform for the young person to engage and take ownership of the works he created. We set an aim to finish the project with at least 5 tracks that he could write new and positive lyrics to.

The equipment that was still working in the studio was enough to be able to set up a music production area. I worked with the young person to empower them by showing that they had the ability and knowledge to use the equipment.

By the end of the sessions, the participant had developed a real sense of pride around the music he had produced, and asked if he could bring a friend to listen to it and do some vocal recording with him. I confirmed this was okay with centre staff. He then shared with his peer the skills he had gained. He was incredibly lively and engaged during the session. When it came to them recording their vocals I showed them how to operate the recording equipment.

The above case study provides a very different picture for Music Facilitators when planning and preparing for the delivery of a music intervention for Children in Challenging Circumstances.

It is clear that whilst, on paper, this space was purpose-built to accommodate the delivery of such sessions, in reality, the challenges of maintaining the resources and accommodation, alongside lack of investment in the development of knowledge, skills and understanding of the support staff at the centre, resulted in different challenges for the Music Facilitator.

What is particularly noteworthy in this case study is the capacity of the Music Facilitator to co-construct the ambitions for the outcomes of their work with the young person by the end of the project. Additionally, the capacity of the Music Facilitator to ensure the sessions reflected a 'real-world' environment for the young person provided a further degree of authenticity to the session. Further, it is clear from the Case study that the young person in this music intervention gained, not only music knowledge but many social skills including confidence, self-esteem and self-worth, demonstrated by their desire to share their work with their peers.

6f. Summary

The Case Studies above highlight some key areas for Music Facilitators to consider when providing music sessions for Children in Challenging Circumstances. They have identified some of the challenges they have experienced whilst providing these sessions.

It can be seen through these Case Studies that a range of strategies can be developed and drawn upon to enable these challenges to be converted into real opportunities. This allows CCC to learn, not only music knowledge, skills and understanding, but also affords additional learning opportunities around social skills, such as increases in confidence and self-esteem, and cultural capital in relation to exposure to a wide range of musical genre.

Furthermore, there is evidence that one-to-one learning opportunities present the greatest opportunities to develop a deep knowledge and understanding of music, building on the development of strong facilitator-young person relationships. Where a young person self-selects to attend the music session, and has a real interest in the topic, again, the most progress is evident.

The duration of a music intervention – whether a one-off session, short-term or long-term – plays a part in the potential for measurable outcomes.

Finally, the success of any session is pivotally located with the Music Facilitator. In order for a session to be experienced positively, Music Facilitators need to be agile, adaptable and have a rigorous and deep knowledge of a wide range of music. Music Facilitators are required to be able to quickly move around musical topics and genres and cannot rely on traditional teaching methods that are didactic, teacher-centred and linear. The successful provision of this type of musical session further relies on the Music Facilitator to put the student (young person) at the centre of the learning session and work with them to enable meaningful music learning to take place.

6g. Things for Music Facilitators to Think About

Pre-session: what do you need to know to plan for the session?

- How long will your session be?
- What is the environment like?
- What is the travel time to and from your session?
- Who decides the content of the session?
- What additional staff may be available?
- How many staff will be delivering the session?
- Does the young person actually want what is being offered?
- What opportunities do you have for flexibility and adaptability?

The session: what is going to happen during the session?

- What do you know about the young person(s) of your session?
- How many young people will be attending?
- Have the participants experienced a similar session previously?
- What resources will you bring to your session?
- What strategies have you considered to support engagement?
- How will you ensure a quality session: scaffolding and building knowledge, skills and understanding?
- How will you ensure incorporation of music education – terminology?
- How will you plan for changing group size and participants?

Post-session: what do you need to evidence following the session?

- What are the expected outcomes of your session – are these achievable?
- What would you like the outcome of your session to be?
- How can you evidence progression – socially, musically, and culturally?

7. Theme Two: Providers of Music Interventions for Children in Challenging Circumstances

The previous theme considered the role of Music Facilitators as they work to support the delivery of music sessions for Children in Challenging Circumstances.

In this theme, the role of the provider of music sessions as they work with commissioners of such services are explored. Case studies have been provided, and are then interpreted.

7a. Case Study: Establishing the Partnership

We, as the provider of the music interventions, developed partnerships with Local Authority services and other organisations to offer a series of music making opportunities for children and young people who had offended or were at risk of offending.

Part of setting up any programme of work depends on the assessing the needs of the partners involved. The content of the sessions can be viewed as the most essential aspect when considering music delivery: What genre is suitable? What instruments are needed? What is the aim of the session? Do the sessions have an end goal? Will the content keep the participants engaged? Will it promote progression?

Whilst these are all excellent questions that need consideration before embarking on a programme of work, there is an added dimension which needs to be understood in order to produce effective and sustainable change for these partners and the participants engaged through the Youth Justice Service. As such this case study will not focus on the content of the sessions.

Research Findings

What is noteworthy in the above case study is the potential tension of importance regarding the purpose of the sessions between the commissioners and the provider. It is not unreasonable to expect the provider of music sessions to consider the content of the session to be of the highest priority; however, this – whilst important – may not be the priority of the Commissioners. Ensuring there is agreement on the role, purpose, function and ambition of the music session(s) being delivered or procured is an important aspect of preliminary planning discussions. It will be noted that the provider being considered in this case study were aware of potential tensions and took full account of the commissioner's priorities.

Also, when discussing partners involved in the planning, it is important to consider all stakeholders involved in the operationalisation of a session, rather than seeing these as solely between a Commissioner and a provider. For example, in this instance, there are Commissioners, providers, Music Facilitators, intervention workers, as well as the young people who will become the recipients of the session itself.

7b. Case Study: Communication

Bringing the sectors of Youth Justice and Community Music together was not without its challenges. Both partners had expectations of what was required of them and the other. Workforce development delivered by ourselves as the provider, through Youth Justice Team meetings, enabled both groups to begin a dialogue that provided the foundation for the programme. Understanding the needs and expectations of the other allowed both parties to address issues straight away before allowing misunderstandings to build up. It was not always easy to find the time to have these conversations at the beginning of a project but was considered essential if time is not to be wasted elsewhere. These initial conversations addressed the following;

- 1) Staffing
- 2) Timetabling
- 3) Setting staff
- 4) Participation of young persons
- 5) Sharing information about young persons

Throughout our projects we communicated through a variety of means:

Face to face: This was a very positive way to bring further understanding to the project

Partnership group meetings: These meetings allowed a lot of information to be shared, and provided a space for dialogue to develop a programme that met the needs of many.

Email/telephone: This was a good form of communication for sharing specific information. Telephone conversations worked best when needing to change details of the project at the last minute.

Connecting with keen and interested people: In order to navigate a complex partnership, it was essential to understand the sector. Often in order to gain that understanding we, as the provider, need to discuss all areas of service. A keen and interested person who valued and understood the service, with dedicated time to share their knowledge, allows for time to establish common ground, and encourages others within the sector to value the partnership. One keen and interested person is essential but it is better to have more than one to avoid the partnership to weaken if that person changes roles, or is away from the organisation for a period of time.

Communication Tools

- In order to keep current and correct records of the projects, the provider used a database where session records were efficiently updated; sessions tracked and comments shared.
- The provider's Music Facilitators used project journeys, a form of journal, to communicate any anecdotes, highlights or issues, what resources were being used, as well as the positive and negative aspects of the sessions. All Music Facilitators worked towards outcomes that promoted musical, personal and social progression of the participant.
- Engagement logs were also used when appropriate – these allowed Music Facilitators to track patterns of behaviour and note any causes or life circumstances they have been made aware of.
- Such resources enabled office staff to communicate with the Youth Justice Intervention Team about the content, progression and the outcomes of the sessions.

Research Findings

It is reasonable to conclude, reviewing the above case study, that the critical element in determining the success of an intervention is the transparency of communication between the various stakeholders. This relies on a dialogue that is grounded in a shared ambition which meets the needs of those involved.

Time is a critical element to ensuring that clarity of purpose is maintained, and whilst this can be difficult to coordinate through face-to-face interactions, the use of technology (such as Skype, FaceTime, video-conferencing) affords much more flexibility in ensuring regular catch-up discussions are scheduled. These can, of course, be supported and further enhanced by the use of email and 'cloud' software facilities to share and develop resources.

As is noted, staffing is important – but what needs to be addressed is what is considered to be 'staffing' or 'practitioners'. It has been noted elsewhere (see the theme on Music Facilitators) that Intervention workers - the group who actually work with the Children in Challenging Circumstances on a day-to-day basis - play a critical role in encouraging young people to participate and engage in music sessions. Ensuring that this group are engaged, and briefed, on the aims, purpose and expectations for the session(s) and of the young people, is a key element of planning and preparation.

The time at which a session is delivered – and the duration – should be considered in light of the aims and ambitions for the intervention. In some instances, the time is determined by circumstances that are fixed, but where there is flexibility, the opportunity to provide a session which enables full participation will contribute to positive outcomes for all those involved.

The purpose of providing a music intervention needs to be made clear – particularly to the Music Facilitators. If the session is a more casual opportunity for larger groups of young people to be able to 'trial' a range of different musical opportunities – technological or instrumental – this should be shared to enable Music Facilitators to plan activities within sessions clearly (see, for example, Case Study 7d).

It is important for providers of music interventions to be aware of the diverse nature of Children in Challenging Circumstances if they are to deliver successful sessions. As such, both providers and Music Facilitators need to be aware that the range of musical knowledge, competence, capability and understanding will be broad, as will be the young people's educational achievements. For some young people, their literacy and numeracy capability may not be comparable to their age group within the general population. For some, the behaviours they demonstrate may be unpredictable and their ability to concentrate varied. It is key that providers work with both Music Facilitators and Intervention workers to ensure they are aware that the music session(s) provided are not seeking to make judgement – either of the young person or Intervention worker – but rather to add value and make an additional contribution to the knowledge, skills and understanding of Children in Challenging Circumstances in relation to their musicality.

7c. Case Study: The Session

A strength of the Youth Justice Intervention Team is their dedication to each young person; each participant is valued as an individual with a different set of circumstances, opinions, experiences and lifestyle. While common factors do occur, none of the participants are treated as a “case”. It was upon this strength that the provider chose to build its programme.

Another strength of the programme came from providing a series of taster sessions to the participants. These sessions gave participants opportunities to try out different genres of music and allowed the provider to try different means of delivery. Group sessions were identified as the most effective means of delivery for the at-risk groups of young people who attended youth centres across the county.

Small group sessions or pairs were noted as effective for introductory sessions with targeted young people, but to allow for progression, 1-2-1 sessions were offered to enable the participants’ needs to be met fully.

Where participants were identified as young people who had offended it was recognised that group dynamics between these young people could derail the sessions. As a result, 1-2-1 sessions were offered to cater for the diverse range of needs and challenges and promote progression.

Group sessions started with an informal conversation with the young people to find out what they were interested in musically and if there were any particular genres, instruments or technologies they would like to experience. The conversation also covered their previous experiences and their musical goals - as individuals and as a group. These ideas feed into the planning of the sessions and the content produced by the Music Facilitator. Update discussions took place on a continual basis throughout the sessions to ensure that young people were given agency in their musical journey with us. Music Facilitators provided information on how the participants could continue their journey after the sessions through online and local resources. Through discussion with the Youth Justice Intervention Team, sessions may be able to be continued for participants who were keen to engage further.

Research Findings

It clear from the case study that a provider of such sessions is unlikely to be able to adopt a ‘one-size fits all’ approach to their delivery model. Particularly for Children in Challenging Circumstances, the diversity of this cohort needs to play a significant factor in the type, duration and intensity of any session. This includes not only the type of session (technological, instrumental, vocal, for example) but also the type of attendance required (one-to-one, small group, fluid group) and the range of outcomes that should be reasonably demonstrable at the end of the session(s) by the young people.

7d. Case Study: Flexibility

The context of the Youth Justice sector must be considered in order to provide sessions that are flexible enough to meet the ever-changing needs of the young person. Life circumstances, such as court dates, change of location, appointments, and changes in medication must be taken into account to enable music providers to offer opportunities that the participants are able to access. Consistency, though necessary, may be a luxury.

Logistics, such as Care Orders, are based on an individual's needs. Unlike school settings, the Youth Justice service does not have the luxury of being able to predict when participants will need sessions; this makes forward planning challenging. Therefore, providers need to be able to be flexible, adaptable and be able to provide a quick set up turn around.

This provider offers a payment to Music Facilitators for sessions when the participants cancel at the last minute. This may not be the case for every musician/facilitator that works with participants of a transient and challenging nature.

Providers need to consider their arrangements with freelance Music Facilitators to ensure that their contract covers changes in circumstances at short notice to avoid frustration or loss of earnings.

The Intervention worker relationship is a pivotal part of the work. If this relationship is not well established, there may be misinterpretations shared between the Music Facilitator and Intervention worker that may influence the delivery of the session(s). The Intervention worker is the key contact who are likely to inform the Music Facilitator about the interests, capabilities and boundaries of the young person/people involved in the session. Music Facilitators, therefore, need to ensure that such boundaries do not compromise the young person's musical experience.

Research Findings

One of the biggest challenges for providers co-ordinating sessions for Children in Challenging Circumstances are the potential chaotic nature of their lives. This is exemplified by the multiple agencies with whom they may engage and be required to see. As a result, a strong communication model is required to ensure that Music Facilitators are made aware of any change to a session, for example, cancellation or reorganisation of venue, as this could affect travelling time, and earnings. So, for example, if a series of six sessions was put in place for a young person, this may need to be coordinated over a period of three months, rather than six weeks to ensure there is flexibility within the contractual delivery model.

The ability to be agile and responsive is key if providers want to ensure that young people do get the opportunity to engage with music sessions. Thinking about scenarios when planning an intervention programme will enable all stakeholders to consider possible responses, consequences and actions.

It is evident, again in this Case Study, that the role of the Intervention worker plays an important role in the success or otherwise of a music session.

7e. Case Study: Environment

A challenge to providers of delivering effective music sessions is the venue, which is not something the provider can control. Not all locations have been accessible at the times required by the programme and the participants. The logistics of setting up a flexible programme can be varied ranging from:

- Finding a suitable room in which music can be made and shared
- Having access to venues inside of participant curfews
- Having appropriate staff support for Music Facilitators engaging with potentially aggressive/violent participants
- Changing dates and time to accommodate life circumstances of participants.
- Finding a venue that is happy to accommodate sessions for young people who have offended.

Research Findings

The challenges for providers of ensuring the environment in which a music session is going to be provided should not be considered as barriers that are unassailable. What is important is that the challenges are discussed and opportunities sought to ensure that, regardless of the profile of the young person, they have the opportunity to engage in a musical opportunity. Providers need to work with Music Facilitators to ensure they have the necessary knowledge and skills to confidently engage with Children in Challenging Circumstances.

7f. Case Study 2f: Music Facilitators

The delivery of music sessions relies heavily on the skills, experience, and attitude of the Music Facilitator leading the session, going over and above their musical competence and capability. In our experience, a Music Facilitator with a variety of musical skills is a wonderful asset for such sessions providing a multitude of different ways for an individual to create their own unique sound. However, they require additional skills, and an ability to communicate effectively is key. Such sessions require someone who can listen to the participant's interests and creatively turn them into a dialogue around which the young person feels encouraged and confident, bringing out the best in that participant. Such communication strategies come from experience – trying out different ways of establishing a connection – as well as dedication and commitment on the part of the Music Facilitator.

The expectations of the Music Facilitators in the early stages of a project can be crucial. They need to be able to empathise with the participant. For some participants, simply showing up to the session is an amazing achievement.

The engagement of the participant relies on the attitude of the Music Facilitator. Many of the participants are highly vigilant and can pick up on the slight nuances of disapproval and discouragement. An aggressive tone may well leave participants defensive and unreachable, for example, so Music Facilitators need to be able to develop a range of strategies to effectively engage young people.

Music Facilitators must also be willing – and enabled - to engage with Intervention workers and others to continually reassess needs and development.

Research Findings

It is evident, from this case study, that in order to effectively deliver music sessions for Children in Challenging Circumstances, Music Facilitators need to have skills beyond their musicality. It is important for Music Facilitators' to be effective communicators, supporting a growth in the mindset of the young person – to challenge and be ambitious for them, to demonstrate their belief in the young person's capacity to achieve and to motivate them to try new and unfamiliar things, whilst simultaneously being sensitive to potential challenges and limitations. This approach requires a great deal of commitment on the part of the Music Facilitator but is most likely to result in higher levels of attendance by the young persons, along with opportunities to successfully achieve meaningful outcomes as a result of participating in the project.

7g. Summary

Providers of music interventions for Children in Challenging Circumstances are faced with a wealth of challenges – and opportunities – when thinking about providing and facilitating music workshops. It is clear that providers need to work closely with the commissioning organisation to ensure that their needs, expectations and ambitions for the project are met.

Providers need to ensure that the intervention can be resourced appropriately, including thinking about whether they have the right Music Facilitators available who can engage effectively with this unique audience. Furthermore, providers need to consider a range of other factors, including financial costs (travel, cancellation options, equipment, and environment) when negotiating the development of music interventions for Children in Challenging Circumstances.

There are some factors, which, whilst providers need to be aware of, are likely to be out of the control or jurisdiction of the provider. These can include, for example, the nature of the cohort – one-to-one, small/large group, fluidity of the group; or the time/day of the intervention that may be determined by other factors, such as an individual's daily routine, or the availability of the space in which the intervention is scheduled to take place.

Thinking through the nature of the intervention: its aims, ambitions, and expected outcomes can contribute to the successful delivery of music session(s) for this group of young people. Such sessions – when planned and delivered well - can lead to outcomes way beyond a young person's increase in knowledge, skills and understanding of music. Music sessions have the potential to support growth in a young person's personal confidence, motivation and self-belief, as well as the development of social skills, such as interaction, for example (talking to others), sharing of information (presenting outcomes to friends, carers or peers) and group activities (working collaboratively with an instrument, piece of technology).

What is clear from the above Case Study is that underpinning the success of providing a music intervention for Children in Challenging Circumstance is a continued investment and focus on communication with all parties who have a vested interest in supporting this group of young people.

7h. Things for Music Workshop Providers to think about

Pre-session: what do you need to know to plan for the session?

- Investment costs in resources
- Investment cost in licence fees
- Travel Costs
- Working with other stakeholders
 - Youth Justice, Music Hub, Other service providers
- Safety
 - Of Music Facilitators
 - Of Practitioners
 - Of Participants
- Models of Practices
 - Types of interventions
 - Individual
 - Small group
 - One session
- Sessions over an extended period
- Accessibility of location
- Risk Assessment of environment
- The cohort of young people
- Communication strategies
 - Key Contacts: Commissioners, Providers, Intervention Workers, Music Facilitators, young people
 - Types of communications
 - Regularity of contacts
- Project Outcome Expectations
 - Accreditation
 - Recording process i.e. project journal
 - Accountability for outcomes
 - Types of outcomes: personal, social, educational, musical

The session: what is going to happen during the session?

- Types of instruments
- Types of technology
- Model of delivery

Post-session: what do you need to evidence following the session?

- Sustainability:
 - For onward progression of participation beyond the life of the intervention
 - To link with the music hub, local schools, library services

8. Theme Three: Children in Challenging Circumstances in Receipt of Music Interventions

In this theme, data was collected through a range of informal participant observations during the delivery of music sessions; young people were also spoken to informally about their experiences of the sessions. This information has been developed into Case Studies and key research findings.

8a. Case Study: One-to-One Music Intervention Session

This session was part of a series of music sessions offered to one young man: a looked-after child living away from his family. He had been receiving music sessions for a significant period of time. These are most often provided at a local community centre. He was transported to the session by his Intervention worker. The music sessions have been provided consistently by the same Music Facilitator, and it was clear that the young person and the Music Facilitator had developed a positive working rapport.

Information provided about this young person revealed that he presented with challenging behaviour and required routine. His academic achievements were comparatively low (very limited literacy and numeracy capability) compared to young people of the same age in the general population. However, he had a keen interest in music, was generally very keen to attend and participate in the music sessions and looked forward to them. The sessions contributed to his weekly alternative school timetable.

The series of sessions had been ongoing for a number of months; its continuation being determined via Youth Justice review.

During the session, the young person was able to engage in making music through technology. There was no evidence of 'traditional' instruments in the space.

The young person exhibited a range of behaviours, including short attention span, and challenging language. The Music Facilitator was able to navigate the behaviours through a range of verbal instructions, a measured temperament and tone. Throughout the intervention, the Music Facilitator continued to provide and develop the musical opportunities with the young person to build the young person's musical knowledge and terminology.

The space in which the session was taking place was a cold community centre. At the time of the observation, the community centre was receiving maintenance by external contractors, adding a distraction to the music session for the young person.

There were limited facilities for refreshments at the community centre – just water – during the two-hour session.

Research Findings

With the permission of the Music Facilitator and the young person, I was able to observe this music session and engage in informal conversation. This revealed that the young person very much liked music – both listening to it and making it; sharing that he had memories of music associated with his parents. It was very clear that he enjoyed making music through the use of the computer and associated technology. He displayed curiosity and inquisitiveness in the music that was being co-constructed between himself and the Music Facilitator. The Music Facilitator was able to work with the young person's very low concentration space by setting very short achievable task throughout the sessions. The long-established relationship between the young person and Music Facilitator was evidenced through the respectful nature of their shared communication. Throughout the session, the Music Facilitator remained calm and continuously drew any attempt to engage in a conversation away from the focus of the session back to music, reinforcing any activity with praise and encouragement.

The ability of the Music Facilitator was key to ensuring the value of the music session for the young person. The young person involved in this session was able to engage in quite detailed conversations regarding music technology – and perhaps interestingly – computer technology more generally. He was aware of a range of styles of music and was prepared to share some of his music with me.

The Music Facilitator was aware of the nature of the young person's learning difficulties (severe autism) and put in place a series of strategies to support his engagement, persistence and progression. These included constant questioning and reviewing to check learning and understanding in order to provide clarity throughout the session, as well as 'scaffolding' activities to build and develop his music knowledge and understanding. Using phrases such as 'have a go – good man'; 'perfect – good job', 'how would you do that?', 'exactly – well remembered' by the Music Facilitator, enabled the young man to be challenged in his learning and confident that he had achieved.

The aim and learning outcomes of the session were evident, although there was no structured lesson plan or supporting written documentation in evidence. The session was fluid and based on a strong knowledge by the Music Facilitator – of both the client group and of musicality. The framework used by the Music Facilitators for the session was: **Instruct, Action, Support, Praise, Question, Reinforce, Check and Review.**

It is clear from this observed session that the young person had an interest in music. The success of the session was built on the developed relationship of trust between the young person and the Music Facilitator.

It was also apparent that the Intervention worker played a role in enabling the young person to access the session by transporting the young person to and from the session, but that their contribution did not go beyond this; in fact, they were not present during the session.

What is not clear is whether there had been a conversation with the young person about their musical ambitions or whether the series of sessions were linked to any particular outcome or ambitions for the young person – either personal, social, qualification, or musical.

Informal discussions with the young person revealed that the sessions were a valuable way for him to use his time, but there were no real ambitions to evidence outcomes. However, he did share some examples of the work he had completed by participating in the sessions over time.

8b. Case Study: Group Music Intervention Session

This Case Study was compiled following an observation and informal discussions with participants during week eight of a 12-week programme of music sessions. The sessions were hosted in a purpose build community centre with a youth club. The area in which the community centre is located is identified as an area of socio-demographic deprivation. There was an Intervention worker on-site during the workshop. Two Music Facilitators were available for the session.

The session was delivered at the back of the youth club, in a separate space that was multi-functional.

The Music Facilitators brought a range of traditional and non-traditional music equipment to the session, including electric and acoustic guitars, drums and keyboards. They also had computer technology, microphones, headsets and speakers.

The age-range of participants was 10-14. The young people entered and left the space where the session was being offered fluidly; sometimes individually and sometimes in small groups. Young people were encouraged to 'have a go' at whichever instruments they wished, and the Music Facilitators worked with groups at a time.

A range of behaviours were displayed by the young people who accessed the session, including shouting, conflict, challenge, determination, and 'group talk' with escalating noise levels.

Throughout the session, Music Facilitators maintained an adaptable and flexible approach to supporting engagement in musical opportunities, continuously encouraging and role modelling playing of instruments, and use of music terminology responding for requests for examples of different genre and inviting young people to 'have a go'. All efforts were rewarded with praise and encouragement from the Music Facilitators.

Research Findings

Through informal conversation and observation of this session, it was apparent that the young people who engaged in the session thought it was valuable as part of a suite of activities made available to them via the youth club. For some young people, they described having a real interest in music and wanted to develop their knowledge, skills and understanding of music – either technologically or of specific instruments. This was particularly the case for one young person who had previously played an instrument at home but because of circumstances, the instrument was no longer available. This young person reflected on how he looked forward to the sessions, had attended regularly and took a lot of learning from them.

Evident from this observation was the need for Music Facilitators to be able to adapt to demands and requests for their general support and to be able to work quickly to enable a young person to 'have a go' either with an instrument or a piece of technology. The Music Facilitators maintained a focus on providing the music session and were committed to sharing music knowledge and terminology with the young people.

The complexities presented in the delivery of this series of music sessions should not go unrecognised, however. Firstly, the challenge of providing a session in a space as part of a 'suite' of activities to which people could 'dip in to' meant the opportunity for a young person to develop any significant musicality were necessarily limited.

Secondly, the fluid nature of the young people engaging in the session meant that it was inevitably difficult to measure any level of attendance, engagement or progression of young people – either musically, personally or socially.

Thirdly, there was a lack of evidence that the music sessions were seen as a meaningful activity within the youth centre for the young people to participate in; for example, there was little evidence of the intervention workers encouraging young people to participate in the activity during observation. The room in which the session was delivered was within a youth centre that was multi-functional with a range of activities available to young people. In this situation, it appeared that young people were not required to commit to attend or engage in music sessions on a regular basis but could access them in a much more 'ad hoc' way.

However, during the observation, it was clear that when young people did collaborate, there was real evidence of pleasure in a shared musical learning experience.

8c. Case Study: Intervention Session: The Power of Voice

This case study reflects the importance of voice of Children in Challenging Circumstances who are participating in music sessions.

I had been invited to observe and undertake an informal interview/discussion with a young person who was participating in a music session. Upon arrival at the location, I was met at the reception and asked for my identification. I was then guided to the space where the music session was taking place.

The session was taking place at a home for looked-after children; in a multi-functional room which was full of furniture. The Music Facilitator, the young person and their friend (the young person requested that his friend sit in on the session) were in the room and the equipment to facilitate the session was just being set out. This was the first in a series of planned sessions for the young person.

I explained who I was (university researcher), and my role (aiming to undertake an observation of the music session and to have an informal discussion with the young person). After a very detailed discussion, the young person declined to provide consent for me to continue with this fieldwork or undertake data collection.

Research Findings

This case study is unique. It is a timely reminder of the importance of the voice of young people—particularly those who might be considered 'hard to reach' or on the margins of society. This is an example of a young person's space to enact their own agency – in an environment where much decision making about their day-to-day lives has been removed from them, as they become increasingly governed by the expectations of those in the Care or Youth Justice services.

Having the confidence to decide not to participate in an activity often goes unnoticed. However, by ensuring a research design that enabled young people to contribute in some way their views and experiences of attending, engaging and participating in music sessions, it necessarily needed to have the design capacity to allow young people to elect not to participate in the research. One can only speculate as to the reasons why this young person decided not to engage in the research by providing information. Certainly, this is quite unusual, as young people in this age group may feel some level of 'expectation' to comply and participate in activities when requested.

Nevertheless, this provided a significant contribution to the research in recognising the diversity of the young people who make up the group of Children in Challenging Circumstances, and the importance of giving young people the opportunity to make informed decisions about the activities they wish to engage in and the information they want to share.

8d. Case Study: Intervention Session: Under Direction

This fieldwork observation was of a targeted music intervention for a small group of young people, delivered as part of a youth custody order on a Saturday morning. The session was part of a whole morning session where the young people attended a mandatory preliminary activity; the mandatory music session then followed. The session was part of a programme that had been ongoing for approximately a year, on a fortnightly basis. Participants changed every few weeks, depending on the length of the order they were completing. There was one Music Facilitator coordinating the intervention music programme, and there were also three Intervention workers present in the space. The accommodation was a large new purpose-built building.

The space in which the session was delivered was at the end of a long multi-functional room. The Music Facilitator set up two work-stations with music technology materials.

The music commenced with the Music Facilitator inviting participants to think about what sounds they might like to work on and develop, aligned to the types of music they might be interested in. The Music Facilitator invited young people to work collaboratively in groups of two; he then shared his time between them. Participants worked with headphones to develop sounds and music tracks; then they reviewed their work with the Music Facilitator providing feedback and helpful input on how to enhance and extend their work.

The young people worked intermittently and sporadically on the activities, engaging in conversation with others around them, and having breaks for refreshments during the two-hour session.

Research Findings

This case study provides further evidence of the important role of the Music Facilitator in authenticating the experience for those who are engaging in these music sessions. The Music Facilitator did not shy away from sharing his musical knowledge and using the terminology associated with music. His ability to support engagement in the music session, drawing on his breadth of knowledge, and attention to utilisation of a range of strategies towards engagement, was key to the calm success of the session. Further strategies in relation to the management of challenging group behaviours and dynamics were also critical. These included the use of positive reinforcement and open questioning to provide the opportunity for growth in confidence amongst the young people involved in the session.

For the young people in attendance at this music session, their potential interest in the music was questionable, as evidenced by the information discussions in which they engaged. Informal conversation with the young people revealed their attendance at the session was solely associated with their order to attend, rather than any personal ambition to develop their musical knowledge, skills or understanding. Nevertheless, at this session, those young people present appeared to be listening and engaging positively in music sessions. Perhaps of interest, and certainly noteworthy, was the non-engagement of the Intervention workers. Whilst they were all present in the space for the duration of the session, they did not participate in the session and did not appear to engage in conversations with the young people present about what they were doing as part of the music session.

8e. Summary

The evidence gathered from the young people involved in this study provide some interesting insights into how - and why - young people engage in music sessions.

For some young people, they identified the music sessions as a way of being able to maintain a connection with their family with whom they may – or may not - be resident. For others, the music sessions were part of a larger suite of activities, and for others, there was a mandatory requirement to attend.

The findings from the data collection evidenced that the most successful music sessions were those that had had an opportunity to run over a period of time, on a one-to-one basis with the same Music Facilitator. In such circumstances, trust relationships had been able to flourish, resulting in some very real gains, in relation to musical knowledge, but also in relation to personal growth of self-confidence and social capital. This was demonstrated in the young people's willingness to speak about their experiences through information discussions and to share the music they were working on or had completed with a degree of pride.

The flexibility, adaptability and authenticity of the Music Facilitator is key to ensuring the value of the music session for the young person. The data identified, commonly amongst all sites that this group of young people tended to have low concentration spans or changing musical interests. This requires Music Facilitators to be able to respond to such changing agendas with agility.

It was clear that from the evidence in this research project that many young people valued music sessions as an intervention tool and obtained pleasure from them. They demonstrated this through a desire to share their outputs from the music sessions with peers. However, it is clear that a music intervention is most successful when young people have been involved in the decision to attend; the removal of this choice may have negative consequences both for the young person's engagement in the music sessions and for the Music Facilitators tasked with delivering the session.

8f. Things for Children in Challenging Circumstances to Think About

Pre-session: what do you need to know to plan for the session?

- What do I need to know?
- What do I want to do?
- How will I prepare?
- Who will be with me?
- Who should I talk to?
- How long do I need to be there for?
- How many sessions should I have?
- What are my options?
- What are others expectations?
- Is there a particular behaviour code?
- Will refreshments be available?
- What do they (Music Facilitators) know about me/What should I tell them?
- Who else will be there?

The session: what is going to happen during the session?

- What will I learn?
- How will I learn?
- What do I have to do?

Post-session: what do you need to evidence following the session?

- What do I have to do?
- Anything else?

9. Theme Four: Commissioners of Music Interventions Children in Challenging Circumstances

In order to capture the views and perspectives of Commissioners, a series of telephone interviews were undertaken. Interviewees incorporated colleagues responsible for the promotion of interventions for Children in Challenging Circumstances and also those who coordinate the provision of such interventions. A series of questions were drafted (see Appendix F) to facilitate the discussion and the findings are presented below.

Research Findings

9a. Research Finding: Who are Children in Challenging Circumstances?

Interviewees were asked to provide an account of how they conceptualise Children in Challenging Circumstances.

Respondents stated that this term was used as an 'umbrella' phrase, encompassing all young people who come under the jurisdiction of the Youth Justice Intervention Team: including those who have been charged with a criminal offence, those living in difficult circumstances, such as poor socio-economic backgrounds, non-stable family environments, and intermittent school attendance. A significant number of this cohort found themselves within the Youth Justice Intervention Team following a court appearance where they have been convicted of a crime, or as part of an Out of Court Disposal (OCD) - applied as an alternative to being charged with a criminal offence. Such young people have to work with the Youth Justice Intervention Team and – to a certain extent – are considered easier to work with than young people who are invited to participate in intervention activities independently or voluntarily.

The Youth Justice Intervention Team were explained as the service who provide a space for the voice of the marginalised, for those who often 'miss out' and are regularly not heard.

The role of the Youth Justice Intervention Team is to assess these young people, particularly in relation to their risk of re-offending; their risk to cause harm to others, or their risk to cause harm to themselves, and then to craft an Intervention Plan. As part of this plan young people complete a self-assessment questionnaire which explores, amongst other things their interests and future aspirations. The completed Intervention Plan aims to work around the needs of individuals to provide a package of activity, of which music sessions may form part of the package.

9b. Research Finding: Commissioning Services

The Youth Justice Intervention Team commission services that provide opportunities for young people to get involved in activities that might be considered part of 'standard' suite of opportunities for young people in the general population. The Youth Justice Intervention Team aim to provide a range of activities that might stimulate a young person's interest or meet their established and ongoing interests.

Participants stated that Children in Challenging Circumstances often lived lives that could be categorised as 'chaotic'. As a result, they are less likely – or able - to engage in an activity with any consistency or regularity.

The Youth Justice Intervention Team, as service commissioners, therefore need to ensure the providers they work with such young people, accommodating their lifestyle, being flexible and cognisant of the challenges that such young people may face.

9c. Research Finding: Why a Music Intervention? Establishing the Protocols

Participants described the decision to offer a music session as one of enabling. In this regard, they explained this as 'enabling' Children in Challenging Circumstances to have an experience which they would typically have access to if they were participating in mainstream education. However, the circumstances of their realities was that for many CCC, they were more likely not to be engaged in mainstream education. Members of the Youth Justice Intervention Team described the value of such experiences as useful; stating even if this was to know or confirm that you did – or did not like music. Such experiences, they explained, had the potential to have influences on young people's lives in the future, and that the lack of exposure to such experiences could contribute to a sense of 'difference' from their peers.

Music interventions were also considered as a way of providing an alternative approach for young people to express themselves, beyond more conventional interventions based on talking and dialogue. Participants stated that for many young people music was a large part of their lives – most often something that they listened to, or talk about with peers, rather than something they did. By providing an opportunity for young people to 'do' music, further mechanisms for communication and interest had the potential to be established.

Colleagues in the service described discussing the ambitions for the intervention being purchased. Commissioners described aiming to limit the parameters about what should or should not be included in particular provision. Their aim was to start from a position where no assumptions were made about what would or would not be liked by the young persons.

9d. Research Finding: Awareness of Intervention

Raising the awareness of opportunities for Children in Challenging Circumstances to have access to, and engage in music sessions via the Youth Justice Intervention Team was identified by all participants as something that took time and a great deal of commitment by colleagues.

They all described the need to ensure those responsible for raising awareness of such intervention was challenging and complex. They described 'peaks and troughs' associated with disseminating information about such opportunities, suggesting that sharing information about interventions depended on a range of variables, including, for example, stability of staff, staff interest, and communication mechanisms.

Participants highlighted that some colleagues acted as 'gatekeepers' of information in relation to intervention opportunities. For example, if colleagues felt young people could not fully commit to a suite of sessions they might take the decision not to let the young person know of the intervention programme at all. Alternatively, if colleagues did not have a personal interest in the music programme, or did not associate any 'value' to it for the young people, again the intervention may not offered to the young person.

Participants commented that whilst information about intervention opportunities were routinely shared by email and at team meetings, this was increasingly sporadic and intermittent. Reasons for this were linked to personal interest, competing agendas and limited opportunities to have regular updates beyond emails in which messages often 'got lost'.

9e. Research Finding: How Are Interventions Operationalised? What Do They Look Like? Can They Be Personalised?

It was recognised amongst the participants that establishing an intervention programme of any sort required a great deal of time and, importantly, communication. Intervention Workers are key to the development of any effective communication strategy as they hold a suite of cases and work directly with young people.

Respondents described a critical aspect of such interventions as 'personalisation', suggesting that in order for an intervention to be most effective, the young person needed to be inquisitive and then the intervention has to meet a personal need. This could arguably be a challenge to meet if Intervention workers are sifting interventions before young people are made aware of them.

Operationalisation of an intervention requires a series of steps to be completed by the Youth Justice Intervention Team. Once a young person has been identified as being interested in this intervention, Intervention workers then need to work with colleagues to identify an appropriate venue to enable the music session(s) to take place. Accessing a venue at a time, place and location that was appropriate for the young person, and the music session was described by respondents 'as often difficult', particularly as all venues are necessarily obliged to meet strict health and safety requirements and pass a risk assessment. They also need to be cost-effective, if not free!

Once this has been sourced, a nominated key contact from the Youth Justice Intervention Team makes contacts with the music intervention provider to set up the programme of activity. This was reported as somewhat challenging by some of the participants because of staff change, compounded by changing roles and responsibility reallocations within the Youth Justice Intervention Team.

Necessary information regarding the young person who is the target for the music session is shared with the music provider on a 'need to know' 'case by case' basis by the Youth Justice Intervention Team.

Decisions regarding whether to provide sessions on a one-to-one basis, to a small group or a larger group, were mostly taken based on the circumstances of the situation, recognising for some young people there was a need for personalised one-to-one support whereas for others there was value in a shared experience. Such discussions were undertaken in consultation between the Youth Justice Intervention Team and the music provider.

For some young people, the provision of a music intervention was linked to the type of Court Order they were issued with. For example, those on an Intensive Supervision and Surveillance Order would need to have a timetable built for 25 hours of activity of which 15 hours were specifically associated with education. Intervention works then explore opportunities to 'fill up' an individual's timetable.

If music sessions are allocated to a young person's timetable they are then required to attend. Non-attendance is considered a 'breach' of the Court Order and may result in the young person having to return to Court.

9f. Research Finding: Does the Context Matter?

Respondents in this study all worked as part of the Youth Justice Intervention Team. All felt the context of Children in Challenging Circumstances' lived experiences were important to understand when planning and designing intervention programmes.

They stated that it was important to recognise that the chances to engage in these type of initiatives were not readily available to CCC, but should be. However, they recognised there were a significant number of challenges that presented when planning any intervention activities of this group of young people. For example, colleagues stated that 'lots don't engage' and others 'can be disruptive', but this should not stifle the ambition to provide such opportunities. Indeed, respondents described that for some of those who did engage in music sessions, they had fed back to their Intervention workers that they had really enjoyed it, describing it as something they had not experienced previously.

9g. Research Finding: Challenges of Providing a Music Intervention

Respondents acknowledged that the major challenge which faced them, and providers of an intervention, was the chaotic lifestyle of the target group.

Given the large range of challenges potentially being faced by this group it is perhaps not unsurprising that attending, engaging in or considering participating in a music intervention was not given significant importance by Children in Challenging Circumstances or their Intervention workers.

However, an acknowledged challenge was actually an internal one within the Youth Justice Intervention Team itself. Some colleagues, respondents suggested, felt there was a lack of support from the wider team to enable young people to engage in such intervention; for other colleagues the value of music interventions within a 'process-driven' culture seemed to be lost.

The target audience for such music sessions are, undoubtedly, challenging. Respondents suggested that all too often young people are reluctant to try something new. Reasons given for this included an awareness by CCC that learning something new may be difficult and time-consuming, and they are unwilling or unable to commit to this. As a result of the chaotic lives which many of these young people experience, there are knock-on effects for the delivery of music sessions when circumstances change with little or no notice; for example the Music Facilitator who may have travelled, the venue provider who may have opened the venue and the Intervention workers who may have organised travel to the venue.

A further challenge identified by respondents was the capacity to source appropriate venues. Respondents stated that most venues were secured through personal networks, rather than particular processes, and if you did not have the necessary contacts, then any ambition to provide music sessions may be compromised. This additional burden of trying to secure venues was one reason given for not offering or securing music interventions for young people.

The sustainability of such interventions are also seen as a challenge; and were linked to funding changes, staff commitments and staff changes. In order to be successfully sustainable, respondents suggested there needed to be a member of staff from the Youth Justice Intervention Team who was key point of contact for the music intervention programme with responsibility for advocating and promoting the music session opportunities, as well as coordinating the establishment of the intervention(s) with the music provider.

All agreed that it was important for the music session(s) to be appropriate for the audience. For this most part, respondents considered that one-to-one sessions worked best if they followed generic 'taster' sessions for small groups.

A further challenge to the provision of music sessions for CCC was identified as 'momentum'. Participants acknowledged that when the Youth Justice Intervention Team initially secured the opportunity for music interventions there was a 'big push' to promote the opportunities, via emails, team meetings, and other incidental communications. However, over time, the prevalence of promotion activity in relation to the intervention had dwindled. This may be a result of staff changes as the Youth Justice Intervention Team has restructured, or changing or competing priorities.

Some respondents felt it was quite sad that for some staff, the music intervention was no longer being offered to young people even when they indicated an interest because this might require some activity on the part of the staff member. Perhaps, more worryingly, respondents suggested that music sessions were being provided simply as 'just something to do to fill time', rather than something of value.

One of the challenges facing the Youth Justice Intervention Team was the need for music providers – and Music Facilitators in particular – to understand the client group. For example, respondents identified that young people may use a range of 'colourful' language that needed to be challenged.

Importantly, respondents stated that for some CCC, there exists a 'fear of failure' or a 'fear to commit' to something for a long period of time. Such barriers require the development of trust and relationships over a sustained period of time in order to be overcome.

Ensuring that the right Music Facilitator is available to provide the music sessions for CCC was regarded as critical to its success. Music Facilitators need to be able to converse with the young people and invest in building relationships. Respondents stated that this has sometimes been challenging and may have contributed to the reluctance of some staff to present music sessions to young people as a possible activity.

9h. Research Finding: Benefits of Providing a Music Intervention

Respondents commented on some small, incidental and possible benefits of providing music sessions as an intervention for Children in Challenging Circumstances, which were fundamentally about providing a forum to make music: an experience that they may never have previously encountered.

One respondent described how such sessions provided the space to allow CCC to have ambition. A further respondent shared their view that music sessions provided an alternative - and additional - way for a young person to vocalise some of their experiences; an example given was of a young person who developed a 'rap' about knife crime.

A further key benefit identified of the provision of music sessions by respondents was the opportunity for young people to work with musical instruments.

Respondents agreed that there were also many intangible benefits to the provision of such music sessions and that it was their role as members of the Youth Justice Intervention Team to champion and advocate such sessions to young people – by promoting and driving the offer throughout their workforce.

The benefits of participating in music sessions were viewed as difficult to quantify. Respondents stated that they, as the Youth Justice Intervention Team, had not undertaken any longitudinal tracking of young people who had participated in the music sessions. Therefore, there was no evidence to confirm with any confidence that the provision of such an intervention has contributed directly to either personal growth, enhanced social or cultural capital, increased education activity, participation or engagement, or to a reduction in offending activity. The Youth Justice Intervention Team had not gathered any information, or feedback from young people in relation to music session attendance, engagement, participation or progression.

Respondents did state, however, that participation over sustained, longer periods of time was likely to have a positive impact on a young person's self-esteem as a minimum.

9i. Summary

The evidence from the data collected in this study from the Youth Justice Intervention Team identified that respondents felt there were many intangible benefits to the provision of music sessions for young people. Furthermore, they identified it was their role to champion and endorse such opportunities to young people for whom they had responsibility by promoting and driving the offer throughout their workforce. However, they acknowledged there was a wide range of approaches and views held by Intervention workers when considering how, whether or if young people obtained access to such sessions.

When commissioning music interventions, the Youth Justice Intervention Team needed to be assured that providers fully understood the context and potential chaotic lives of Children in Challenging Circumstances, and were able to fit into these flexibly. The need to ensure a strong and robust communication strategy and the identification of key personnel were noted as key to the successful provision of music interventions.

It was evident that the Youth Justice Intervention Team identified music sessions as a key mechanism through which opportunities can be made available to allow young people alternative and enhanced ways to express themselves; notwithstanding the need to be audience appropriate and sensitive to the diverse nature and backgrounds of CCC.

However, the Youth Justice Intervention Team observed that information sharing and awareness raising about music session opportunities for CCC needed to be the responsibility of a key member of staff within their Team. This would ensure young people were offered the chance to participate in music sessions equally and mitigate individual Intervention worker bias. Additionally, having a key member of staff, the ongoing momentum to ensure that the provision of music sessions as an intervention opportunity was not lost in a pressured climate of information sharing.

The Youth Justice Intervention Team identified there was a need to consider all the steps involved in bringing a music intervention into operation and to work to overcome challenges that arose rather than allowing these to become barriers to providing music interventions.

Finally, in order to develop an evidence-base of the value of music sessions for CCC, there was a recognition that a longitudinal study, which tracked young people as they accessed and experienced music sessions and their subsequent activity, would be valuable in considering a young person's development – personally, socially, culturally, educationally and musically. For future partnership work there is a potential for the commissioner to learn from the music provider about their systems: ways and mechanisms through which potential benefits of participating in music making opportunities can be captured and measured. Such systems enable the provider to undertake partnership reviews, improve professional practice for continuing project work, and complete mandatory reportage for funders.

9j. Things for Commissioners of Music Interventions for Children in Challenging Circumstances to Think About

Pre-session: what do you need to know to plan for the music session(s)?

- What is the purpose of the intervention – Court Order, individual request, taster session, small group?
- Who will be the key staff members responsible for coordinating such activity for the Youth Justice Intervention Team?
- What communication strategy is required?
- Will there be regular 'keep-in-touch' meetings? Who should be part of these meetings? Who will coordinate? How will they occur (face-to-face, virtually)?
- How will the intervention opportunity be highlighted throughout the Youth Justice Intervention Team?
- Who holds responsibility for the logistical coordination of a music session(s), i.e. timing, booking a venue, travel to the location?
- What type of music session should be provided – technological, instruments, both?
- What outputs are expected to be achieved and recorded?
- How are decisions made regarding whether the session(s) should be individual, small-group, larger group? And how long is the series of sessions?
- What is the role of the key Intervention worker: communicating with Music Facilitator; participating with the young person/people?
- What tracking of young people engaging in music sessions will be undertaken? By whom? How will this data-informed ongoing planning?
- How will young people be involved in the planning for music sessions?

The session: what is going to happen during the music session?

- If the above planning has been undertaken the content of the session will be clear and the Music Facilitator will have responsibility for this.

Post-session: what do you need to evidence following the session?

- How will you know it has been successful?
- Do you need to provide feedback to anyone, whom?

10. Conclusions

This small-scale research project aimed to develop an evidence-based understanding of the value, purpose and contribution of music sessions provided for Children in Challenging Circumstances (CCC).

The provision of Interventions for CCC are a standard part of planning for CCC within the Youth Justice Intervention Team. Within a climate of austerity and funding compromises, and the need for services to be flexible, selective and creative, this project sought to understand how music sessions were offered to CCC and how they choose them. Distinctively, this project sought to include the voice of CCC as well as other stakeholders in considering the provision of music sessions.

A qualitative methodology was developed for this project, with data being collected through participant observations, informal discussions, semi-structured interviews and case studies. The collected data was then analysed thematically.

The evidence from this study demonstrates that music interventions for CCC can provide an opportunity for the development of musical knowledge and understanding, as well as personal, social and educational growth.

Two key questions framed the research project:

- 1 Why is it presumed all young people involved with the Youth Justice Intervention Team want to work with music technology?
- 2 How does a young person choose what they want to do if they do not know what the choice is?

Evidence from this study demonstrates that all music sessions provided to CCC included music technology. However, some music sessions did include opportunities for young people to work with musical instruments, for example, guitars, drums, and keyboards. Young people appeared willing to engage in sessions offering either of these approaches; where young people were presented with instruments, they did take the opportunity to 'have a go'.

Furthermore, evidence from this study shows that one-to-one music sessions had more capacity to be driven by the personal interests of the young person, with group sessions being delivered either entirely through music technology, or through a combination of music technology and a range of musical instruments.

The rationale for the type of music session provided appeared to develop through discussions between the commissioner and the provider. Whilst there was no evidence that young people had been involved in deciding what type of music session was offered to them, it is feasible that preliminary discussions had been undertaken between Intervention workers and young people.

Key Findings

Young People

One-to-one music sessions, self-selected by the young person, presented the best opportunities to enable them to develop a deep knowledge and understanding of music. This was underpinned by strong Music Facilitator-young person relationships, with the sessions being driven by the young person's interests.

Whilst measurable, tangible outcomes as a result of participating in music sessions were not gathered as part of this project, young people, Music Facilitators and participants from the Youth Justice Intervention Team suggest that young people developed social and cultural capital, as well as personally. Examples included increased self-esteem and confidence shown by a desire to share the outputs from their music session; engagement in music genres which they had previously been unfamiliar, opportunities to experience musical instruments, and commitment to a series of music sessions over time.

Providers and Commissioners

Music sessions worked well when there was a clear understanding amongst all stakeholders of the needs, expectations and ambitions for the music session being provided for CCC. This required providers who understood the chaotic lives of such young people and could be flexible and adaptable, Music Facilitators who were familiar with this group, and Intervention workers who could demonstrate the value of music sessions for CCC.

Importantly, the evidence from this study demonstrates the crucial role of an effective communication strategy with effective routes for disseminating information amongst the workforce of the Youth Justice Intervention Team and the music provider. Where this falls down, opportunities for any – or the right types of - music sessions to be offered to young people may be missed; engagement in sessions could also be affected. This was exemplified in an observed music session provided at a community centre where young people, an Intervention worker and a Music Facilitator were all on site; a range of musical instruments and technology had been set up in a room, but no young people participated in the session.

Limitations

This study sought to answer two key research questions, noted above. However, the ability to speak with a wide range of young people accessing music sessions was difficult. This was sometimes because of the fluidity of the participants – for example in one workshop the young people entered and left the space at a very rapid pace; on another occasion, the young person did not wish to contribute to the research.

Additionally, it is not clear, from the evidence from this study, whether – or to what extent - young people are systematically involved in decisions regarding their involvement in music sessions or the type of music sessions to be made available. As a result, whilst the voice of young people accessing music sessions is present, further research should be undertaken to develop a better understanding of their engagement in music sessions, their reasons for attending, and how they decided what type of music session they would like.

A further limitation of this research project is the missing voice of Intervention workers. A finding from this project identified Intervention workers as key to accessing and engaging in music sessions. Whilst members of the Youth Justice Intervention Team did contribute to this research, a more detailed piece of research should be conducted with Intervention workers to understand how they identify their role and contribution to supporting Children in Challenging Circumstances engaging in music sessions.

Summary

The evidence from this study confirmed the many intangible benefits to the provision of music sessions for young people. However, in order for young people to access music sessions, all stakeholders need to promote and champion such opportunities as a valued activity.

Stakeholders need to work closely to consider all the steps involved in bringing music session(s) into operation in order to identify and overcome potential challenges to avoid such opportunities not being made available to young people.

The idea of choice for young people in the provision of music sessions is complex and linked with demands of the Judicial Service, the expectations of Commissioners, and the skills of the Music Facilitator. However, young people should be involved in the discussions around what type of music sessions they might like to engage in and offered a choice – whether that is music technology, musical instruments or both.

In order to develop a stronger evidence-base for the potential capacity for music sessions to contribute to the personal, social, cultural, musical and educational growth of young people, a longitudinal study should be undertaken.

There are challenges to providing sustainable opportunities for engagement in music sessions for CCC, and to develop knowledge, skills and understanding in relation to musical instruments, but these are not insurmountable. Stakeholders should work together to enable the provision of music intervention opportunities.

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12. Appendices:

12a. Appendix A: Thematic Analysis of Data

Theme/ Topic	Music Facilitators	Providers of Music Interventions for Children in Challenging Circumstances	Children in Challenging Circumstances in Receipt of Music Interventions	Commissioners of Music Interventions Children in Challenging Circumstances
1	Case Study 1a– One-to-One music intervention	Case Study 2a: Establishing the Partnership	Case Study 3a: One-to One Music Intervention Session	Research Finding 4a: Who are Children in Challenging Circumstances?
2	Case Study 1b– Long-term Music Intervention with small group	Case Study 2b: Communication	Case Study 3b: Group Music Intervention Session	Research Finding 4b: Commissioning Services
3	Case Study 1c– Music Intervention within a Secure Unit Environment	Case Study 2c: The Session	Case Study 3c: Intervention Session: the power of voice	Research Finding 4c: Why a Music Intervention?
4	Case Study 1d: Spaces for providing Music Sessions: Youth Centre #1	Case Study 2d: Flexibility	Case Study 3d: Intervention Session: Under Direction	Research Finding 4d: Awareness of Intervention
5	Case Study 1e: Spaces for providing Music interventions: Youth Centre #2	Case Study 2e: Environment		Research Finding 4e: How are interventions operationalised? What do they look like? Can they be personalised?
6		Case Study 2f: Music Facilitators		Research Finding 4f: Does the Context Matter?
7				Research Finding 4g: Challenges of providing a music intervention
8				Research Finding 4h: Benefits of providing a music intervention

12b. Appendix B: CONSENT FORM: Young People; Parents/Guardians of Young People

PLEASE NOTE – THIS CONSENT FORM WOULD BE READ, RE-INTERPRETED AND DISCUSSED WITH YOUNG PEOPLE AND THEIR PARENTS/GUARDIANS

Dear

Re: Research project exploring the contribution of a music intervention programme for Children in Challenging Circumstances

Myself, Dr Anne O’Grady and my colleague, Dr Tony Harris are currently undertaking a research project on behalf of soundLINC and Nottingham Trent University, exploring the contribution of a music intervention programme for Children in Challenging Circumstances.

We would like to invite you to participate in an interview – lasting approximately 15-30 minutes - to discuss your view on this intervention strategy. During these interviews we (the researchers) would like to take notes of our discussions. There are a number of questions we would like to discuss with you: see list overleaf. All participation in the project is voluntary. If do you agree to be part of the project, we would like to use the information to develop a report; but your name and identity would remain anonymous. If you decide at any stage, you no longer want to be part of the project, just let us know by using the following email address: anne.ogradey@ntu.ac.uk below and we will make sure any information you have given us is destroyed.

If you are happy to be part of this project, please sign below.
 Dr Anne O’Grady, Principal Lecturer, Nottingham Trent University
 Dr Tony Harris, Academic Team Leader, Nottingham Trent University

Please read the following information before commencing the interview and confirm that you have done so by deleting the appropriate answer, i.e. Yes/No.

Have you been given the opportunity to discuss the research?	Yes/No
Do you have enough information to decide whether or not you wish to take part in the research?	Yes/No
Do you understand that you are free to withdraw from the research at any time?	Yes/No
Do you understand that the information you give will be treated in the strictest confidence?	Yes/No
Do you agree to take part in the research?	Yes/No
I am willing to participate in an interview as part of this research project.	Yes/No

I confirm that information obtained from the research can be used in the final research report. I understand that the information will be used anonymously: names, places and identifying details will be changed.

Full Name _____

Date _____

The research project will be conducted within the British Educational Revised Guidelines for Educational Research (BERA, 2011) and the Nottingham Trent University Code of Practice on Research Ethics.

12c. Appendix C: CONSENT FORM: Music Facilitator

Dear

Re: Research project exploring the contribution of a music intervention programme for Children in Challenging Circumstances

Myself, Dr Anne O'Grady and my colleague, Dr Tony Harris are currently undertaking a research project on behalf of soundLINCS and Nottingham Trent University, exploring the contribution of a music intervention programme for Children in Challenging Circumstances.

We would like to invite you to participate in an interview – lasting approximately 15-30 minutes - to discuss your view on this intervention strategy. During these interviews we (the researchers) would like to take notes of our discussions. There are a number of questions we would like to discuss with you: see list overleaf. All participation in the project is voluntary. If do you agree to be part of the project, we would like to use the information to develop a report; but your name and identity would remain anonymous. If you decide at any stage, you no longer want to be part of the project, just let us know using the following email address: anne.ogradey@ntu.ac.uk and we will make sure any information you have given us is destroyed.

If you are happy to be part of this project, please sign below.

Dr Anne O'Grady, Principal Lecturer, Nottingham Trent University
Dr Tony Harris, Academic Team Leader, Nottingham Trent University

Please read the following information before commencing the interview and confirm that you have done so by deleting the appropriate answer, i.e. Yes/No.

Have you been given the opportunity to discuss the research?	Yes/No
Do you have enough information to decide whether or not you wish to take part in the research?	Yes/No
Do you understand that you are free to withdraw from the research at any time?	Yes/No
Do you understand that the information you give will be treated in the strictest confidence?	Yes/No
Do you agree to take part in the research?	Yes/No
I am willing to participate in an interview as part of this research project.	Yes/No

I confirm that information obtained from the research can be used in the final research report. I understand that the information will be used anonymously: names, places and identifying details will be changed.

Full Name _____

Date _____

The research project will be conducted within the British Educational Revised Guidelines for Educational Research (BERA, 2011) and the Nottingham Trent University Code of Practice on Research Ethics.

12d. Appendix D: Interview Questions: Music Facilitators

1. Tell me about how you found the experience of being a music facilitator as part of a music intervention for Children in Challenging Circumstances.
2. What were the key opportunities / challenges?
3. What have you learnt?
4. What would you like to see done differently?

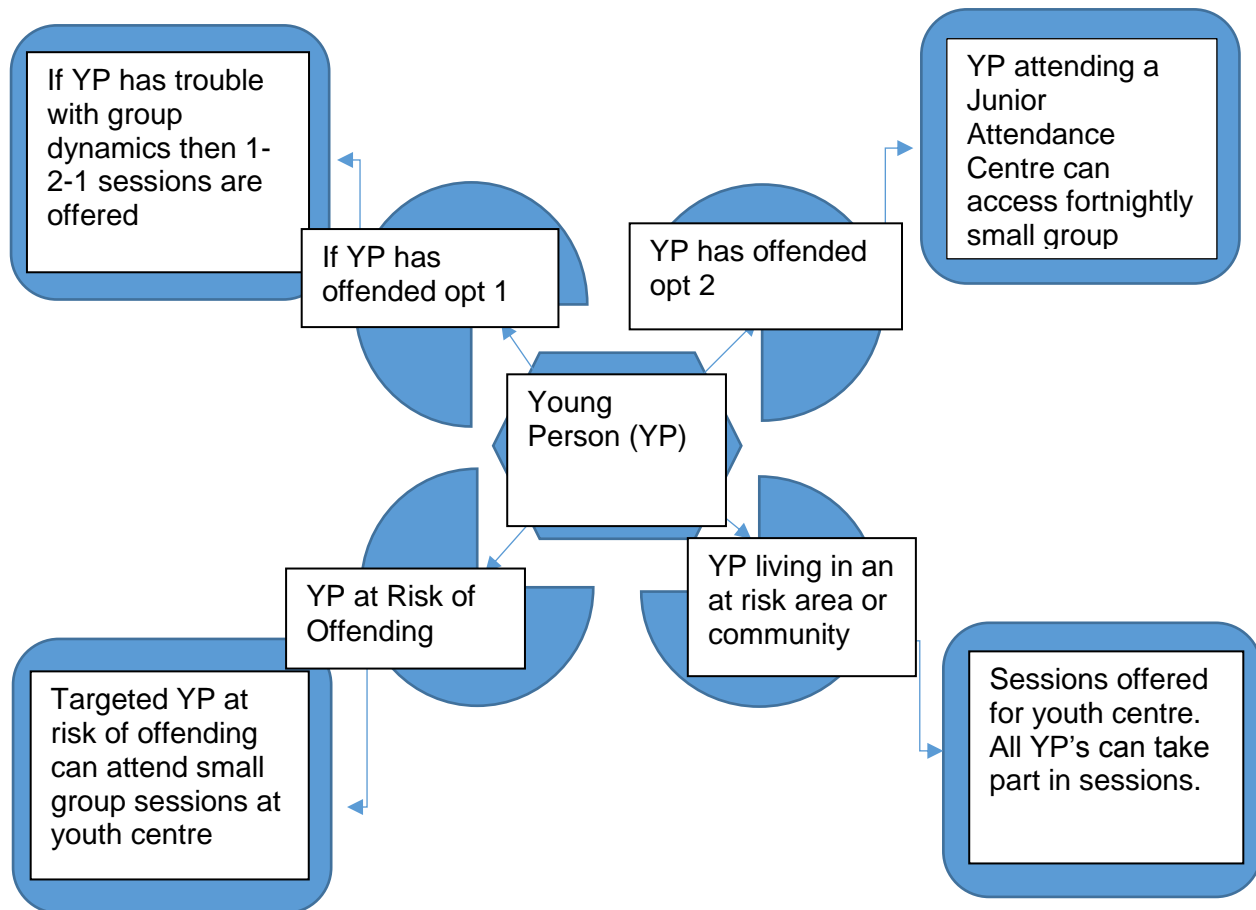
12e. Appendix E: Semi Structured Interviews: Young People Engaged in Music Intervention Through soundLINCS

1. Why did you come here?
2. How did you choose to undertake this workshop?
3. What's it like to be here?
4. What has been your best experience of the music workshop so far?
5. And the worst experience?
6. What have you learnt?
7. What has been your preferred instrument?
8. What qualifications, if any, have you undertaken?
9. What would you like to do next?

12f. Appendix F: NTU and soundLINCS: Research Project – An Exploration of Music Interventions for Children in Challenging Circumstances Stakeholders - Commissioners: Interview Questions

1. Tell me about children in challenging circumstances.
2. Why has your service decided to commission musical interventions for CCC? What models of interventions do you source?
3. When you commission such services, how do you decide the structure and content of the music intervention (i.e. music technology traditional instruments)?
4. What level of information is shared with other stakeholders about the potential young persons of the intervention?
5. To what extent do you think the context of the youth justice sector should influence the establishment of a music intervention?
6. To what extent can such interventions be personalised?
7. How is information about the provision of such music interventions communicated within the service?
8. How are CCC identified to participate in the music intervention?
9. How do you decide the location that the intervention will take place?
10. What do you see as the key opportunities of providing a musical intervention for children in challenging circumstances?
11. And the challenges?
12. What role do you see for yourself, if any, in relation to the provision of music interventions for CCC?
13. What do you see as the role of other stakeholders, if any?
14. What observable changes, if any, can you see in young persons of these music interventions (social, personal, educational)
15. What, if anything, would you like to see done differently?
16. How sustainable do you feel these interventions are?

12g. Appendix G: Figure 1: Music Provider’s Interpretation of Working within Commissioners to Secure Music Sessions That Are Appropriate.



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