EVIDENCE REVIEW - MUSIC MAKING WITH YOUNG OFFENDERS AND YOUNG PEOPLE AT RISK OF OFFENDING

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UWE BRISTOL
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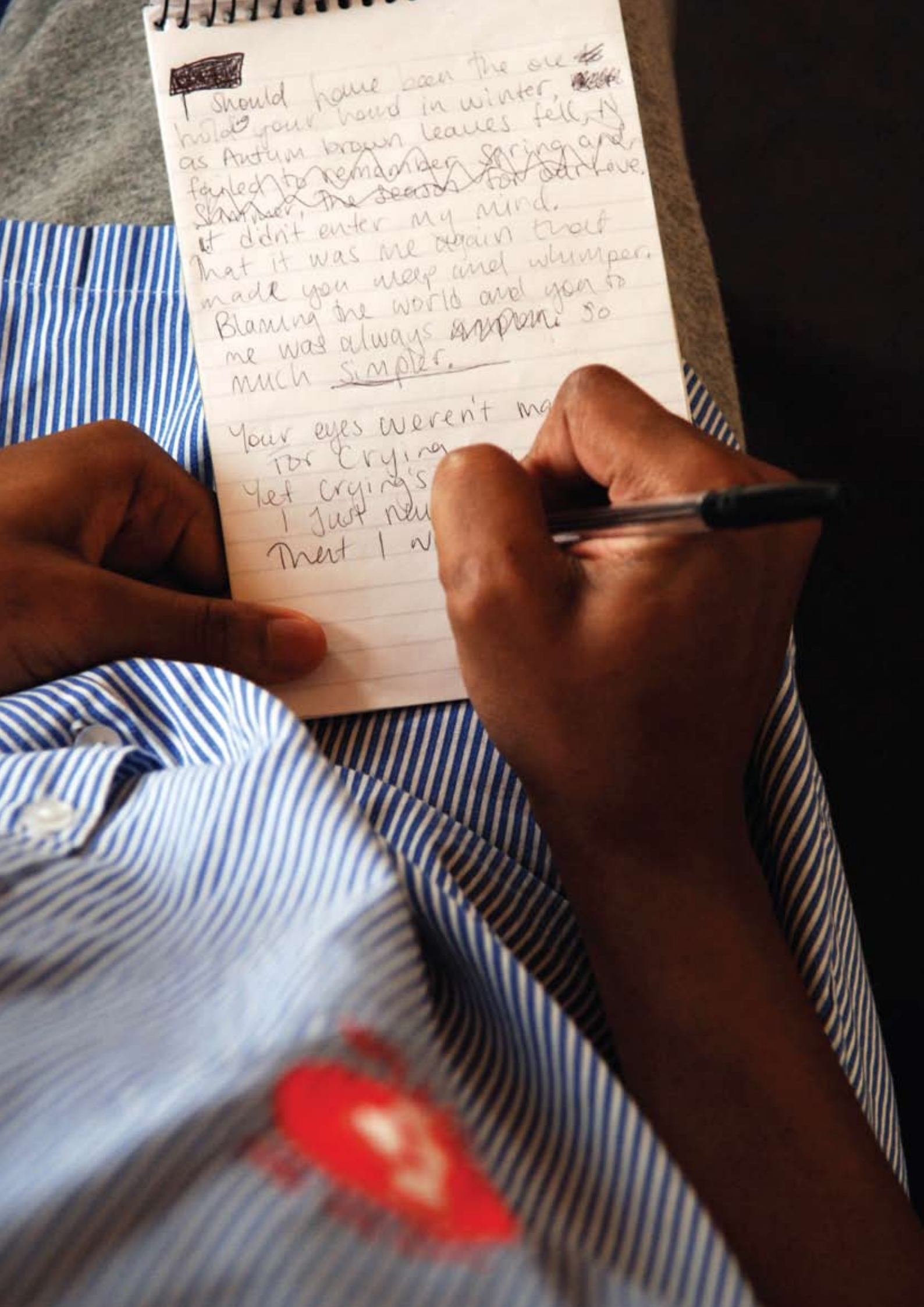
YOUTH MUSIC
Music is Power


Should have been the one
hold your hand in winter,
as Autum brown leaves fell, I
failed to remember Spring and
for our love.
It didn't enter my mind.
That it was me again that
made you weep and whimper.
Blaming the world and you to
me was always
much simpler.
Your eyes weren't
for Crying
Yet crying's
I just
That I

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EXECUTIVE SUMMARY

INTRODUCTION

This review was commissioned by Youth Music in March 2011 with the purpose of identifying evidence concerning the impact of music making on young people within the youth justice system. It seeks to add to the knowledge base on the effects of music-based work with young people by providing an up-to-date synthesis of published research and evaluation of music projects in youth justice settings.

REVIEW AIM

> To gather and, if possible, synthesise evidence on the outcomes of music-making with children and young people in the youth justice system (including preventative and rehabilitative approaches).

The report draws on three areas of work:

1. A systematic evidence review of the published, English language international literature on music-making with children and young people in justice settings.
2. An evidence and best practice review of the 'grey' literature including UK project reports focusing on music-making in the youth justice system.
3. A review of projects with young offenders funded by Youth Music since 1999.

MUSIC MAKING IN YOUTH JUSTICE SETTINGS IN THE UK

There is increasing acknowledgement of the role that music and arts can help to play in reducing re-offending and contributing to a wide range of outcomes for young people. While there are a growing number of projects and resources supporting music making with young offenders, evaluation of music projects in youth justice settings is complex and the evidence base is relatively under-developed.

Project evaluations have reported a wide range of outcomes for participants in music projects in youth justice settings including: increased engagement with learning and employment, improved skills, increased confidence and self-esteem, improved communication, interaction and relationships, improved attitudes and responsibility, increased awareness, enhanced capacity for reflection and expression of feelings, and improved self-discipline and behaviour. Young people taking part in these projects report positive experiences, including enjoyment, distraction from crime and awareness of new opportunities. Reports have also noted positive social impacts of music projects with offenders and young people 'at risk', including a reduced fear of crime in the communities where projects took place. Finally, research has begun to explore the economic impact of such projects using methodologies such as assessing Social Return on Investment (SROI).

INTERNATIONAL RESEARCH ON MUSIC MAKING IN YOUTH JUSTICE SETTINGS

In order to assess evidence from international research, a systematic review was undertaken between March and July 2011. From 11 databases, 567 references were screened and the review identified eleven relevant studies from the UK, Australia, the US, Canada and South Africa including six quantitative and mixed methods studies and five qualitative studies. A list of relevant papers included in the review is provided at the end of this document.

The quantitative studies were weighted towards custodial settings, particularly in the US, while the qualitative studies were weighted towards community settings. Most participants were males and the papers reported ethnic diversity in the study population. Notable differences were found in relation to sample sizes, background of participants, setting, and outcomes making it inappropriate to combine the statistical data from quantitative studies.

Critical appraisal of the papers was undertaken using standard tools revealed that the studies were of varying quality. While most quantitative studies used validated outcome measures, they featured methodological weaknesses, including small sample sizes and, in some cases, lack of randomization. Most studies had a relatively limited focus, reflecting the fact that they were small-scale studies, often undertaken by practitioners in their place of work. These weaknesses, together with a general lack of detail in reporting of overall research design, recruitment and data collection, means that it is not necessarily possible to generalize the findings to other settings or populations.

Nevertheless, the quantitative research studies identified evidence of outcomes in key areas including:

- Participants in some custodial settings show improvements in self-efficacy, self-esteem and self-concept following participation in music making (Kennedy, 1998; Anderson and Overy, 2010; Tyson, 2002; Bittman et al. 2009).
- Participants in some custodial settings show improvements in mood, reduced anger, increased motivation and improved behavior following participation in music making (Anderson and Overy, 2010; Woodward et al, 2008; Bittman et al. 2009).
- Young people report positive perceptions of the impact of music projects (de Carlo and Hockman, 2003).
- While the quantitative findings may be limited, they tend to be corroborated by interview data from young people who strongly favour music activity in comparison to other activities offered.

The qualitative studies were also subject to methodological weaknesses in relation to reporting of sampling, data collection and data analysis. Taken together, they provide a descriptive picture of the experience of music making with young people in justice settings. Common themes can be identified as follows:

IDENTITY CONSTRUCTION - Music making can help participants to shape individual and collective identities, providing opportunities for development and shifting attention away from offender identities (Woodward et al., 2008; de Roeper and Savelsberg, 2009; Baker and Homan, 2007).

EMPOWERMENT AND RESISTANCE - Music making can offer young people a means of fighting back against unbearable living and learning conditions. As well as being focused on individual change, projects need to acknowledge and mitigate the impact of disadvantaged social environments (Baker and Homan, 2007; de Roeper and Savelsberg, 2009; Lotter, 2003; Woodward et al., 2008).

THE ROLE OF RAP MUSIC AND HIP HOP CULTURE - Some young people respond positively to rap as a genre that acknowledges their backgrounds and respects 'their' music. More broadly, the

impact of music making may be contingent upon the extent of 'ownership' felt by the young people taking part. However, this sense of 'ownership' may vary across contexts and can be influenced by a range of factors, including the skills and approaches of those leading music projects (Baker and Homan, 2007; Lashua, 2005; Tyson, 2002; Gann, 2010).

CULTURAL RELEVANCE - In order to resonate with young people, projects need to adopt appropriate cultural resources including music genres. However, young people's attachment to specific genres may not be fixed. Music making projects can also widen horizons and address disadvantage by informing young people about cultural issues (Baker and Holman, 2007; de Roeper and Savelsberg, 2009; Woodward et al., 2008).

EXPRESSION AND EMOTION - Music making projects can afford young people valuable opportunities for expression and release as well as resources for coping with difficult emotions (de Roeper and Savelsberg, 2009; Lashua, 2005; Woodward et al., 2008).

SUSTAINABILITY AND RESOURCES - Short term projects or projects that address only the most basic needs fail to enrich young people's lives and can lead to frustration and disappointment (de Roeper and Savelsberg, 2009; Woodward et al., 2008).

Overall, these studies provide useful insight into the range and potential impact of music activities with young offenders. The evidence is, however, inconclusive. There is both a need and an opportunity to strengthen the research evidence base through application of more rigorous methodological approaches across the range of research approaches.

REVIEW OF PROJECTS IN JUSTICE SETTINGS FUNDED BY YOUTH MUSIC

As well as assessing evidence from international research, the review sought to gain insight from local experiences of music projects in youth justice settings. Documents relating to 24 projects in youth justice settings supported by Youth Music since 1999 were reviewed. The projects encompass diverse activities and settings including YOIs, schools and youth centres. Activities include singing, playing instruments and performing, with several projects emphasising rap and hip hop culture as well as the use of music technology. CD production is a recognized incentive for young people taking part. Some projects involve peer mentoring and others offer accredited training programmes for participants.

While all projects undertake monitoring and evaluation, project evaluation frameworks are not well developed. The reports identify challenges for outcomes evaluation which would be improved by greater awareness of issues including evaluation design, sampling, data collection and data analysis as well as data protection and ethical principles and procedures.

The reports commonly report high levels of engagement among participants. They also report some common outcomes for young people in the following areas:

KNOWLEDGE AND SKILLS – As well as increased musical skills, participants gained generic skills related to education and employment outcomes including numeracy, literacy, problem solving, communication and team-working.

PERSONAL DEVELOPMENT – Projects often report that participants gained increased confidence

and self- esteem after taking part in music making. In addition, some reports note the effects of participation on participants' capacity for reflection as well as on attitudes and behaviour.

PRIDE AND A SENSE OF ACHIEVEMENT – Many projects report a strong sense of achievement gained by participants and music leaders.

PROGRESSION ROUTES - Many projects report that during the project participants became more aware of progression routes including education and employment. Some participants are reported to have developed a sustained interest in music making. Others benefited from having broadened their horizons, developing new networks and relationships, as well as learning about other cultures.

ORGANISATION AND INFRASTRUCTURE DEVELOPMENTS - Several reports identify the positive impact that projects had on organisations and local infrastructure, documenting the establishment of teams, facilities and partnerships with local service providers. They also report increased awareness among youth justice professionals of the value of music making.

Young people reports positive experiences of projects including fun and enjoyment, expression, and having something meaningful to do with their time. They also report enhanced feelings of mental wellbeing including relief from depression, improved mood and coping, relaxation, and reduced stress and violence.

The majority of projects include accounts of process evaluation and explore the challenges of engaging 'hard to reach' young people in music making. They also identify barriers to participation including social and demographic characteristics (gender, age, ethnicity); programme characteristics (attendance; setting, programme length, group size); music style and genre; personal characteristics and circumstances of young people (lack of confidence; chaotic lives); and problems of interprofessional working.

CONCLUSIONS AND RECOMMENDATIONS

This review has drawn together UK and international literature that demonstrates the impressive range, depth and breadth of music making in the youth justice system. It points to a wide range of music based activities that that can be used to support participants with complex needs in sometimes chaotic environments. It shows how music making can serve as a resource for those seeking to work successfully with participants with challenging behaviours, often eliciting inspiring results from participants who have no prior experience of music making. The review highlights the potential of music in informing and helping to motivate young people to take up progression routes into mainstream education and employment as well as addressing young people's social attitudes and values.

Evaluation of music making in youth justice settings is challenging, and project evaluation would be strengthened by increased knowledge and awareness among practitioners of evaluation approaches, principles and procedures. To date, the published research provides a patchy evidence base for music in youth justice settings. There are some promising findings from quantitative and mixed methods research, particularly those relating to outcomes such as self-esteem, motivation and behaviour change. However, there is a need to strengthen the research evidence base through application of more rigorous methodological approaches and consideration of key indicators of process, outcome, impact and cost-effectiveness.

Qualitative research has yielded valuable insight into the experience of music making, particularly in relation to the key themes of identity construction, empowerment, the use of music genres, cultural relevance, and the value of expression for young people in justice settings. However, methodological deficiencies prevail, leading to unsubstantiated claims.

RECOMMENDATIONS FOR FURTHER RESEARCH

Future research on the impact of music making on young people within justice settings should embrace a range of different strategies to develop this important field.

- Quantitative research with appropriate methodologies (such as randomized controlled trials) and adequate sample sizes is needed to identify outcomes from music making with young people in justice settings.
- Research would be supported by the development of outcome measures tailored to assessing the effects of interventions on young people in justice settings.
- Research is needed that assesses economic benefit and social value, as well as the impact of music making on social and cultural capital and on the uptake and delivery of other services.
- Rigorous qualitative research is needed to yield insight into the experiences, meanings and values associated with music making in youth justice settings.
- There are further gaps in research that need to be addressed including the effects of gender, age differences, locale, ethnicity, and the impact of different music genres and activities.

1.0 **INTRODUCTION**

The purpose of this review is to identify recent evidence concerning the impact of music making on young people within the youth justice system. This area of work has been a strategic focus for Youth Music since the organisation was established in 1999.
The review was commissioned by Youth Music in March 2011. It seeks to add to the knowledge base on the effects of music-based work with young people by providing an up-to-date synthesis of published research and evaluation of music projects in youth justice settings.

REVIEW AIM

To gather and, if possible, synthesise evidence on the outcomes of music-making with children and young people in the youth justice system (including preventative and rehabilitative approaches).

The report draws on three areas of work (further details of the methodology followed for each of these areas of work is contained in Appendix 1):

1. A systematic evidence review of the published, peer-reviewed, English language international literature on music-making with children and young people in the justice system.
2. An evidence and best practice review of the 'grey' literature including UK based project evaluations focusing on music-making in the youth justice system.
3. An evidence and best practice review of 25 Youth Music funded projects that have targeted children and young people in the justice system.

2.0 THE ROLE OF MUSIC AND ARTS IN YOUTH JUSTICE

2.1 THE YOUTH JUSTICE CONTEXT

There is a growing recognition of the need to adopt effective, evidence-based strategies for working with young offenders and those identified as at risk of offending or re-offending (Bittman, Dickson and Coddington, 2009; Arts Alliance, 2010). In the UK, crime is disproportionately committed by young people aged between 10 and 17 years, amounting to 17% of reported offending (National Audit Office, 2010). Of this crime, 40% involves theft or violence. While many of young offenders are convicted only once, a proportion will become prolific offenders, with young offenders more likely to re-offend than adults, 56% within one year (NAO, 2010).

There is increasing acknowledgement of the role arts can help to play in reducing re-offending and contributing to a wide range of individual outcomes for young people, including enhanced personal development, improved health and well-being, increased engagement in education and learning, and social impacts including improvements in social cohesion and community image (Miles, 2004; Wrench and Clarke, 2004; Ruiz, 2004; ACE, 2005 (b); Arts Alliance, 2010). Music and arts are viewed as inviting and safe activities (Anderson and Overy, 2010) that are particularly well suited to addressing risk factors in young people and reducing juvenile crime (Ruiz, 2004; Baker and Homan, 2007).

In England and Wales, the youth justice system comprises custodial and non-custodial settings. The former include Local Authority Secure Children's Homes for young people aged 10 to 15 years; Secure Training Centres for children aged up to 17 years; and Young Offender Institutions, usually for those aged 18 to 21 years. Custody is recognized as an expensive route, with the average annual cost per placement at £200,000 for a Local Authority Secure Children's Home, £160,000 for a Secure Training Centre and £60,000 for a Young Offender Institution (NAO, 2010). Alternatives to custody include community-based sentences overseen by Youth Offending Teams (YOTS); these are multi-agency partnerships that operate within the boundaries of single local authorities and comprise representatives from local police, probation, social, education and health services. As well as overseeing aspects of sentencing, YOTs undertake preventative work to reduce the likelihood of young people entering custody or of re-offending. Hence as part of this role they may lead or support arts and music projects with young people.

A report by Arts Council England (2005b) examined young people's experiences of arts activities while in custody, finding that these varied significantly between establishments, from very little to substantial provision. However, 93% of respondents reported having had access to at least one arts-based activity since being in custody. The activities most commonly undertaken were painting, drawing and computer design.

The provision of arts projects for young offenders was given impetus by the development in 2005 of Arts Council England's national strategy for the arts and young people at risk of offending (ACE, 2005a). This strategy was prompted by concerns over the growing numbers of young people aged between 10 and 17 years who were becoming involved in crime, many of whom have become completely detached from education, training and employment (ACE, 2005a). Likewise, since 1999, Youth Music, the leading UK charity that seeks to use music to transform the lives of disadvantaged children and young

people, has supported a dedicated programme of work in youth justice settings (See Section 4.0). More broadly, UK government policy has emphasised the importance of education as a key to well-being and social inclusion (DfES, 2004; Social Exclusion Task Force, 2007; Cabinet Office, 2008). The Healthcare Commission (2009) has argued that significant impact could be made on reducing youth re-offending via a needs-orientated approach, with criminal justice organisations working with other agencies to develop appropriate interventions tailored to young people's social, educational, employment or health needs (SEU, 2002; DH, 2007; Bradley, 2009).

Developing needs-based interventions for young offenders is challenging, especially in institutional settings where there is often an atmosphere of volatility and a culture dominated by rules, timetables and procedures (Johnston and Hewish, 2010). A further challenge arises from the complex educational, health and social needs of young people who come into contact with the criminal justice system (SEU, 2002; DH, 2005; DH, 2008; DH, 2007; Bradley, 2009). These young people show very high levels of educational underachievement, learning disability, school truancy and exclusion compared with their peers. Indeed, it is estimated that approximately one half of all known young offenders are school under-achievers and around 15% have special educational needs (Youth Justice Board, 2005). They also present with complex health and social needs. As well as the emotions and behaviours generally associated with adolescence, young offenders experience disproportionately more health and social problems, commonly linked to traumatic and unstable childhoods and familial experiences (Lader et al., 2000; Hagell, 2002; Chitsabesan et al., 2006; Farrington, 2006; Nurse, 2006; Arnull, et al., 2007; HMIP, 2007; National Audit Office, 2010). Moreover, young people in the criminal justice system show higher relative levels of psychiatric morbidity (mental illness), emotional, behavioural and social difficulties and drug and alcohol misuse (Farrington, 2006; Nurse, 2006; HMIP, 2007). Young females appear to be the most vulnerable subgroup of the criminal justice population (Batchelor and McNeill, 2005; Chesney-Lind and Pasco, 2004; HMIP 2004; Howard League, 1997; Tye, 2009), a recent review of young female prisoners revealing very high levels of psychiatric disturbance, self-harm and substance misuse (Plugge and Douglas, 2006).

Offending behaviour of young people is frequently linked with social exclusion, deprivation and health inequality (SEU, 2002; Youth Justice Board, 2005; Farrington, 2006; Nurse, 2006; HMIP, 2007). These factors also increase the likelihood that young people in the justice system will re-offend (MoJ, 2008), and re-offending rates are higher for young people aged below 18 years than for their adult counterparts (MoJ, 2010a; 2010b; 2011). Given the often complex needs of young people in the justice system, interventions are needed that improve their health and well-being, reduce their likelihood of re-offending and re-integrate them into society. Effective measures may need to address deeper social, emotional and educational needs as well as tackling inequalities and social exclusion. Arts programmes have the potential to make an important contribution to this agenda.

There is increasing acknowledgement of the role arts can help to play in reducing re-offending and contributing to a wide range of individual outcomes for young people

2.2 OVERVIEW OF UK MUSIC PROJECTS AND PROGRAMMES

Over the last 15 to 20 years there has been a gradual expansion of music activity in youth justice settings. An early review by Ings, Jones and Randell (1999) examined approximately 200 music projects across the UK for young people aged 14 years and over, most of which had developed since the early 1990s. Between them, these projects involved 12,000 young people, over half of participants being aged 17 years and under. These projects often took place in locations and environments with high levels of youth unemployment and other factors linked with an increased risk of becoming involved with drugs and crime.

As well as these disparate projects, national level initiatives have been organized, such as the SPLASH Extra project, organised by the Youth Justice Board as part of the UK government's street crime robbery initiative. SPLASH Extra offered almost 300 combined arts projects in ten areas identified as having high levels of street crime or youth nuisance. During the summer of 2002, a total of 91,023 participants aged from 9 to 17 years across the county took part, 62% of whom were male and 38% female (Woolland, 2003). National leadership for the development of music with young offenders has been provided by Youth Music through various funding schemes that have supported this work since the late 1990s.

Music and arts activity with young offenders has also been organised through regional and local partnerships. 'Reaching the Parts' was commissioned by Oxfordshire Youth Arts Partnership and took place in YOIs and YOTs within the region, targeting young people in secure accommodation as well as young people deemed at risk, including those suffering from emotional and behavioural difficulties (Spafford, 2003; Spafford and Havell, 2005). Sonic db, an award winning project that develops skills in music technology and encourages young offenders to gain an understanding of the music industry, was established in Staffordshire and Stoke-on -Trent YOIs in 2005 as a partnership between Staffordshire County Council and Make Some Noise, a Youth Music Action Zone (YMAZ). Week-long residencies involving four artists and groups of approximately ten young offenders worked on film making and music. Some of the music was featured on national radio in a feature on positive anti-gun crime lyrics, following a spate of shootings of young men in South London (Smith, 2009).

A number of specialist music agencies, usually charities and third sector organizations, are involved in the delivery of music projects in justice settings. An example is the Good Vibrations Gamelan Project. This project makes use of accessible and attractive Indonesian percussion instruments, enabling people with little or no previous musical experience to engage in communal music making (Eastburn, 2003; Wilson, Caulfield, and Atherton, 2008; Caulfield, Wilson, and Wilson, 2010). Other specialist arts organizations include Safe Ground, which provides courses using story telling and drama to engage and motivate learners of mixed ability. One such course, 'Fathers Inside', focuses on parenting skills, encouraging prisoners to reflect on the impact of their actions on others, and to connect with their families by engaging in their children's education while in prison (Halsey, Ashworth and Harland, 2002; Halsey, Johnson, Kapur, and Harland, 2004; Create, 2007). An example of a recent project with young offenders, 'Making Tracks,' is discussed below.

Another well established charity is the Irene Taylor Trust, established in 1995 to provide music in prisons across the UK. The Trust's Music in Prisons programme specialises in the delivery of week-long intensive creative music projects delivered by professional musicians. Participants typically work towards creating new music and performing this for other prisoners, prison staff, families and friends. The music is often recorded and copies of the CD are then distributed to participants and their families. An example, 'Fair', is discussed below. Another relatively well established charity, 'Live Music Now', (LMN), established

over 30 years ago by Yehudi Menuhin and Ian Stoutzker, provides live music to the UK's welfare, educational, justice and health sectors. It seeks to bring the experience of live music to those who have limited access to conventional music-making as well as helping to develop the careers of young talented musicians (de Viggiani, Mackintosh and Lang 2010). An example of a recent project with young people, 'Music in Place', is discussed below.

Together these projects encompass a wide variety of approaches, activities and music genres. Activities range from taster sessions to full courses (Spafford and Havell, 2005). And some projects offer accredited training. For example, Fathers Inside offers a six week course that seeks to develop confidence, co-operation, improved communication skills and responsibility and can lead to an accredited qualification through the Open College Network (OCN) (Halsey et al., 2002; Create, 2007). During the 1990s, Ings et al. (1999) found a tendency towards guitar-led music styles, particularly rock. More recently, projects have reported increased use of genres such as rap and hip hop as well as the use of electronic music. Many of these activities are demand-led, including activities linked with local festivals and community events (Ings et al., 1999). In some instances, music is combined with other activities (Adams, 2009a and b). For example, SPLASH Extra was not a specialist music programme, music being one of nine activity types provided, along with combined arts, crafts, dance, drama, literature and visual arts. Music was reported to be one of the most favoured and well attended activities (Woolland, 2003).

The end goal of music making with young offenders is not necessarily a product, since process issues and skills development are all recognised as key to successful outcomes (Smith, 2009). However, many music projects have a strong emphasis on outputs such as recordings and performances (Smith, 2010; Goddard, 2006; Eastburn, 2003). CD production is often reported as a powerful incentive for young people taking part.

'FAIR'

'Fair' was a partnership with the National Youth Theatre which ran for three weeks at HMP Bullwood Hall in 2006. The project was based on a previous musical theatre production 'Fair's Fair' developed with adult prisoners at HMP Askham Grange. A total of 39 young women responded to advertising within the prisons and attended a taster session. Subsequently, 21 women returned for the programme with 19 staying for its duration. The group were trained in a variety of music and theatre skills in order to develop a production based on storylines relevant to their experience and featuring the impact of teenage pregnancies, drug abuse, infidelity and imprisonment. The project culminated in three final one-hour performances given to the governor and invited guests as well as to prison staff, other prisoners, some family members, partner organisations, researchers and the local press.

The project was evaluated using a mixed methodology that involved focus groups and interviews at three follow up periods (one week, one month and ten months post programme). Data from the participants were compared with that from a post project comparison group of six young women who were resident during the project but did not take part for various reasons. In addition, four case studies were developed.

Accounts by participants and staff report a number of outcomes including increased confidence, increased self-esteem, empowerment and overall improvement in skills and attitudes. These outcomes are also demonstrated in the four case studies developed as part of the evaluation. These highlight the pride that participants took in the work as well as the way this strengthened self- belief, increased energy levels and 'lifted spirits'. The report also notes the challenges of delivering this music project within a prison environment, including organisational challenges and the difficulty of fitting in with the prison regime (Goddard, 2006).

'MUSIC IN PLACE'

'Music in Place', a project delivered by Live Music Now, targeted 20 young people in two YOT settings in South West England. Participants were offered six once-weekly music sessions focused on developing skills that would enable them to create and present their final work in a performance and CD. The project was evaluated using a mixed methods approach that included a structured assessment of individual participants' attitudes and behaviour completed by YOT leaders at the start and end of the project. In addition, written feedback was collected at the end of the project from participants and musicians.

The assessments were generally positive, with no participant showing deterioration against any of the indicators (positive behaviour, social interaction, responsibility, expression and expressiveness, confidence and goal-setting) between the first and second ratings. Participants and musicians also reported favourable responses to the project, which, overall, was identified as having a positive impact on participants' self-confidence, self-esteem, engagement, communication, awareness of future music and educational opportunities, teamworking skills, songwriting and performance skills (Smith, 2010).

'MAKING TRACKS'

'Making Tracks' took place in HMYOI Rochester which houses male offenders aged between 18 and 21 years. The project forms the final part of the six-week 'Fathers Inside' project. Over four days, participants are encouraged to write music and songs dedicated to their children, working towards a final performance and recording of a CD. As well as developing personal confidence and responsibility, the project can lead to an accredited Open College Network (OCN) qualification. Reports on three cohorts (June 2006; December 2006 and December 2007) indicate that, over this period, 42 young men took part. A mixed methods evaluation approach was adopted, where participants were assessed on the first and final days against several criteria including co-operation, teamwork, verbal and non-verbal communication, contributing ideas, respecting others, enthusiasm, group feedback, confidence and musical skills. A focus group was also held after each session. The evaluations highlight increases in skills and attitudes across all areas, including reading and writing, and especially for teamwork, confidence and musical skills. Participants reported positive impacts in a number of areas, including ability to express feelings through storytelling and capacity to reflect on parenting skills.

The evaluations also indicate some of the challenges encountered during delivery of the project, including irregular attendance due to prison operations and timetable clashes, and non-completion, with participants leaving the project early for a variety of reasons, including release from prison, transfer to another prison, and in three cases exclusion from the group due to disruptive behaviour (Create 2007).

2.3 **PROJECT EVALUATION APPROACHES, ISSUES AND FINDINGS**

Despite growing interest and support for the positive impacts of arts and other needs based interventions with young offenders there is relatively little robust research that examines these effects (ACE, 2005a; NAO, 2010). The early experience of providing music activity was characterised by locally driven projects driven by local needs. This meant that local projects tended to be isolated from each other and therefore unable to benefit from shared experiences (Ings et al., 1999).

Subsequently, the sector has become more developed, although research and evaluation challenges remain. A number of umbrella organizations have supported and disseminated evaluation and evidence on music in the youth justice system. Between 2002 and its closure in 2007, the Unit for Arts and Offenders, subsequently the Ann Peaker Centre for Criminal Justice, provided information and research on UK prison arts as well as helping to found PAN, the European prison arts initiative. The development of the evidence base in the UK has been given recent impetus by the establishment of the Arts Alliance, which disseminated a number of valuable publications, including an evaluation guide, which provides an overview of evaluation approaches, quantitative and qualitative, and identifies potential outcomes for assessment (Ellis and Gregory, 2011). The Arts Alliance website also includes an evidence library, which contains information on over 60 projects with adults and young people in detention and justice settings, covering a range of art forms including theatre, dance, creative writing and music (McLewin, 2011).

Evaluation of music projects in youth justice settings is clearly complex and there is no over-riding consensus regarding the most suitable methodology for this purpose. Guidance produced by Youth Music provides information for practitioners about evaluation approaches and includes quantitative assessment tools based on validated health and wellbeing questionnaires that are relevant to youth justice settings (Youth Music, 2010).

Recently, there is surge of interest in economic evaluation methodologies, prompted by the increasing scarcity of resources and the need to demonstrate tangible benefits of arts projects to commissioners and stakeholders. Hence there is increased interest in approaches such as evaluating social return on investment (SROI). SROI is a method of evaluation that seeks to calculate economic and social benefits from projects, such as increased school attendance or reduced crime, and assesses these against project costs (Wickham, 2008). However, these approaches do not necessarily offer a quick fix for evidencing the value of arts. Implementing methodologies such as SROI can be challenging, requiring extraction of detailed information that can be difficult to obtain. Furthermore, those who invest in projects may not be the direct beneficiaries, meaning that it may be difficult to engage stakeholders using this methodology (Wickham, 2008).

As well as documenting outcomes in evaluation, Miles (2004) emphasizes the need for research to develop models and theories that can explain these effects in specific contexts. He suggests that quantitative and qualitative methodologies can both contribute to this field and that longitudinal and follow up work is needed to track longer term impacts and develop theoretical understanding.

In practice, evaluation approaches range from relatively unstructured case studies (see, for example, Ings et al., 1999) to more extensive field research. In the case of SPLASH Extra, evaluation involved analysis of an online survey as well as interviews with YOT workers, scheme co-ordinators, delivery partners and young people, plus senior policy makers (Woolland, 2003).

Within custodial settings, evaluation approaches range from external assessment of individuals' progress

through to methods, designed to elicit participant feedback. Evaluations often use mixed methods including interviews, observation and questionnaires (Spafford and Havellm, 2005). The evaluations of *Fathers Inside* (Halsey et al., 2004; Create, 2007) and the *Good Vibrations Gamelan Project* (Eastburn, 2003; Caulfield, et al., 2008) involved staff reporting on participants' attitudes and behaviour in areas such as co-operation, teamwork, verbal and non-verbal communication, contributing ideas, respecting others, enthusiasm, group feedback, confidence and musical skills.

The Urban Beatz project report (Wickham, 2008) discusses the feasibility of undertaking a retrospective SROI evaluation of a small-scale school-based arts project. As well as assessing impacts on participation and absence from school, the project sought to calculate the costs to society of doing nothing. Information on offending behavior was not included although the evaluation measured variables associated with an increased risk of offending, including school truancy and exclusion.

Those who have undertaking research and evaluation in youth justice settings report that this is challenging for many reasons. Many of the factors affecting project delivery also affect research and evaluation. Miles and Clarke (2006) examined the issues for researchers in justice settings where arts projects are often disparate, small scale and short-lived. These are often provided by small, voluntary organisations that may not have the capacity and skills needed to undertake extensive research and evaluation. Projects in custodial settings face particular challenges arising from the need to fit within the organisational regimes (Goddard, 2006). Availability of arts to young people can be limited by organisational factors such as lack of financial resources, lack of adequate space (Ings, et al. 1999), staff shortages and negative attitudes, with some staff and managers expressing a lack of interest or support for arts provision (ACE, 2005). Such institutional constraints mean that project activities and relationships are fluid and unpredictable, which can create difficulties for recruitment and retention (Miles and Clarke, 2006).

Moreover, young people in justice settings may be difficult to engage because of experiences of trauma, behavioural difficulties and negative experiences of previous education in their formative years (Bittman et al., 2009; Anderson and Overy, 2010). Factors such as low self-esteem and low confidence among young people in custody as well as difficulties caused by group dynamics are recognised as barriers to the delivery and evaluation of projects (ACE, 2005 b).

A key challenge both for project delivery and evaluation is attrition (drop-out). Securing engagement of young people in projects through to their completion is a recognized problem (Spafford and Havell, 2005; Smith, 2010). Fluctuations in attendance and high drop-out rates can make it difficult to measure outcomes and follow up participants, preventing assessment of longer term outcomes such as re-offending.

In a report that draws together experience of evaluations of Irene Taylor Trust projects, McLewin (2005) notes some of the challenges of introducing robust, scientific research designs into youth justice settings. While the use of quantitative methodologies and validated measures, including psychometric tests, may strengthen the validity of research, these can sometimes create barriers and cause anxieties if not carefully handled. Hence, evaluation needs to be undertaken collaboratively with project participants, who should be fully informed about what effect its processes and procedures might have on them.

FINDINGS FROM EVALUATION OF MUSIC MAKING WITH ADULTS IN JUSTICE SETTINGS

Some of the reported impacts of music making on offender populations may not be age specific, so it is worth considering evidence from evaluation of music making with adults before going on to consider evidence from more focused work with young offenders. Evaluation and research on music making with adults has identified a range of benefits from participation.

Evaluation of the Good Vibrations Gamelan Project, which has engaged both adult and young offenders in music using Indonesian percussion, suggests that music can provide a starting block for change and that participants can lever impetus from projects to go on to achieve personal and practical goals. As well as helping offenders cope with imprisonment, such projects can tackle wider needs and lead to sustained emotional, psychological and behavioural improvements, reducing the likelihood of re-offending (Caulfield et al., 2008; Wilson et al., 2009; Caulfield et al., 2010).

Similar outcomes were reported in an evaluation of Music in Time, conducted by Superact with older prisoners in South West England, where qualitative methods were used to explore participants' involvement in a creative music programme (de Viggiani, Mackintosh and Lang 2010). Adult offenders who took part in the Fathers' Inside project reported that it made them more conscious and considerate to others in their actions, as well as more committed to their families. Other benefits of the courses included participants gaining social and life skills and educational certificates (Halsey et al., 2002; 2004).

Research by Maruna (2010) on Changing Tunes (CT), a UK charity that uses music teaching, rehearsing, recording, performance, improvisation and composition to aid the rehabilitation of offenders, identified a range of impacts of music on adult prisoners. These included short term impacts (emotional energy, management of depression and anger, coping with imprisonment) as well as longer term impacts (increased confidence, finding one's voice and creativity, increased employability and developing a sense of identity separate from being an offender). Other research on music with adult offenders has identified impacts including capacity and motivation for learning, self-esteem and hope for the future (Cox and Gelsthorpe, 2008).

FINDINGS FROM EVALUATION OF MUSIC MAKING WITH YOUNG PEOPLE IN JUSTICE SETTINGS

While it is difficult to quantify the effects of participation in music and arts on young offenders' lifestyles and behaviours, research commissioned by ACE found that as well as liking the activities, young people who participate in arts are affected in a positive manner with regard to offending behaviour and social exclusion (ACE 2005b).

The review identified outcomes and impacts reported in evaluations of music projects. These are summarized below:

- Skills development, including educational and music skills;
- Personal growth, including increased confidence and improved attitudes;
- Positive experiences, including enjoyment and fun;
- Changes in behaviour, including reduced drug and alcohol use and reduced offending.
- Community impact
- Social return on investment (SRIO)

These are summarised below.

Summary of evaluation findings of music projects involving young offenders and young people at risk

SKILLS DEVELOPMENT

- Education and skills related to learning and employment (Ings et al., 1999; Woolland, 2003; Goddard, 2006; Create, 2007; Smith 2010)
- Improved music skills (Ings et al., 1999; Create, 2007; Smith, 2010)

PERSONAL GROWTH

- Personal development including increased confidence and self-esteem (Ings et al., 1999; Woolland, 2003; Goddard, 2006; Create, 2007; Smith, 2010)
- Improved communication, interaction and relationships (Ings et al., 1999; Woolland, 2003; Smith, 2010)
- Improved attitudes and responsibility (Ings et al., 1999; Goddard, 2006)
- Increased awareness, capacity for reflection and expression of feelings (Create, 2007)
- Improved self discipline and behaviour (Ings et al., 1999; Woolland, 2003; Smith, 2010)

POSITIVE EXPERIENCES

- Enjoyment, fun and alleviating boredom (Woolland, 2003; Smith, 2010)
- Awareness of new opportunities (Woolland, 2003)
- While young offenders are less likely to be engaged in arts than the general population, young people on Detention and Training Orders (DTOs) are more likely than other socially excluded young people to wish to continue with their preferred arts activity on release from custody (ACE, 2005).

CHANGES IN BEHAVIOUR

- Reduced alcohol and drug use (Ings et al., 1999)
- Reduced offending (Ings et al., 1999)
- Improved attendance and engagement in education and training (Adams 2009a; 2009b)

COMMUNITY IMPACT

- A reduced fear of crime in the communities where projects took place (Woolland, 2003)

SOCIAL RETURN ON INVESTMENT (SROI)

- Every £1 spent on a small scale school music project was found to generate £3 of savings associated with the costs of school exclusion and youth unemployment (Wickham, 2008).

3.0 INTERNATIONAL RESEARCH ON MUSIC MAKING WITH YOUTH OFFENDERS AND YOUNG PEOPLE AT RISK

3.1 SYSTEMATIC REVIEW

In order to establish whether there is evidence to support music making with young offenders from peer reviewed international research, a systematic review was undertaken between March and July 2011. This followed established procedures including literature searching, relevance screening, critical appraisal, data extraction and narrative reporting of findings. The review methodology is discussed in Appendix 1. An overview of the search strategy is provided in Figure 1.

The review sought to identify studies of young people who have come into contact with youth justice systems, recognizing that there are international variations in the ways in which these systems are organized. This process identified eleven relevant studies from the UK, Australia, the US, Canada and South Africa (Figure 2). They include six quantitative and mixed methods studies and five qualitative studies. A detailed overview of the study characteristics and findings is provided in Appendix 5.

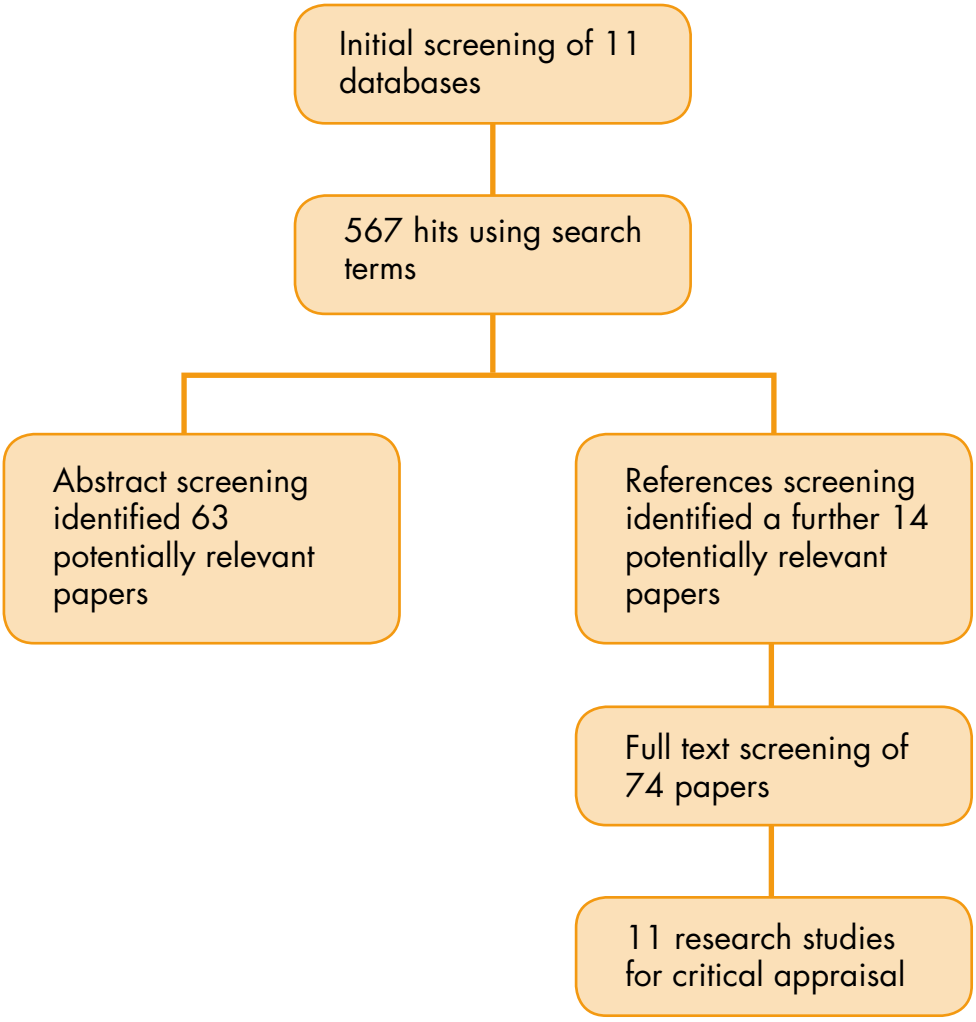
The quantitative studies were weighted towards custodial settings in the US, although two (DeCarlo and Hockman, 2003; Gann, 2010) encompassed community settings. The study populations were weighted towards males, with some studies reporting ethnic diversity in the study population. Notable differences were found in relation to sample sizes, background of participants, setting, and outcomes making it inappropriate to combine the statistical data from quantitative studies.

The qualitative studies were weighted towards community settings although one (Baker and Homan, 2007) took place in a youth custody setting. The studies spanned the US, Canada, Australia and South Africa. Four explored rap-based music genres while one (Woodward, Sloth-Nielsen and Mathiti, 2008) examined the use of traditional African instruments. Three studies explored instrument playing, while two (De Roeper and Savelsberg, 2009; and Lashua, 2005) examined digital music and other activities associated with hip hop culture including break dancing, acting and spray painting.

The review also identified 37 papers that were not research or evaluation reports but provided useful contextual information. A content analysis of this literature identified several key themes. The largest group of contextual papers (10) examined associations between exposure to particular music genres and risk behaviours such as misuse of drugs and violence. A further sub group (6) explored music as a means of identity formation, resistance and empowerment. While addressing risk behaviours, these papers tended not to focus specifically on young justice settings. A number of journalistic reports and media reviews of offender arts were identified (8). The remaining papers included overviews of research (4), community music practice (3), music therapy practice (3), policy issues (1), and health promotion (1).

Critical appraisal of the papers was undertaken using tools, adapted by the authors, from the Public Health Research Unit (2006) and the National Institute of Clinical Excellence (NICE) (see Appendices 3 and 4). This exercise revealed that the studies were of varying quality.

Figure 1: Overview of search strategy



In relation to the quantitative and mixed methods studies, key strengths were identified including:

- Most studies used validated outcome measures.
- Higher quality studies used randomisation to investigate the impact of music interventions (Bittman et al., 2009; Kennedy, 1998; Tyson, 2002).

However, a number of limitations were found in the quantitative studies that made it difficult to interpret the findings. These included:

- Most studies had relatively low sample sizes and limited focus, such as a single institution. This reflects the fact that they were small-scale studies, often undertaken by practitioners in their place of work.
- There was a general lack of detail in reporting of overall research design, recruitment and data collection.

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- There was a general lack of detail in reporting of overall research design, recruitment and data collection.

- Taken together, the qualitative studies tell a strong story about the experience of music projects and the implications of using music to work with young offenders. However, critical appraisal identified some methodological problems that make it difficult to assess the evidence. These problems and challenges, summarized below, can affect evaluation of many health interventions and are not specific to music and arts projects.

- Several studies did not adequately differentiate project activity from research. For example, when procedures for obtaining participants' consent were discussed, it was not clear whether these applied to the research as well as the music project.

- There was a general lack of detail in reporting of research procedures, including selection and recruitment of participants, data collection and data analysis.

Across the quantitative and qualitative papers there was limited discussion of ethical issues encountered and addressed during research studies.

Figure 2. Research papers and reports included in the review.

Anderson, K. and Overy, K. (2010) Engaging Scottish young offenders in education through music and art. *International Journal of Community Music*, 3, (1), 47-64.

Baker, S. and Homan, S. (2007) Rap, recidivism and the creative self: A popular music programme for young offenders in detention. *Journal of Youth Studies,* 10, (4), 459-476.

Bittman, B., Dickson, L., and Coddington, K. (2009) Creative musical expression as a catalyst for quality-of-life improvement in inner-city adolescents placed in a court-referred residential treatment program. *Advances in Mind-Body Medicine*, 24 (1), 8-19.

De Carlo, A. and Hockman, E. (2003) RAP therapy: A group work intervention method for urban adolescents. *Social Work with Groups*, 26, (3), 45-59.

de Roeper, J., and Savelsberg, H. J. (2009) Challenging the youth policy imperative: Engaging young people through the arts. *Journal of Youth Studies*, 12 (2), 209-225.

Gann, E. (2010) The effects of therapeutic hip hop activity groups on perception of self and social supports in at-risk urban adolescents. PhD Thesis, The Wright Institute, Berkeley, California.

Kennedy, J. R. (. (1998) The effects of musical performance, rational emotive therapy and vicarious experience on the self-efficacy and self-esteem of juvenile delinquents and disadvantaged children. PhD thesis, University of Kansas.

Lashua, B. (2005) *Making music, remaking leisure in the Beat of Boyle* St. PhD Thesis, Edmonton, University of Alberta; See also Lashua, B. & Fox, K. (2007) *Defining the Groove: From Remix to Research in the Beat of Boyle Street. Leisure Sciences*, 29, 143-158

Lotter, C. B. (2003) Circles of Courage: Music therapy with adolescents in conflict with the law at a community-based setting. M Mus thesis, University of Pretoria, South Africa.

Tyson, E.H. (2002) Hip Hop Therapy: An Exploratory Study of a Rap Music Intervention with At-Risk and Delinquent Youth. *Journal of Poetry Therapy*, 15, 3, 131-144

Woodward, S. C., Sloth-Nielson, J., and Mathiti, V. ((2008) South Africa, the arts and youth in conflict with the law. *International Journal of Community Music*, 1, (1), 69-88.

3.2 OUTCOMES AND IMPACTS OF MUSIC IDENTIFIED IN QUANTITATIVE RESEARCH

The research studies identified outcomes and impacts in key areas including: self-efficacy, self-esteem and self-concept; motivation and behavior change; personal and interpersonal development; and young people's perceptions of music projects. A more detailed account of these findings is provided in Appendix 5.

SELF-EFFICACY, SELF-ESTEEM AND SELF-CONCEPT.

Several studies examine the effects of music on self esteem. A randomised controlled study of 45 participants in a residential justice setting in the US (Kennedy, 1998) assessed the effects of music on self-esteem and self-efficacy, defined as the expectation of successfully meeting challenges, overcoming obstacles and completing a task. The post-project self-efficacy scores of those involved in musical performance alone or combined with cognitive strategies were significantly higher than those receiving other conditions (cognitive strategies alone, watching a video of performance and a control group with no intervention). The self-esteem scores of those involved in musical performance also improved significantly following the intervention, although the results did not differ significantly in comparison to the other conditions. The author concludes that musical performance either alone or combined with cognitive strategies is a superior intervention for increasing musical self-efficacy of juvenile delinquents and disadvantaged youth.

A mixed methods study (Anderson and Overy, 2010) assessed the effects of music (guitar playing and group performance) and art (creation of a group sculpture) on 14 young offenders in custodial settings in Scotland. The findings were mixed and included an increase in self-esteem for the music and control groups, but not for the art group, and improved emotion scores in the music and art groups, but not for the control group. The small sample size and lack of randomization make the quantitative findings difficult to interpret. However, they are corroborated by qualitative interviews in which participants reported positive responses to the music and art groups.

Tyson (2002) used a well executed study design to assess the effects of Hip Hop Therapy (HHT) on self-concept and peer relations in a residential setting for 'at risk' youth in the US. HTT is described as a synergy of hip-hop, bibliotherapy and music therapy that involves discussion of rap lyrics, emphasising positive themes including identity, peace and unity. The statistical findings were inconclusive, perhaps a consequence of the small sample size (only 14 young people took part). However, participants spoke very highly of the intervention in post project interviews. Similar mixed findings are reported by Gann (2010), who assessed the effects of music on self-concept and peer support in a small sample of 'at risk' pupils from two urban schools in the US. No statistical changes were found but participants reported that the intervention made them feel better about themselves.

MOTIVATION AND BEHAVIOUR CHANGE

Issues of motivation and behavior change were explored in several studies. Anderson and Overy, (2010) examined behaviour and education attendance records for participants involved in a prison music project, comparing these with data from a group undertaking art and a control group receiving standard education. The music group showed a decrease in behaviour incidents, (breaking prison rules), post project: a difference that was not observed for the other groups. Educational attendance records also indicated increased engagement with education during and after the project for individuals in the music and art groups, with the largest increase in the music group.

None of the studies measured re-offending in any systematic way, although Woodward et al., (2008) report that quantitative data show a reduction in re-offending. However, lack of detailed reporting makes

it difficult to assess the validity of these findings.

OTHER PERSONAL AND INTERPERSONAL OUTCOMES

Evidence that music can lead to improvements in a range of personal and interpersonal outcomes was identified by Bittman et al. (2009) in a randomised controlled study that assessed the effects of a structured music programme, using hand drums, percussion and keyboard with 52 participants aged 12 to 18 years in a secure, court referred residential treatment centre in the US. Participants showed significant post-project improvements in school/work role performance, depression, mood negative self-evaluation and anger. However, the specific setting of this study and the relatively low sample size limits the extent to which these findings can be generalized to other settings.

YOUNG PEOPLE'S PERCEPTIONS OF THE BENEFITS OF MUSIC

Several studies note that music activity is strongly favoured by participants. DeCarlo and Hockman (2003) assessed the perceptions of rap therapy of 21 male adolescents, including offenders and a non-randomised control group of high school students. Rap therapy is a group work intervention to support pro-social skills development that involves group analysis of different types of lyrics ranging from 'Gangster Rap' to 'Spiritual Rap'. Participants vastly preferred rap therapy to a psycho-educational group therapy activity that they also undertook. The rap therapy was associated with reported improvements in levels of relaxation, enjoyment and excitement about upcoming meetings. However, the sample size for this study was small, further limiting interpretation of the findings and their generalisation to other settings and populations.

3.3 KEY THEMES IDENTIFIED IN QUALITATIVE RESEARCH

The review of qualitative studies identified key concepts and themes in music making with young people in justice settings. These are discussed below.

IDENTITY CONSTRUCTION

A key theme emerging from these studies is that of identity construction. Several authors suggest that music making projects with young people offer participants opportunities and resources to experiment and construct 'creative' identities, shifting attention away from their status as 'juvenile offender' (see for example Woodward et al., 2008). Hence some young people are described as emerging from music projects with a stronger sense of identity and an awareness of the value of music making in terms of personal development and future career planning (de Roeper and Savelsberg, 2009).
Baker and Homan (2007) suggest that while young people from disadvantaged backgrounds possess few economic assets, music can offer cultural and aesthetic resources to support the construction individual styles and identities (Baker and Homan, 2007). Identity is not presented as a fixed entity, or a notion that simply pertains to the individual. Rather, identity is continually being shaped and is rooted in collective experience.

EMPOWERMENT AND RESISTANCE

The studies include many examples of individual empowerment, for example, Baker and Homan (2007) suggest that producing a CD de-mystified the processes of song-writing and composition for participants, who gained increased capacity for reflection as well as the sense of purpose, agency and achievement from the project.

More broadly, some authors emphasise the role of music making in helping young people counter disadvantage, providing them with a 'voice' with which to communicate to policy makers and others (de Roeper and Savelsberg, 2009). Lotter (2003) and Woodward et al. (2008), both reporting in the South African context, emphasise the importance of addressing and mitigating socioeconomic conditions of disadvantage that affect participants in music projects.

In Baker and Homan's study, rap music again emerges as having a particular role to play, being described as a music subculture that specifically challenges wider social alienation and oppression, offering a means for young people to develop self-esteem through 'telling it like it is'. Like de Roeper and Savelsberg, (2009), they argue that music projects for young offenders may be potentially limited if they focus creativity on individuals' deviant biographies and behaviours; rather, empowerment might be better served by addressing wider questions of history, identity and resistance.

THE ROLE OF RAP MUSIC AND HIP-HOP CULTURE

Although rap music is a genre widely associated with Black Atlantic and African American experiences, the studies suggest that rap is taken up by wide range of disadvantaged urban young people (Baker and Homan, 2007; Lashua, 2005). Tyson (2002) suggests that some young people respond positively to rap as a genre that specifically acknowledges and respects their backgrounds and 'their' music. However, it is acknowledged that rap music is subject to negative perceptions and that a 'paradigm shift' is needed to understand the value of rap music and hip hop culture. Tyson suggest that music interventions that use the rap genre can emphasise positive themes such as self-concept, positive racial identity, group identity, peace and unity (Tyson 2002). However, directing young people towards particular subgenres and imposing themes and rules about lyrics can be problematic in youth justice settings. In Baker and Homan's (2007) study, young people did not wish to cooperate with rules imposed by project staff proscribing 'negative' lyrics.

This suggests that the potential impact of music making may be contingent upon the extent of 'ownership' felt by the young people taking part. However, this sense of 'ownership' may be influenced by different contexts; hence there is a need for research to develop situated understandings of the meanings young people attach to music making in youth justice settings. More generally, Gann (2010) suggests that the potentially negative aspects of particular music genres can be mitigated using effective group work principles that emphasise empowerment. This means responding to young people's felt and expressed needs rather than to labels attributed by others.

CULTURAL RELEVANCE

This discussion relates to a broader theme of cultural relevance. In some of these studies, participants were reported to be highly selective in their choice of activities based on their perceptions of cultural and gender relevance (Baker and Holman, 2007; de Roeper and Savelsberg, 2009).
Cultural relevance is also emphasised by Woodward et al. (2008). However, this report differs from the others in that it does not privilege rap music or hip hop culture. It also challenges the idea that young people enter projects with an 'authentic' sense of culture that needs to be validated. Rather, there is a recognition that poverty and disadvantage undermine cultural awareness, and a sense that young people need to be provided with a framework that fosters individual success and recognition at the same time as encouraging community cohesion. This is attempted by creating safety as well as informing participants about their culture and history through the use of traditional instruments such as the African marimba, a tuned percussion instrument.

These studies suggest that responding to young people's musical preferences and experiences is a complex challenge. On the one hand, the use of musical forms and genres that are perceived as 'inauthentic' by young people may result in failure to engage participants. However, this raises the question of how to engage with young people when they seem to demonstrate values such as racism and sexism. There is a danger of assuming that young people approach projects with a well-formed sense of identity, culture and politics, thereby overlooking the transformative potential of broadening horizons by encountering unfamiliar music styles and genres.

EXPRESSION AND EMOTION

In several of the studies, music and arts emerge as offering a safe means of expression, including expression of difficult emotions and dangerous thoughts, such as anger (de Roeper and Savelsberg, 2009). Lashua, (2005) discusses how rapping – "spitting ether" – was embraced by young people with Aboriginal heritage as a powerful, creative means of expression not afforded by other leisure activities or talk. Hence in this study music making emerged as an acceptable outlet for aggression. More broadly, by allowing young disadvantaged people to express hopes, dreams and frustrations they would not have wanted to share in discussion, music is seen as providing a way of coping, making meaning and asserting control over life.

Expression and stress release are also discussed by Woodward et al. (2008). This study emphasises the psychological and physiological aspects of music making. Hence, psychological reintegration and self-realization are achieved through expression, emotional release and the encouragement of 'flow' states that lead to intense enjoyment, self knowledge and self growth. These are reinforced by the physiological experience of playing, which encourages mastery and dexterity as well as allowing for stress release.

SUSTAINABILITY AND RESOURCES

As well as reporting positive impacts, some qualitative studies discuss issues and challenges that arose during projects, highlighting issues such as sustainability and resources (Woodward et al., 2008). In particular, short term projects seen as problematic, sometimes causing disappointment or alienation for participants (de Roeper and Savelsberg, 2009).

SUMMARY OF CORE THEMES: QUALITATIVE RESEARCH

While the findings from the qualitative research cannot easily be synthesised, some common themes can be identified. These are summarised below.

- Identity construction. Music making projects with young people offer opportunities and resources for participants to shape individual and collective identities, validating experience as well as providing opportunities for development, growth and change.

- Empowerment and resistance. Music making projects with young people offer a means of fighting back against unbearable living and learning conditions. As well as being focused on individual change, projects should recognise the need to mitigate problematic and disadvantaged social environments.

- The role of rap music and hip hop culture. Some young people respond positively to rap as a genre that specifically acknowledges and respects their backgrounds and 'their' music. Hence the impact of music making may be contingent upon the extent of 'ownership' felt by the young people taking part. However, this sense of 'ownership' may vary across contexts and can be influenced by a range of factors, including the skills and approaches of those leading music projects.

- Cultural relevance. In order to resonate with young people, projects need to adopt appropriate cultural resources including music genres. However, young people's attachment to specific genres may not be fixed. Youth music projects can also widen horizons and inform young people about cultural issues.

- Expression and emotion. Music making projects can afford young people valuable opportunities for expression and release as well as resources for coping with difficult emotions.

- Sustainability and resources. Short term projects or projects that address only the most basic needs fail to enrich young people's lives and may lead to frustration and disappointment.

3.4 **SYSTEMATIC REVIEW: CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH**

In conclusion, these studies provide useful insight into the range and potential impact of music activities with young offenders. The quantitative and mixed methods papers include some promising findings, and warrant further research, particularly in relation to outcomes of personal growth as well as education and mental well-being for young people taking part in music projects in youth justice settings. The qualitative papers tell a strong story about the experience of music projects and the implications of using music to work with young offenders. They highlight key theoretical perspectives, including the role of music in the construction of identity and the need to understand young people's preferences for particular music genres such as rap in relation to issues of collective identity and voice.

These studies are, however, inconclusive. There is both a need and an opportunity to strengthen the research evidence base through application of more rigorous methodological approaches across the range of research approaches.

RECOMMENDATIONS FOR FURTHER RESEARCH

Further quantitative and qualitative research is needed to identify effectiveness, cost effectiveness and impact of music activity in youth justice settings. The use of mixed methods approaches, combining qualitative and quantitative methods, should be encouraged.

Research that seeks to assess quantitative outcomes in relation to music interventions in youth justice settings should, where practical and appropriate, take a randomised controlled trial approach to assessing the effectiveness of music interventions with young offenders. In relation to quantitative research, the field would be strengthened by studies with larger samples and multi-site studies.

In relation to qualitative studies, researchers should take care to differentiate project activity from research activity as well as provide more detailed reports of sampling, data collection, data analysis and ethical issues, including participants' rights, confidentiality, data protection and risk reduction.

This review has also identified some gaps in research. It may not have encompassed all young people at risk of offending, since young offenders demonstrate similar social and economic profiles to disadvantaged young people in general. These gaps were addressed to some extent by Gold et al (2004), who assessed the impact of music and music therapy on young people with psychopathology, and Daykin et al. (2008), who assessed the impact of performing arts on young people in non-clinical settings. A useful topic for a future review may be the impact of music making as opposed to other art forms on the health and behaviour of disadvantaged young people in general.

The music making encompassed by this review includes a wide range of activity including playing instruments, analyzing rap lyrics, digital music making, singing and rapping. Some projects also included additional activities such as visual art, sculpture and activities associated with hip hop culture such as break dancing and spray painting. The research designs and sample sizes of included studies make it difficult to compare these different interventions. A key theme for future research is that of the specific effects of particular music genres, styles and activities in youth justice settings.

4.0 REVIEW OF PROJECTS IN YOUTH JUSTICE SETTINGS FUNDED BY YOUTH MUSIC

4.1 AIMS OF THE YOUTH MUSIC REVIEW

As well as assessing evidence from international research, the review sought to gain insight from local experience of project delivery and evaluation. This part of the review assessed 25 UK projects funded by Youth Music (YM), including solicited and unsolicited projects funded in a series of schemes targeted at young offenders since 1999. One of these projects was a training project for professional musicians, and although it included some work in youth justice settings, it was not primarily focused on direct work with young people, hence it has been excluded from the following analysis.

The remaining 24 projects were supported by Youth Music on the basis that at least 10% of their participants were young offenders, with young offenders accounting for on average 54.6% of participants across the projects. They took place in community settings in collaboration with Youth Offending Teams (YOTs) and in Young Offender Institutions (YOIs).

All of the projects were required to have an evaluation strategy in place. This section discusses the evidence emerging from these evaluations, as well as best practice issues arising from the reports. Information sources for this discussion include project proposals, board reports, final reports, external evaluation reports and YM briefings.

The questions for this section are as follows:

1. What is the range of music-making activity in the sample of YM funded projects targeting children and young people in the youth justice system?
2. What do music projects in youth justice settings seek to achieve?
3. What evaluation approaches and methods are used by projects to identify outcomes and impacts?
4. What are the reported outcomes and impacts of music making on young people in the justice system?
5. What key process and project management issues are reported by the projects?
6. What lessons concerning music provision and evaluation can be drawn from the reports?

Following identification of the sample of 24 projects, the review followed a modified systematic review procedure that involved data extraction, validation and thematic analysis. This methodology is described in Appendix 1. The data extraction tool is presented in Appendix 6. None of the projects in this phase of the review reported findings suitable for evidence synthesis although key themes are highlighted. A critical appraisal of evaluation methods was undertaken in order to highlight good practice in evaluation as well as identify common challenges encountered by projects and identify areas where improvements can be made.

4.2 THE RANGE AND SCOPE OF YOUTH MUSIC ACTIVITY

The 24 projects encompass a wide range of activities and settings including YOIs, schools, youth centres and community settings. As well as young people in custody, the target populations for these projects include those identified as at risk by YOTs, the police, social services, and mental health professionals. The projects also encompass young people excluded from school and those unlikely to access mainstream music education provision, including disabled children, excluded young women, young people from minority ethnic backgrounds and young people living in isolated rural areas.

The reports encompass five solicited projects and 19 unsolicited projects. According to the final reports, the funding awarded to solicited projects ranged from £45,224 to £98,466, with grant funding making up to 90% of total project costs. The costs of unsolicited projects were generally lower than those of the solicited projects, ranging from £2,390 to £24,092.

The projects encompass a wide range of approaches, including:

- Music sessions led by experienced music leaders, sometimes with support from volunteers and peer mentors
- Group work leading to outputs such as CD production and/or performance
- Studio based projects
- Community music outreach programmes
- Peer mentoring programmes
- Accredited and non accredited training programmes for participants
- Training and development of resources for music leaders, project managers, policy makers and senior staff
- Development of music facilities and resources for use in the community by young people
- Establishment of local music networks to support projects and promote music within the wider community

Within these projects a wide range of activities and topics are offered including DJ skills, MCing, singing, songwriting, rapping, playing guitars, drums, percussion and other instruments, composing, arranging, music technology (recording, mixing, editing, mastering), band development, marketing, performing and CD recording.

4.3 WHAT DO YOUTH MUSIC PROJECTS SEEK TO ACHIEVE?

While the aims and intended outcomes of these music projects are diverse, common themes include:

- Promoting well-being and enhancing quality of life
- Developing music skills and knowledge
- Encouraging personal development including self-confidence and motivation
- Developing life skills in order to reduce the risk of offending and promote employability
- Strengthening provision and enhancing service delivery within the youth justice sector
- Advocacy and raising awareness of the value of music in youth justice settings
- Creating sustainable music making activity for disadvantaged young people within the wider community

4.4 PROJECT EVALUATION APPROACHES

Most project proposals include an evaluation plan. However, these contain relatively little detail about how evaluation strategies will be implemented, with several proposals indicating that evaluation frameworks are yet to be developed. All project reports include monitoring information detailing the numbers of participants who undertook the activities and their gender, age, ethnicity and social profiles. In some cases, these were verified by an external evaluator. These data suggest that the projects are largely successful in reaching their target groups.

All of the solicited projects reported having allocated an evaluation budget, ranging from £2,459 to £8,103. Evaluation as a percentage of grant funding ranges from 3% to 11%, the average being 7.5%. Of the 19 unsolicited projects, 5 report having spent money on evaluation (one project initially budgeted for an evaluation report but the loss of matched funding meant that while evaluation data were collected these were not compiled into a report). Open Programme projects that included a budget for evaluation reported spending between 2% and 12% of grant funds on this, the average being 5%.

Several projects report the engagement of an external evaluator, and for a number of projects a separate external evaluation report is available (see for example Churchill, 2006; Shewring and Shewring, 2006). However external evaluators tended to be appointed after funding had been awarded, and as they were unable to influence project design and planning, the evaluations were limited in scope. Nevertheless, external evaluation did add value by providing independent verification of project teams' accounts as well as offering insight on issues that project teams may not have necessarily perceived from their vantage point.

MEASURING OUTCOMES

Several project proposals state the intention to measure outcomes, for example by assessing the effects of the project on participants' psychosocial wellbeing, offending behaviour and motivation to take part in future education, training and music making. Some project reports draw on quantitative data from questionnaires and written feedback forms.

A more common approach is to gather qualitative data and feedback from participants, music leaders, project managers and partners. A wide range of methods are used for this including interviews and

discussion and case study reporting. Some projects also use video and audio data to record project activity and document such as performances and recordings that might provide further indication of whether the intended outcomes were achieved.

These accounts provide a rich picture of young people's responses to the wide range of music activities provided. Some reports provide an indication of the 'distance travelled' by participants, for example, documenting progression to education and employment for individuals who have completed the project (see Case Study 1).

The reports identify several challenges for outcomes evaluation, including evaluation design, collecting pre- and post- project data, sampling, recruitment and selection of participants, data collection and data analysis. These are discussed below.

The need for pre-and post-project data

First, while post-project data are routinely discussed, few reports compare these with pre-project baseline data. Baseline data are also needed to assess whether those participants who benefited from the projects would have done well anyway, being already further progressed than their peers in terms of personal development and social skills.

In reality, not all participants complete projects, and it can be difficult to gather information from those who have dropped out. Some reports comment on drop-out rates and the reasons why some participants did not complete. Recruitment and attendance patterns vary according to setting and whether or not attendance was voluntary. One report notes the difficulty of engaging young people in community settings where attendance is voluntary, noting a distrust of authority in participants. In another project, some of the YOT referred participants re-offended during the programme and so withdrew. Ideally, when outcomes data are collected, these should be collected from all participants, including those who do not complete the programme. Comparison of baseline and post-project data would help to identify whether it was those most at risk of offending who were more likely to drop out of projects.

Sampling, recruitment and selection of participants

A further issue is sampling, recruitment and selection of participants for feedback and case studies. There is a general lack of detail in the reports, making it difficult to assess whether the participants selected for interviews and case studies are generally reflective of those taking part, and whether the accounts portray the full range of views and experiences.

Data collection

Additional challenges are identified in relation to data collection. Few evaluations use systematic procedures or employ validated measurement tools and questionnaires. However, the reports do provide insight into the challenges that surround data collection, particularly in relation to quantitative data, in youth justice settings. In one project, completion of a self-esteem questionnaire proved too demanding for some participants. Participants are sometimes described as resistant to formal surveys, a problem compounded by their problems with literacy and negative perceptions of authority.

Data analysis

Finally, there is relatively little detail provided in the reports about how data were analysed. The more useful evaluation reports present qualitative information using a thematic structure, showing evidence of content analysis. Outcomes evaluation would be further strengthened by more widespread adoption of recognised procedures for analysis of quantitative and qualitative data.

PROCESS EVALUATION

The majority of projects report having undertaken process evaluation. This usually seeks to explore critical factors that support achievement of intended project outcomes, as well as identifying challenges and issues that have arisen during the project. The purpose of process evaluation is to highlight learning from experience and encourage best practice. Information sources for process evaluation include project plans, plans and records of work, attendance registers, observation logs, reflective accounts such as diaries, informal and formal records of feedback from consultation with participants and stakeholders, minutes of meetings and annual reports. Several projects use a variety of media including audio recordings, photographs, videos and graffiti boards as part of project evaluation. These data provide interesting insights into the issues and challenges of music making in youth justice settings as well as identifying best practice.

ETHICAL ISSUES

Across the reports there is relatively little reporting of ethical issues. While there is occasional reference to protocols and principles such as informed consent there is little detail about how participants' consent for evaluation activity was obtained. While evaluation of arts projects is not generally invasive and is relatively unlikely to harm participants, arts based processes can have powerful effects on participants that need to be considered. In youth justice settings, participants may be vulnerable and sensitivities around issues such as confidentiality and the need for anonymity may be heightened. The most useful evaluation reports take care to anonymise participants. Two reports note the difficulty of using photographs and video in evaluation because of security issues in some youth justice settings. Beyond this, there is relatively little discussion of ethical challenges that arose during projects, or of steps taken to protect participants' rights in terms of privacy, dignity and confidentiality and to manage any risks that might be associated with evaluation procedures.

4.5 **FINDINGS FROM EVALUATION OF YOUTH MUSIC PROJECTS**

A number of positive outcomes are identified in the reports. Although these are fairly wide ranging, there are some common themes. Commonly observed outcomes include:

- Increased levels of engagement, enthusiasm, motivation, concentration and commitment by participants
- Musical development of participants: increased knowledge and skills, with some developing a sustained interest in music making
- Increased generic skills, such as numeracy and literacy, group working, verbal communication, use of technology, and problem solving
- Pride and a sense of achievement gained by participants and music leaders
- Personal development, including self-confidence, self-esteem, self-reliance and self-expression
- Changes in attitudes and behavior, including improved listening and interaction, demonstrating respect for others, increased awareness of local services and greater drugs awareness. Several reports note feedback from police, housing and social care agencies that suggests a reduction in crime and anti-social behaviour as a result of the project
- Broadening horizons: developing musical networks and relationships, learning about other cultures
- Increased awareness of progression routes and motivation to undertake education, employment, volunteering and other roles
- Increased capacity and organisational development, for example, establishing teams, facilities and partnerships with local service providers
- Increased awareness among senior professionals of the value of music making

Reports from young people emphasise the following:

- Having fun, enjoyment, self-expression, and feeling alive and 'free' when making music
- Taking part in meaningful activity, having something positive to do with their leisure time
- Working together, being part of something
- Being inspired
- Having the courage to perform in front of an audience
- Enhanced mental wellbeing: relief from depression, improved mood and coping, relaxation and calm effect, and reduced stress and violence
- Acquiring musical knowledge and skills
- Becoming aware of the range of opportunities for creativity and music making
- Learning about other cultures

4.6 FINDINGS FROM PROCESS EVALUATION: PROJECT MANAGEMENT ISSUES

A key challenge for the projects is engaging 'hard to reach' young people in music making. Within projects, attendance patterns ranged widely, with not all participants completing projects and some attending only one or two sessions. A minority of participants did not respond well to music projects. The reports include discussion of factors that limited participation, including:

- Social and demographic characteristics (gender, age, ethnicity)
- Programme characteristics (attendance; setting, programme length, group size)
- Music style and genre
- Personal characteristics and circumstances of young people (lack of confidence; chaotic lives)
- Problems of interprofessional working

SOCIAL AND DEMOGRAPHIC CHARACTERISTICS AFFECTING PARTICIPATION

The reports give an indication of the age, gender and ethnicity of participants. Overall, males seem to outnumber females by a ratio of more than 2 to 1. Three of the custodial settings for offenders aged 15-18 years were male YOIs, accounting for the low representation of females in these projects.

The largest number of projects are community based and aimed at participants aged 15-18 years. Often these participants are referred to projects by local YOTs. Participation seems heavily weighted towards males, with females making up approximately 19% of recruits. This is also the case for projects that extend the age range to include participants up to 25 years, including those designated as having special educational needs (SEN).

Projects that target younger participants seem to be more successful at recruiting girls; females make up 36% of participants aged between 12 and 18 years, and 48% of participants in projects targeting primary school aged children.

The gender balance in projects may reflect the make up of the population of young people within the youth justice system. However, several project reports note difficulty recruiting girls into music activity. One project found it difficult to fill sessions allocated specifically to girls, and evidence suggests that female participants may also be more likely to drop out of projects. Explanations discussed in the reports include gender differences in musical interests (for instance, females being more focused on playing instruments and singing than music technology and rapping); problems with punctuality and 'poor attitudes' among girls; and lack of female music leaders and artists. There are, nevertheless, examples of successful engagement of young women (see Case Study 3).

Representation of Black and Minority Ethnic (BME) groups varies according to region and setting, ranging from 1% to 98% across the projects. Overall, the proportion of BME participants seems higher than that in the general population, which reflects the population characteristics of young people in custody or deemed 'at risk' of offending or social exclusion. However, some community based projects report that language and cultural barriers can make it difficult to recruit participants from particular backgrounds, including refugees and second generation migrants from backgrounds where music making is not encouraged.

PROGRAMME CHARACTERISTICS AFFECTING PARTICIPATION

Programme characteristics affecting participation are also identified. These include attendance rules, with some participants displaying resistance to compulsory attendance. The setting can also present as a barrier, with some participants unwilling to attend projects in YOT offices or in rival neighbourhoods, meaning that activities fare better when run in neutral locations, such as community music venues.

The issue of programme length was raised in several reports. The pressures on young people (school, exams, part-time employment) are noted; these mean that participants may progress more slowly than music leaders and project leads anticipate. Vulnerable young people may benefit from longer term projects where there is the opportunity to lower inhibitions and develop trust. However, it is noted that there is a general lack of funding to support long-term and follow up initiatives.

Programme structure and outputs can affect participation. CD production is recognized as a strong incentive for young people to participate in projects. However, it is also noted that this can lead to over-reliance on music technology and the development of unrealistic expectations of live music, which can diminish participants' confidence. In one project, there was no final performance as the participants felt that this would not be of a sufficiently high standard to match the CD they had produced.

MUSIC STYLE AND GENRE

Together the projects encompass a wide range of music styles and genres, including western classical music, jazz and blues, culturally diverse 'world music', traditional roots and folk, urban, popular and rock music styles. However, there is a noticeable weighting towards 'urban' music and rap as well as the use of music technology. One report notes that the cost of instruments and participants' lack of prior experience of or engagement with music education can lead music projects to offer music technology, MCing and DJing skills.

Some reports also note resistance from some young people to certain forms of music making and styles. One report notes that participants in a YOI setting initially displayed hostile responses when musical instruments were produced, with traditional playing and music skills deemed 'uncool'. Peer pressure can limit participation, and music leaders are reported as needing to be flexible and responsive to participants, who may lack the patience to stick with something that does not strongly engage them. On the other hand, one report notes that adults may under-estimate young people's capacity to engage in a wide range of music making activity. There are examples of projects that were successful in engaging young people using traditional approaches including music theory, conventional notation and playing instruments (see Case Study 3).

While activities such as MCing, DJing and music technology can increase the appeal of projects, they can also limit participation; such activities may also appeal more to boys and be less successful in engaging girls. Another challenge is the association of some sub-genres within hip hop and rap with negative social attitudes and behavior, discussed in Section 3.3 above. In one project, the music leaders worked specifically to address this issue (see Case Study 1).

PERSONAL CHARACTERISTICS AND CIRCUMSTANCES OF YOUNG PEOPLE

Participants are often described as experiencing chaotic home and family circumstances, creating difficulties relating to punctuality and time keeping that limited participation. They are also reported as experiencing ongoing difficulties such as lack of transport, making it difficult to access music projects. Finally, personal characteristics of participants, such as lack of confidence, lack of patience and fear of taking risks, are identified as barriers to participation.

PROBLEMS OF INTERPROFESSIONAL WORKING

Securing regular attendance by young people is often dependent on effective communication, networking and support from a range of professionals. Several projects report strong and dedicated

support by professionals to enable participants to access music projects (see Case Study 2). However, participants' access to sessions can depend on a range of factors including staffing and professional roles, rather than a considered evaluation of need. Project leaders often have relatively little influence or ability to predict the numbers attending sessions. This sometimes led to over-recruitment, which caused problems for some projects, with greater than anticipated participant numbers adding to the atmosphere of noise and disruption that music leaders sometimes face.

Occasionally, communication difficulties between music teams and institutional staff had a negative impact on projects. In one YOI, it was reported that planned activities did not take place because of communication difficulties and a lack of institutional support for the project. In another, a staff dispute meant that participants did not know until the last minute whether they would be attending the music session or remain locked up.

4.7 DEVELOPING BEST PRACTICE AND STRENGTHENING EVALUATION

This section has illustrated a wide range of music opportunities that are offered to support complex and diverse needs of young offenders and young people 'at risk' of offending. The 24 Youth Music reports reviewed here provide valuable descriptive insight into current practices. They include examples of innovative work that seeks to address difficult challenges, including:

- Supporting participants in sometimes chaotic environments
- Working successfully with participants with challenging behaviours
- Eliciting inspiring results from participants who have no prior experience of music making
- Addressing young people's social attitudes and values through music making
- Informing and helping to motivate young people to take up progression routes into mainstream education and employment

Music making is widely perceived as offering benefits to participants in terms of personal and social development, improved wellbeing and changed attitudes that may lead to reduced likelihood of offending in the future. However, the evidence base for these outcomes remains limited. Further research is needed to assess the impact of music projects on participants in youth justice settings. In addition, the development of the evidence base could be strengthened by improvements in evaluation practice in the following key areas:

- Integrating evaluation methodologies with realistic, focused project aims and intended outcomes
- Clarifying recruitment processes and criteria for inclusion/exclusion of participants
- Developing clearer approaches to collecting baseline data for measuring outcomes associated with music making
- Developing and exploring the feasibility of using validated measurement tools tailored to youth justice populations
- Forging better understanding among music leaders of methodological issues, including recruitment, sampling, data collection, data analysis and reporting/dissemination
- Bringing increased familiarization with and respect for ethical issues associated with research and evaluation that involves vulnerable groups

4.8 **CASE STUDIES**

CASE STUDY 1 **YOUNG MUSIC MAKERS**

Young Music Makers was led by Audio Active, an independent community organisation that provides training in contemporary music for children and young people in the Brighton and Hove area and throughout East Sussex. The project worked in partnership with Brighton and Hove City Council, Youth Offending Team and other organizations. Young Music Makers was supported by Youth Music's 2005 – 2010 'Make it Sound' scheme.

The project sought to foster participants' music skills, creativity and expression as well as broaden their musical and cultural horizons, and to provide positive experiences of group work that might help to reduce anti-social behaviour.

Young Music Makers took place with an ethnically diverse group of 221 participants, including 38 young women, across a wide age range. Participants were referred by partner organizations, and included young offenders and young people excluded from school.

Project activities included weekly music sessions leading to performances and celebration events. Led by experienced music leaders alongside guest artists, these focused on music production, soul singing, rapping, lyric writing and DJing. Music industry professionals were engaged to deliver sessions on topics including marketing, employment law and ethics. Work experience opportunities were also provided. As well as adding to the credibility of the programme, these elements increased the employability of participants by creating opportunities for networking and information sharing. A peer mentoring programme was provided and there was an opportunity for participants to attain an accredited award.

The project was evaluated using case reports compiled by the project manager as well as feedback from participants, music leaders and professionals. Monitoring data includes attendance records and, where available, information about individuals' progression following the project. These data suggest that the project was successful with regard to its intended outcomes of supporting participants' progression to paid employment and education. Hence three course participants are reported as going on to achieve employment as music leaders and a further 11 progressing to undertake college courses in music technology, their applications supported with references provided by project tutors. Many other participants were signposted to further opportunities and training.

The project may also have helped to change participants' personal attitudes towards education. Hence a group of young people, who were excluded from school, wrote, produced and recorded songs themed around attitudes to education. They performed these to peers, parents, music leaders and professionals. These project outputs are further indicators of the extent to which intended outcomes were achieved.

While it was not possible to document longer term impacts of the project, it was noted that several older participants had begun to function more independently as musicians, 'crossing over' into the local music scene, with some collaborating on a professional level with nationally recognised artists.

This project also highlights some of the challenges that surround work with particular music genres. Early in one session, a group of participants produced provocative lyrics that were perceived by music leaders and staff as celebrating violence. The music leaders saw this as an opportunity to challenge negative attitudes, which they did by discussing the issues with the group, encouraging participants to explore their own values. They also engaged with them in discussion of positive role models (e.g. rappers who actively avoided and discouraged use of negative lyrics), and encouraged the participants to write lyrics that were more personal to them, that expressed their own feelings, and that did not conform to the perceived image of the conventional rap artist. They were also encouraged not to condone, record or showcase their early violence-orientated work, on account that this would inhibit their personal development and progression as aspiring artists. This process took approximately 18 months, at which point participants were described as having become 'polar opposite' to where they had been at the start of the programme. They are now respected as socially aware young artists and have collaborated with several prominent performers. They have also produced themed music material addressing key social issues including homophobia, substance misuse and human rights.

CASE STUDY 2 **CREATIVE MUSIC MAKING WITH YOUNG PEOPLE IN DETENTION**

Creative Music Making was led by the Irene Taylor Trust, a specialist music charity working in prisons and YOIs. The project took place over two years between 2006 and 2008 in 6 custodial settings. It was funded through Youth Music's 2005 – 2010 'Make it Sound' scheme.

The project sought to encourage participants to recognize the value of music making within a rehabilitation context by providing them with opportunities for music making, encouraging self-expression and skills development, and producing high quality music that draws on their experiences and tastes.

A total of 142 participants accessed the project, undertaking week-long courses in groups of 10 or 12. Approximately one third of participants were from BME backgrounds, and participants included 82 girls and 42 older participants (up to age 25) with special needs. The activities featured a wide range of music styles including reggae, world music, rock, pop and urban music. The project emphasised composition and songwriting involving the use of instruments as well as music technology. Participants were encouraged, through improvisational techniques such as building on simple rhythms and riffs, to develop original music and songs for performance and CD recording.

The project was evaluated using mixed methods including a detailed project diary kept by the project lead. The report includes quotes by participants, prison staff and music leaders. A number of positive outcomes are identified. Participants clearly enjoyed the process and are reported as having gained confidence, self-esteem, motivation and improved social skills, and as having developed music skills.

The report highlights some key process issues that mediated the impact of the project in different custodial settings. Overall, staff played a key role in encouraging and enabling participants to access the music activity. Some prison staff are reported as showing strong support to the project, being aware of the importance of music to the young people and convinced that the project had helped to engage some of their most difficult prisoners. Good organisation and collaboration underpinned some impressive results for participants, although this was not the case in every setting. One group was affected by a reported trade dispute that threatened the project. Miscommunication between staff, and a possible lack of institutional support for the project, made it impossible to create a stable working environment for one very volatile group of male prisoners. This group reportedly lost out, 'never knowing if they were going to be brought across to take part or be locked in their rooms'.

Despite these difficulties, the musical outcomes were described as "inspirational". The project lead commented on the way in which the project had allowed young men and young women in prison, possibly for the first time, to work together in a safe and supported environment where they were free to make mistakes, be accepted and not judged.

CASE STUDY 3 **CAN I MAKE IT?**

Can I make it? was an inner city music project led by Kajans Women's Enterprise, a community arts, education and cultural organisation based in Birmingham and delivering services and training to many disaffected groups and working in partnership with local organisations as well as the Home Office. The project took place during 2004 and was funded by Youth Music's 2002-2006 '*Music Maker*' scheme.

The project sought to broaden participants' experience of music and develop their skills by engaging them in the creation of a musical production about their lives. It revolved around the theme of gun crime and was prompted by recent events that had affected young people in the area. The project involved 39 participants aged 3-25 years, including 28 females. Nearly all the participants were from Black Caribbean or African backgrounds. The project involved a series of 40 workshops in which participants, many of whom had not previously played instruments or made music of any kind, in creating music, playing and performing. It culminated delivering three performances of African, choral and gospel music.

The project evaluation drew on reflective observations of the project lead as well as feedback from participants and their parents. A number of positive outcomes were observed post-project, including increased capacity among participates to concentrate and a greater willingness to learn about responsibility and commitment. The report notes that learning to play music helped to improve numeracy, particularly the smaller children who had difficulty counting or who had to concentrate hard to keep time. While it was difficult to quantify outcomes, progression by individuals is reported with one older participant going on to undertake an Access to Music course following the project.

Participants' comments highlight the way in which the project helped them make friends, and reduced feelings of boredom. They particularly valued the opportunity to learn to play an instrument, since they had been unable to access instruments in the past. Musical instruments were not available to them at home, due to cost. Lack of previous music making experience, and ongoing pressures on young people, such as school work and part-time employment, meant that progress was slower than music leaders initially expected. Nevertheless, some of the project outcomes were reinforced by the experience of a successful performance. Through this, participants demonstrated skills, collaboration and respect for others. Some participants were initially worried that other people would not be interested in coming to see them perform because they are associated with a stigmatized area of the city. These fears were not borne out. The final performance was attended by 600 people and was greatly enjoyed by members of the community. Participants commented on the nervous excitement they felt before performing and the strong sense of pride and achievement they gained from taking part.

Parents commented that children who took instruments home spent less time watching TV than before. They also expressed surprise that children could understand the music so well. Some went on to request that schools provide instruments for their children. The report notes that these parents are now much more motivated to ensure that their children access school based music opportunities.

5.0 **CONCLUSIONS AND RECOMMENDATIONS**

This review has drawn together information from U.K. based projects and international research to demonstrate the impressive range, depth and breadth of music-making activities that seek to support children and young people in the youth justice system. Music is undeniably an important cultural influence for young people, which, as this review suggests, plays out at different levels within youth justice settings. The connectedness that young people may feel to music is an important ingredient in their willingness to become involved in organised music activities.

To date, however, the published research provides, at best, a patchy evidence base. Few studies have offered sufficient methodological rigour to demonstrate effectiveness in delivering outcomes. There are some promising findings from quantitative and mixed methods research, particularly in relation to outcomes such as self-esteem and self-confidence, motivation and behavior change. However, there is a need to strengthen the research evidence base through application of more rigorous methodological approaches and consideration of key indicators of process, outcome, impact and cost-effectiveness.

Qualitative research has yielded valuable insight into the experience of music making, particularly in relation to the key themes of identity construction, empowerment, the role of music genres, cultural relevance, and the value of expression for young people in justice settings. Qualitative research suggests that music projects must be relevant to the wider cultural experience and milieu of young people in order to be viewed as worthwhile and purposeful by them. They also need to recognize the impact of disadvantage on participants and to work in sustained ways to bring tangible short, medium and longer term benefits. Qualitative research has also highlighted key process issues, including sustainability and resources, which can limit project delivery and outcomes. However, methodological deficiencies prevail, leading to unsubstantiated claims. This is particularly the case for the grey literature, where research outcomes are commonly overstated. Moreover, the ambitious claims of many studies are compromised by lack of attention to methodological detail – especially in relation to reliability and validity, and lack of clear focus.

Future research on the impact of music making on young people within justice settings could embrace a range of different strategies to develop this important field.

- Quantitative research with appropriate methodologies (such as randomized controlled trials) and adequate sample sizes is needed to identify outcomes from music making with young people in justice settings.
- The potential outcomes of music making are extremely wide, and research would be supported by the development of dedicated outcome measures suitable for assessing the effects of music making on young people in sensitive settings.
- Research is needed that addresses the value of music interventions not just to individuals but to stakeholder organisations and to communities at large. Approaches that measure economic benefit and social value are needed including assessment of the cost effectiveness of music projects, their impacts on social and cultural capital, and their impact on the uptake and delivery of other services.
- Qualitative research is needed to yield insight into the experiences, meanings and values associated with music interventions. In order to do this, studies must adopt appropriate methodologies and

ensure that validity, reliability and credibility are maintained from research design through to practice and reporting.
- There are also gaps in the research in terms of gender, age differences, generational variations, locale, ethnicity, and the impact of different music genres and activities.

As well as drawing together evidence from international research, this review sought to identify lessons concerning evaluation of music provision for young offenders in the UK. This report has identified a wealth of music related activity with young offenders, developed over the last 15 to 20 years. This activity encompasses wide ranging aims and intended outcomes of music projects in youth justice settings. The review reveals the diverse and extensive ways in which music activities and programmes are currently designed to support personal development and develop life skills in young offenders, as well as to contribute to rehabilitation goals. From the evaluation reports emerges a general consensus that music making can deliver important benefits and outcomes for young people in youth justice settings. There are a wide number of reported outcomes and impacts of music making on these young people, in particular, increased engagement with education and employment, enhanced skills, personal development and positive changes in attitudes and behaviour.

These projects demonstrate a strong commitment to evaluation, although there the review has identified several areas where improvements in evaluation practice are needed. Support for music practitioners is increasingly available through the provision of guidance by national organizations such as Youth Music and the Arts Alliance. The quality of evaluation is also likely to be strengthened in future by national level initiatives to coordinate and disseminate evidence. While music practitioners are not expected to be expert researchers, there is a need for increased understanding among music leaders concerning evaluation approaches, principles and techniques.

APPENDICES

APPENDIX 1
REVIEW METHODOLOGY

1. **SYSTEMATIC REVIEW**

An electronic search of 11 databases (see Table 1) was undertaken using the search terms in Figure 1.The full search was undertaken by between 4th and 8th April 2011 and it 567 hits (Table 1).

Figure 1. Search strategy

WORD GROUP 1 (POPULATION)		WORD GROUP 2 (INTERVENTION)
young offen* or juvenile offen* or adolescent offen* or "at risk of offen*" or "youth at risk of offen*" or "children at risk of offen*" or "young people at risk of offen*" or "teen* at risk of offen*" or "exclu* from school" or juvenile delinquen* or youth offen* or teen* offen* or youth crim* or young prisoner* or young inmate* or "youth justice"	AND	music* or sing or singing or singer or sings or song* or guitar* or choir or choral or rap or rapping or rapper or hip-hop or drumming

Table 1. Initial Hits by Database

DATABASE	INITIAL HITS
CINAHL PLUS(Cumulative Index to Nursing and Allied Health Literature); RILM (répertoire International de Littérature Musicale); MEDLINE	49
ASSIA (Applied Social Sciences Index and Abstracts); BHI (British Humanities Index); IBSS (International Bibliography of the Social Sciences); Sociological Abstracts	314
British Education Index; ERIC (Educational Resources Information Centre); AEI (Australian Education Index)	9
Cochrane Library	12
Index to Theses	0
Social Sciences Citation Index; Arts and Humanities citation Index	35
Open SIGLE (System for Information on Grey Literature in Europe)	*57**
EThoS (Electronic Theses Online Service)	0
Social Policy and Practice	24
Campbell library	37
PsycInfo	22
CURRENT TOTAL	*567*

* Not limited by years or language

The abstracts of the 567 hits were screened for relevance, along with the abstracts of papers identified from the reference lists of relevant papers, using the inclusion and exclusion criteria described in Figure 2.

Full text screening of 74 papers identified 11 relevant research studies (Appendix 2). Of the remainder, 37 were contextual papers and 26 were not relevant. Four full papers were unobtainable. These included three out of print project evaluations and a PhD thesis from a U.S. University. Further abstract screening and correspondence with the authors or those who had cited these in reports indicated that these papers would have been unlikely to be relevant, being focused on arts in general and not including substantive music content.

Figure 2. Relevance screening: Inclusion and Exclusion criteria

INCLUSION CRITERIA (PHASE 1 ABSTRACT SCREENING)

- Interventions with children and young people aged 11 to 25.
- Interventions in young offender institutes and youth justice settings
- Interventions with young people identified as 'at risk' of offending or displaying characteristics associated with offending (exclusion from school, not in mainstream education, training or employment)
- Music interventions including singing, rapping, songwriting and music technology
- Papers reporting outcomes and exploring impacts relating to offending behaviour, health and wellbeing as a result of interventions.
- English language.
- Papers published from 1996 to 2011.
- Inclusion criteria (phase 2 full text screening)
- Outcome measurement of a music intervention (quantitative research)
- Recognised procedures for data collection reported (qualitative research)

EXCLUSION CRITERIA (PHASE 1 ABSTRACT SCREENING)

- Interventions with children under 11 or adults over 25.
- Interventions with mainstream populations not identified as 'at risk'
- Instruments not in youth justice settings
- Not music interventions.
- No outcomes or impacts reported.
- Papers published before 1996.
- Non English language

EXCLUSION CRITERIA (PHASE 2 FULL TEXT SCREENING)

- No outcome measurement of a music intervention (quantitative research)
- No recognised procedures for data collection reported (qualitative research)

Table 2. Results of full text screening

DATABASE	INITIAL HITS
Relevant research papers, for critical appraisal	11
Contextual papers	37
Not relevant	26
Unobtainable	4
TOTAL	78

The relevant studies were subjected to critical appraisal using tools produced by the Public Health Research Unit (2006) or adapted from CASP and the National Institute for Health and Clinical Excellence tools. Following critical appraisal, data extraction was undertaken using data extraction sheets devised to identify study characteristics, research methods and findings.

'GREY LITERATURE SEARCH'

A 'grey' literature search was undertaken to identify evidence from UK music projects and programmes with young offenders including unpublished project evaluations that may not have been identified in the systematic review. This was undertaken between April and June 2011 in an iterative process. Members of the Steering Group of the Musical Pathways Research Project at UWE Bristol were asked to identify reports, projects and websites where relevant information might be found. Subsequently a series of web searches including general searches using the terms 'music' and 'young offenders' along with detailed searches of the relevant web sites (Appendix 7) were undertaken.

REVIEW OF YOUTH MUSIC PROJECTS

This part of the review examined evidence and practice issues identified in 24 projects funded by Youth Music between 1999-2010. These projects worked directly with young offenders or those identified as at risk of offending and for which complete data were available. An additional project was excluded as this was primarily a training project for musicians and did not report directly on outcomes or impacts on people who took part.

Key data were extracted using a data extraction sheet (Appendix 6) was used for this purpose, this identified funding information for each project as well as the target population, details of the planned activity, key aims and evaluation methods proposed. Further data were extracted from 24 project reports and, where available, external evaluation reports that were submitted after each project. The following definitions were used to guide data extraction:

Outcomes –quantifiable and measurable effects of the project reported with supporting evidence

Impact - subjective and perceived effects observed and reported by participants

Process – project management issues reported including challenges and learning

The data extraction process was repeated by two researchers who each took a subsample of projects.

APPENDIX 2
RELEVANT PAPERS IDENTIFIED IN THE SYSTEMATIC REVIEW

1. Anderson, K. and Overy, K. (2010) Engaging Scottish young offenders in education through music and art. International Journal of Community Music, 3, (1), 47-64.

2. Baker, S. and Homan, S. (2007) Rap, recidivism and the creative self: A popular music programme for young offenders in detention. Journal of Youth Studies, 10, (4), 459-476.

3. Bittman, B., Dickson, L., and Coddington, K. (2009) Creative musical expression as a catalyst for quality-of-life improvement in inner-city adolescents placed in a court-referred residential treatment program. Advances in Mind-Body Medicine, 24 (1), 8-19.

4. De Carlo, A. and Hockman, E. (2003) RAP therapy: A group work intervention method for urban adolescents. Social Work with Groups, 26, (3), 45-59.

5. de Roeper, J., and Savelsberg, H. J. (2009) Challenging the youth policy imperative: Engaging young people through the arts. Journal of Youth Studies, 12 (2), 209-225.

6. Gann, E. (2010) The effects of therapeutic hip hop activity groups on perception of self and social supports in at-risk urban adolescents. PhD Thesis, The Wright Institute, Berkeley, California.

7. Kennedy, J. R. (. (1998) The effects of musical performance, rational emotive therapy and vicarious experience on the self-efficacy and self-esteem of juvenile delinquents and disadvantaged children. PhD thesis, University of Kansas.

8. Lashua, B. (2005) Making music, remaking leisure in the Beat of Boyle St. PhD Thesis, Edmonton, University of Alberta; See also Lashua, B. & Fox, K. (2007) Defining the Groove: From Remix to Research in the Beat of Boyle Street. Leisure Sciences, 29, 143-158

9. Lotter, C. B. (2003) Circles of Courage: Music therapy with adolescents in conflict with the law at a community-based setting. M Mus thesis, University of Pretoria, South Africa.

10. Tyson, E.H. (2002) Hip Hop Therapy: An Exploratory Study of a Rap Music Intervention with At-Risk and Delinquent Youth. Journal of Poetry Therapy, 15, 3, 131-144

11. Woodward, S. C., Sloth-Nielson, J., and Mathiti, V. ((2008) South Africa, the arts and youth in conflict with the law. International Journal of Community Music, 1, (1), 69-88.

APPENDIX 3
CASP ASSESSMENT TOOL FOR QUANTITATIVE RESEARCH:

Paper Code: Final Score out of 80

SCREENING QUESTIONS (satisfactory = yes; unsatisfactory = no) DETAILED QUESTIONS
(Scoring 0=absent; 1=partial; 2=satisfactory - max. score 10 per Question)

	Q1. Screen 1 (AIMS)		
	Q2. Screen 2 (APPROPRIATE METHODOLOGY)		
	Q3. RESEARCH DESIGN		Q7. ETHICAL ISSUES [score 0-2 for each]
	robust research question / aim		ethical access
	explanation of methodology / approach		permissions / approvals
	explanation of methods		ethical procedures (participants' rights)
	rationale for design / methods		ethical procedures (data protection)
	value / merit of research design		critical reflection / transparency
	Q4. RECRUITMENT STRATEGY [score 0-2 for each]		Q8. DATA ANALYSIS [score 0-2 for each]
	Source population well described		Reliability of outcome measures
	Eligible population representative of the source population		Completeness of outcome measures
	Clear selection / inclusion criteria		All important outcomes assessed
	Selected participants or areas represent the eligible population		Relevance of outcome measures
	Transparency to participants		Appropriate analytical methods used
	Q5. INTERVENTION [score 0-2 for each]		Q9. FINDINGS / CONCLUSIONS [score 0-2 for each]
	Intervention well described		Clear discussion of findings / conclusions arising from the research
	Intervention appropriate		Recognition of limitations
	Participants appropriately allocated to intervention/control groups		Minimisation of bias, chance and confounding
	Adequate level of exposure to intervention		link to research questions
	Contamination between groups acceptably low		association with the field / literature
	Q6. DATA COLLECTION [score 0-2 for each]		Q10. OVERALL VALUE [score 0-2 for each]
	explanation of methods		judgement of the research quality
	qualification / rationale for each method		contribution to knowledge (innovation)
	detail of process / practices		relevance to contemporary policy / practice
	appropriateness of application		replicability / broader currency
	verification approaches		judgement of the paper's value

APPENDIX 4
CASP ASSESSMENT TOOL FOR QUALITATIVE RESEARCH:

Paper Code: Final Score out of 80

SCREENING QUESTIONS (satisfactory = yes; unsatisfactory = no) DETAILED QUESTIONS
(Scoring 0=absent; 1=partial; 2=satisfactory - max. score 10 per Question)

	Q1. Screen 1 (AIMS)		
	Q2. Screen 2 (APPROPRIATE METHODOLOGY)		
	Q3. RESEARCH DESIGN		Q7. ETHICAL ISSUES [score 0-2 for each]
	robust research question / aim		ethical access
	explanation of methodology / approach		permissions / approvals
	explanation of methods		ethical procedures (participants' rights)
	rationale for design / methods		ethical procedures (data protection)
	value / merit of research design		critical reflection / transparency
	Q4. RECRUITMENT STRATEGY [score 0-2 for each]		Q8. DATA ANALYSIS [score 0-2 for each]
	recruitment approach		explanation of methods/technique
	sampling approach		explicit nature of coding/ transparency
	qualification / rationale		selection and spread of data (representativeness)
	selection / inclusion criteria		depth and appropriateness of data (validity)
	transparency to participants		appropriate interpretation (second order analysis)
	Q5. DATA COLLECTION [score 0-2 for each]		Q9. FINDINGS / CONCLUSIONS [score 0-2 for each]
	explanation of methods		clear discussion of findings / conclusions arising from the research
	qualification / rationale for each method		adequacy of claims
	detail of process / practices		credibility (triangulation / validation / verification)
	appropriateness of application		link to research questions
	verification approaches		association with the field / literature
	Q6. REFLEXIVITY [score 0-2 for each]		Q10. OVERALL VALUE [score 0-2 for each]
	critical self-reflection		judgement of the research quality
	critique of research design		contribution to knowledge (innovation)
	verification (reliability & validity)		relevance to contemporary policy / practice
	transparency		replicability / broader currency
	participant involvement		judgement of the paper's value

APPENDIX 5
DATA EXTRACTION: RESEARCH IDENTIFIED IN THE SYSTEMATIC REVIEW

Study characteristics: quantitative and mixed methods studies

Author (year) Journal	Title	Design and setting	Participants	Intervention	Non-music comparison activities used	Sample
Anderson & Overy (2010) International Journal of Community Music	Engaging Scottish young offenders in education through music and art	Mixed methods study (non-randomised comparison with control) of young offenders in custodial settings in Scotland.	Male participants aged 17 -21. Participants were divided into three groups: music (4), art (5) and a control education group (5).	3.5 hour group sessions held once a week for 8 weeks. Used open tuning guitar method and accessible reading system. Sessions culminated in playing a song as a group. Songs were selected by participants from a menu proposed by workshop leaders (a specialist music teacher and prison tutors).	Control group took classes in numeracy & maths or communication & literacy. Participants in art sessions created a sculpture as a group.	14
Bittman, Dickson & Coddington (2009) Advances in Mind-Body Medicine	Creative musical expression as a catalyst for quality of life improvement in inner-city adolescents placed in a court-referred residential treatment program.	Randomised controlled crossover study in a secure, court referred residential treatment centre in the US.	30 female and 22 male African-American, Asian, Caucasian and Puerto Rican participants aged 12-18.	1 hour group sessions held once a week for 6 weeks. HealthRHYTHMS: a structured protocol using hand drums, percussion and keyboard. Protocol delivered by trained specialist music facilitator with master level counselor familiar with participants.	During non-intervention periods controls continued normal structured routines of therapeutic and educational activity.	52
DeCarlo & Hockman (2003) Social Work With Groups	RAP Therapy: A Group Work Intervention Method for Urban Adolescents	Outcomes study of social work practice with urban adolescent in the US.	Male adolescents aged 13-15 in three groups: violent offenders, status offenders and a control condition of high school students with no criminal history.	1 hour group sessions held twice a week for 6 weeks in a small classroom setting. Participants carry out a lyrical analysis of various RAP music including Gangster RP, Political/Protest RAP, Positive RAP and Spiritual RAP. Sessions delivered by masters level clinical social worker.	For comparison all participants attended a psychoeducational group therapy session at the start of each week and a RAP therapy session at the end of the week.	21

Author (year) Journal	Title	Design and setting	Participants	Intervention	Non-music comparison activities used	Sample
Gann (2010) PhD Thesis, Wright Institute, Berkeley, California	The effects of therapeutic hip hop activity groups on perception of self and social supports in at-risk urban adolescents	A mixed methods approach using pre- and post-intervention surveys and participant observation. Based in two schools in urban US setting. Participation was voluntary, but many of the students were referred through school health centres and all were considered 'at risk'	Participants were males aged 14-19, almost two thirds were African American	Hip Hop Therapy – a strengths based approach that seeks to create cohesion and a shared identity, offering an alternative peer-group to displace others that may encourage high-risk, destructive or delinquent behaviour. Groups met weekly for 2 hours over 10 weeks to analyse, compose and give feedback on each others rap lyrics and practice freestyle rapping.		13
Kennedy (1998) University of Kansas PhD thesis	The effects of musical performance, rational emotive therapy and vicarious experience on the self-efficacy and self-esteem of juvenile delinquents and disadvantaged children	Two residential youth homes for at-risk youths and a juvenile detention centre in two U.S. cities. Randomised controlled trial. Pre, post and one month follow up test of five conditions (performance only; cognitive strategies & performance; cognitive strategies only; vicarious experience; & a control group).	Participants were 8-19 years of age (mean age 14.4). 9 Participants in each experimental condition.	Intervention group learned musical performance techniques (guitar tuition and performance practice) and participated in frequent performances (to parents, hospital staff and counsellors); cognitive strategies were lectures. Vicarious experience group observed live and videotaped performances by others. The control condition received no treatment of any kind.		45
Tyson (2002) Journal of Poetry Therapy	Hip Hop Therapy: an exploratory study of rap music intervention with at risk and delinquent youth	Pre-post test experimental study of Hip-Hop Therapy (HTT) in a residential facility for at risk, homeless youth in the US. Included post project interviews with participants	All 14 residents initially took part, data were obtained from seven males and four females	Intervention group met three times a week for four weeks to discuss lyrics from rap music selections. HTT uses positive lyrics. Controls met with the same frequency for standard group work.	HTT is a synergy of hip-hop, bibliotherapy and music therapy	11

Research methods and findings: quantitative and mixed methods studies

Author (year)	Research question	Data collection	Data Analysis	Findings
Anderson & Overy (2010)	What is the impact of participation in music and art classes on young offenders' engagement in education, emotional wellbeing, self esteem and behavior?	Pre and post measures: emotion scale; Locus of control behavior scale; self-esteem and dyslexia adult screening test. Behaviour records and education attendance records were obtained for three time periods: 3 months before the project commenced, during the project and 3 months after the project's completion. 'Practitioner researcher' – a music tutor in the Learning Centre – undertook the research. Structured post-test interviews explored participants' views about the sessions, their feelings about belonging to the group and reasons why participants may or may not recommend the sessions to other prisoners.	Descriptive statistics comparing pre-post measures (including standard deviation) within and between groups. Thematic content analysis	Mixed results for measures: increased self esteem for the music and control groups but no increase for the art group; locus of control suggests participants in all three groups had less control over their behaviour post project; emotion scores decreased in the music and art groups and increased in the control group. The music group was the only group to show a decrease in behaviour incidents (breaking prison rules) post project. Participants reported positive responses to the music and art groups. They enjoyed these groups and found them engaging and meaningful. Results indicated increased engagement with education during and after the project for individuals in the music and art groups, with the largest growth in the music group.
Bittman, Dickson & Coddington (2009)	What is the impact of a specific Recreational Music Making (RMM) protocol	Assessment at pre, post and 12 week follow up (group A); and 6 weeks before, pre and post (group B). Measures included the Child and Adolescent Functional Assessment Scale (APS); the Adolescent Anger Rating Scale (AARS), the Reynolds Adolescent Depression Scale, 2nd edition (RADS 2), and the Adolescent Visual-Analog Recreational Music Making Assessment (A-VARMMA).	Dependent and independent t-tests, comparing changes in within- and between-group outcome measures, for experimental, extended and control groups.	Analysis indicated statistically significant improvements in school/work role performance, total depression, anhedonia/negative affect, negative self-evaluation and instrumental anger. Extended impact characterized by statistically significant improvements 6 weeks after completion of the protocol was noted for school/work performance, behavior towards others, anhedonia/ negative affect, total anger, instrumental anger, anger, and interpersonal problems.
DeCarlo & Hockman (2003)	How do adolescent participants' perceptions of traditional group therapy compare with those of group work sessions using RAP music as a conduit to support prosocial skills development?	Post test RAP therapy assessment scale (RTAS): an 18 item questionnaire used to measure affective response, prosocial skills acquisition and preference for method of intervention. Questionnaire administered by masters level clinical social worker.	Chi Square tests to assess differences between groups.	Findings were unequivocally in favour of the RAP therapy. Significant differences favouring RAP therapy were found in relation to levels of relaxation, enjoyment and excitement about upcoming meetings. RAP therapy was vastly preferred as a tool for understanding anger management, impulse control, avoiding delinquent behavior, morality development, female gender abuse, social relations, relatedness to daily life situations and decision making. RAP was preferred regardless of whether participants were violent offenders, status offenders or controls.

Author (year)	Research question	Data collection	Data Analysis	Findings
Gann (2010)	How does a hip hop therapy program affect the self-perception and perceptions of social support in at risk adolescents? How does it impact the participants? How does the program work? Why do students come—is the modality of treatment (e.g. Hip Hop) really the draw?	Pre and post measures of global self-worth, perceptions of social support and views of the program Also noted participants' prior experience of rap and hip hop, attendance rates and group dynamics including the efficacy and style of the group leader	Extensive analysis including paired T-tests to determine whether changes in attitudes, self-concept and social support between pretest and post-test scores were of statistical significance. Qualitative observations were also used to assess the efficacy of the BRL	Mixed results: no significant changes in self-concept and social support although participants did report that the intervention made them feel better about themselves. Qualitative observation noted a shift in one of the group towards productive functioning. Accessibility and cultural relevance of the intervention underpins its appeal.
Kennedy (1998)	What are the effects of musical performance and time on the musical self-efficacy and self-esteem of juvenile delinquents and disadvantaged youth?	Measures included the Musical Self-Efficacy Scale (MMES), which assess the expectation of successfully meeting challenges, overcoming obstacles and bringing a task to a successful completion, and the Rosenberg Self-Esteem measure.	Correlational, univarate and multivariate analyses.	Performance only and performance coupled with cognitive strategies conditions scored significantly higher than the vicarious experience and cognitive strategies only conditions on the musical self-efficacy variable at follow-up. Self esteem scores within the performance only and performance coupled with cognitive strategies conditions improved significantly from pretest to post test but did not differ significantly in comparison to the other conditions Vicarious experience and cognitive strategies only condition scored lower than the control condition, suggesting that these two groups were better off without treatment.
Tyson (2002)	What is the effect of Hip Hop Therapy (HHT) on self concept and peer relations in at-risk and delinquent youth in residential setting?	All participants completed measures pre test and at six weeks. Measures include the Self-Concept Scale for Children and Index of Peer Relations.	Paired samples t tests to assess differences between pre and post test scores and linear regression analysis to determine the effect of treatment on post-test scores. Qualitative feedback from HHT group members.	Statistical data were inconclusive. Qualitative date suggest members enjoyed the HTT groups sessions more than any previous group session. All expressed excitement and enthusiasm for the HHT sessions. Participants appreciated the 'respect' for 'their' music that the approach demonstrated. They also expressed a desire to create and share their own rap songs. Controls expressed displeasure for not being allowed to be part of the HHT sessions.

Critical Appraisal (quantitative and mixed methods studies)

Study	Research Design (score out of a possible 10)	Recruitment strategy (score out of a possible 10)	Intervention (score out of a possible 10)	Data collection (score out of a possible 10)	Ethical issues (score out of a possible 10)	Data analysis (score out of a possible 10)	Findings/ conclusions (score out of a possible 10)	Overall value (score out of a possible 10)	Overall score (out of a possible 80)
Anderson & Overy (2010)	3	3	7	5	6	6	4	2	**36**
Bittman et al. (2009)	5	5	10	3	5	10	7	8	**53**
De Carlo & Hockman (2003)	4	2	4	2	5	5	2	2	**25**
Gann (2010)	7	1	5	2	9	7	4	1	**36**
Kennedy (1998)	9	5	8	8	5	6	6	5	**52**
Tyson (2002)	8	5	9	5	5	5	7	5	**49**

Study characteristics: qualitative studies

Author (year) Joiurnal	Title	Design and setting	Participants	Intervention
Baker & Homan (2007) Journal of Youth Studies	Rap, Recidivism and the creative self: A Popular Music Programme for Young Offenders in Detention.	Ethnographic study of the impact of music in a young offender institution in the US. Linked with a larger international community based research programme funded by the Australian Research Council 2003-2005.	Young men who had earned privileges through good behavior within the Centre. Sample size unknown.	The project was provided by a specialist not-for-profit youth music organization focusing primarily on anger management and substance abuse problems. Participants attended sessions once or twice a week for half an hour to an hour for the length of their stay in the facility. Individual and group music sessions using piano, guitar, rap and sequencing lessons. Participants created a track with software, over which they recorded their own lyrics.
De Roeper & Savelsberg (2009) Journal of Youth Studies	Challenging the youth policy imperative: engaging young people through the arts.	Ethnographic study of the impact of a combined arts programme on disadvantaged 'at risk' young people in South Australia.	Young people aged 14-15 from local high schools identified by teachers as 'at risk' of dropping out of school, or who had already stopped attending. 22 people enrolled at the start. Equal gender representation. 12 in final performance 8 in follow up interviews	The community based school hours programme was delivered for 2 full days a week over 5 months culminating in a performance at a local youth arts festival. Participation was voluntary. The project followed a community cultural development approach (CCD) in which participants determine the style, medium and issues to be addressed. Music activities were based on hip-hop culture and included digital music and rapping. In a follow up project, 8 young people went on to work 1 to 1 with music tutors. Break dancing, spray painting and acting were also offered. Participants could choose activities.
Lashua (2005) PhD Thesis, Alberta; Lashua & Fox (2007) Leisure Sciences	Defining the Groove: From Remix to Research in The Beat of Boyle St	Remixing: an arts based qualitative method. Project was a collaborative project between a University and the Boyle Street Education Centre (BSEC) sponsored by the National Crime Prevention Strategy (NCPS). Based in an independent community school in urban Canada, for predominantly Aboriginal youth aged 14 – 20 who are identified as 'at risk' and have had difficulty with other schools.	Disadvantaged youth, over 65% of whom have been arrested. 100 pupils in the school at any one time. 90% report Aboriginal heritage. Over the three years 150 pupils took part in the programme. Participants had few alternative opportunities to access leisure activities.	The Beat of Boyle St – a dedicated programme established in 2003 that provided space, facilities and activities including creating beats, writing and recording rhymes, spinning and scratching vinyl records, experimenting with sound editing software, CD production, social interaction and listening to music. Young people accessed a 10-week programme in groups of six

Author (year) Joiurnal	Title	Design and setting	Participants	Intervention
Lotter (2003) University of Pretoria MMus (Music Therapy) dissertation	Circles of courage: Music therapy with adolescents in conflict with the law at a community based setting in South Africa.	Qualitative practitioner research on the role and contribution of music therapy to a social rehabilitation project for adolescents at risk in South Africa.	One male case study client and three and staff	Improvisational music therapy using instruments (drums, piano, guitar), recorded music and songwriting using rap genre.
Woodward, Sloth-Nielsen & Mathiti (2008). International Journal of Community Music	South Africa, the arts and youth in conflict with the law.	Mixed methods evaluation of a diversionary music programme for young offenders in South Africa.	Juvenile offenders referred by NICRO (the National Institute for Crime Prevention and Reintegration of Offenders), a NGO at the forefront of diversion programmes in South Africa. Sample size unknown.	After-school instruction in African marimba and djembe using oral techniques and improvisation. Includes ensemble performance.

Research methods and findings: qualitative studies

Author (year)	Research question	Data collection	Data Analysis	Findings
Baker & Homan (2007)	What are the benefits of popular music programmes in the construction of youth identity and self esteem detained young people?	Data collected by a University research team. Notes the difficulties of conducting ethnographic research in a custodial setting. Data are based on limited observation as well as song lyrics, programme evaluation forms and semi-structured interviews with staff, music tutors and youth justice professionals.	Thematic analysis	Sessions provided a brief period of liberation from the highly structured, disciplinarian environment. Some young men found the rules proscribing negative lyrics problematic. The observers report some notable impacts on participants including improved organizational skills; reinforcing self esteem by demystifying the process of songwriting and composition; increased capacity to reflect on behavior; and a sense of purpose, agency and achievement derived from producing a CD. Limitations of the programme included pressure of time; access to lessons was not necessarily consistent as this depended on the accumulation of privileges; learning and practice facilities were not available outside of lessons.
De Roeper & Savelsberg (2009)	What is the impact of participation in arts programmes on young people from disadvantaged backgrounds?	Participant observation, informal interviews with participants and facilitators during field visits and open-ended interviews at the end of the project.	Thematic analysis	The project helped young people to develop confidence, skills, ambition and a stronger sense of identity despite their social-economic disadvantage. Participants were selective in their choice of activities, being 'clear about the need for both cultural and gender relevance.' Participants recognized the programmes as having strong value in terms of personal development and future career planning. Four young people went on to re-engage with their school work. The data 'clearly illustrate the potentially life-changing impact of providing relevant cultural programmes for DYP'. The environment for youth arts was identified as critical, particularly the participants' ability to 'claim the space as their own' and not share it with other activities. Most young people expressed disappointment that the programmes would not continue.
Lashua (2005) Lashua & Fox (2007)	The programme was designed as a re-engagement strategy for pupils and aims to divert young people from crime as well as to make school a more pleasant, productive and meaningful experience.	Immersion in youth culture and engagement in hip-hop music production in order to understand the worlds of disadvantaged YP. Data collected by facilitator researcher who spent 4 hours a day for 4 days a week over a three year period. Observation and rap lyrics included in the data.	Exploration of the process with participants – examining the shifting meanings of songs through the process of selection, sampling, experimentation and remixing	Rapping. spitting ether – provides a powerful, creative means of expression not afforded by other leisure activities or talk. First Nations youth have come to identify with music styles associated with African Americans. Young people who had literacy problems were able to create spontaneous rhymes in rich vocabulary. The programme made going to school more enjoyable and young people frequently reported that it was the most significant involvement that sustained them through their days and helped them to stay out of trouble. Activities such as Rap battles provided an acceptable outlet for aggression and enabled participants to demonstrate their skills, gain respect and learn humility. It also allowed them to express hopes, dreams and frustrations that they would not have wanted to share in discussion. Music provides a way of coping, making meaning and asserting control over life.

Author (year)	Research question	Data collection	Data Analysis	Findings
Lotter (2003)	How can the Circle of Courage serve as a model for music therapy within the Adolescent Development Programme? How does Music Therapy practice need to adapt in order to meet the needs of adolescents in conflict with the law?	Semi structured interviews. Video excerpts of work with an individual client.	Detailed coding and thematic analysis	The discussion contextualizes music therapy practice within a community music approach. Emerging themes highlight the need to understand the individual in relation to their social context and the need to address the under-resourced and disadvantaged nature of this context by working from a strengths based perspective. Music therapy can benefit juvenile offenders by offering a predictable, safe relationship and fostering mastery, independence and a sense of responsibility for his/her actions.
Woodward, Sloth-Nielsen & Mathiti (2008)	What is the role and impact of a youth music programme in relation to diversion from crime and successful reintegration of juvenile offenders into society?	Pre project interviews with children and parents as well as ongoing reports and follow up interviews conducted by University researchers. Assessment of musical skills by music teacher using observation or video footage.	Thematic analysis	The participants developed musical skills that had not been present at the start of the programme. Parents perceived the project to have had a positive effect on family relationships and on children's attitudes and behavior among the children. Mentor reports suggest positive responses. Children reported experiences of enjoyment, happiness and excitement. They appreciated the sessions as providing a safe space that took them 'away from the streets'. 91% of participants complied with programme requirements (attendance at practices and performances). The recidivism rate for the pilot group in the 6 months post programme was 9.09% and 0% in the second six months. A few students have considered pursuing a music career after the project. The project encouraged a positive emotional state and a diversion from negative influences, experiences and conflict. It also provided relief from stress and an opportunity to experiment with new self images as unique, useful contributors and active participants in a valued social pursuit.

Critical appraisal (qualitative studies)

Study	Research Design (score out of a possible 10)	Recruitment strategy (score out of a possible 10)	Data collection (score out of a possible 10)	Reflexivity (score out of a possible 10)	Ethical issues (score out of a possible 10)	Data analysis (score out of a possible 10)	Findings/ conclusions (score out of a possible 10)	Overall value (score out of a possible 10)	Overall score (out of a possible 80)
Baker & Homan (2007)	5	6	3	5	2	3	6	5	**35**
De Roeper & Savelsberg (2009)	4	3	3	1	2	3	5	4	**25**
Lashua (2005); Lashua and Fox (2007)	3	3	3	3	1	2	2	3	**20**
Lotter (2003)	5	5	4	4	4	3	2	3	**30**
Woodward, Sloth-Nielsen & Mathiti (2008)	2	2	1	0	1	1	2	2	**11**

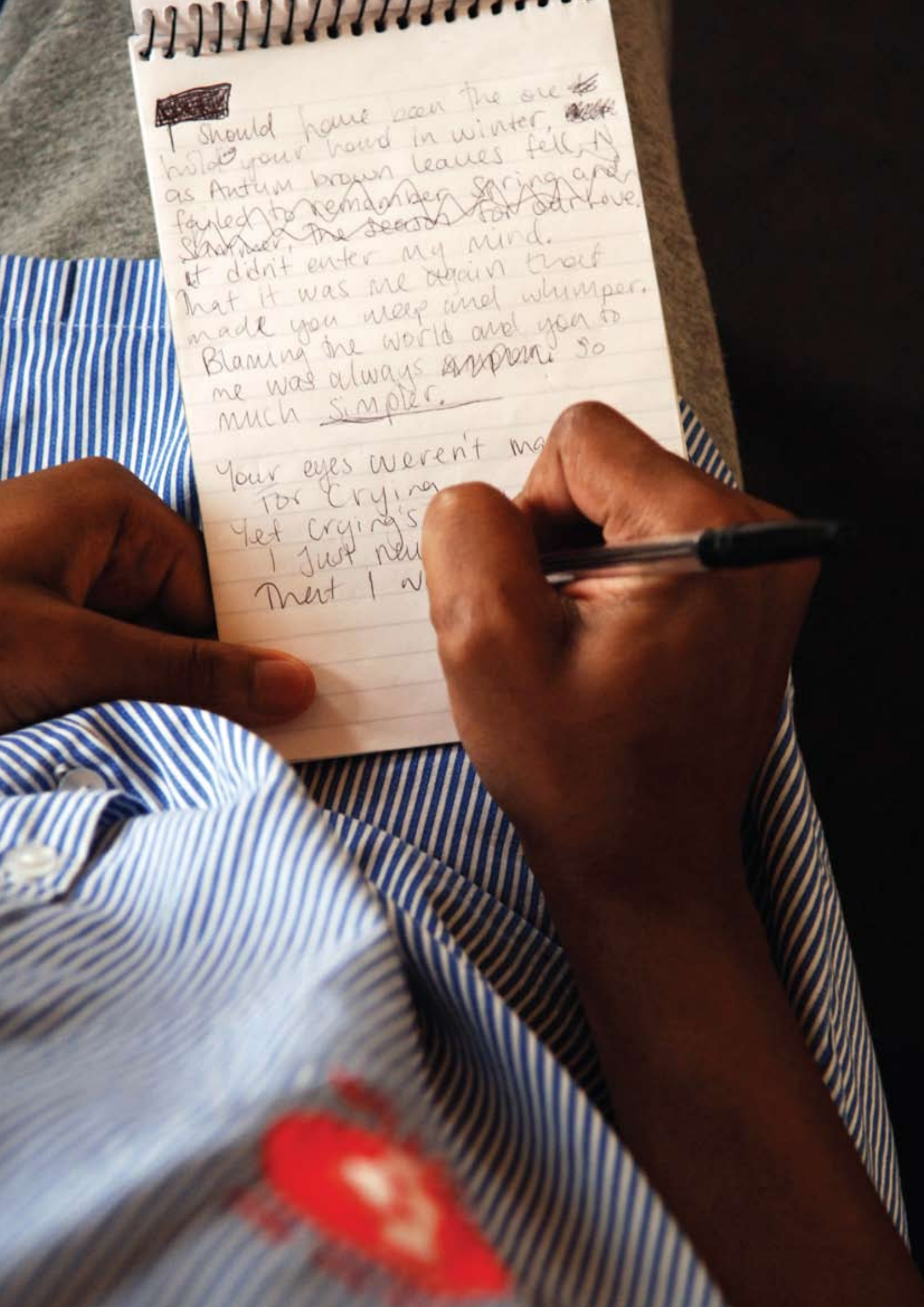
APPENDIX 6
EVIDENCE REVIEW OF PROJECTS FUNDED BY YOUTH MUSIC: DATA EXTRACTION SHEET

ID and project details	Target population and recruitment	Programme characteristics	Evaluation approach	Evaluation findings
Project ID & brief description Programme scheme Programme dates Grant funding amount. Additional funding amount. Evaluation costs	Target population as described in project proposal: numbers; age range; gender and ethnicity; disability etc. Actual take up as described in project report.	Aims and objectives, approach proposed. Activities described. Duration of programme, length of sessions, number of sessions, timescale	Aims and objectives Evaluation methods proposed Actual methods and approaches used Data sources used	Outcomes, impacts and process issues reported

APPENDIX 7
LIST OF WEBSITES THAT INCLUDE INFORMATION ABOUT MUSIC IN YOUTH JUSTICE SETTINGS.

- Arts Alliance
  www.artsalliance.org.uk
- Arts Council England
  http://www.artscouncil.org.uk/
- Arts Education Partnership
  http://www.aep-arts.org/publications/index.htm
- Arts professional
  http://www.artsprofessional.co.uk/
- Billy Bragg – Jail guitars charity
  http://www.jailguitardoors.org.uk/
- Catch 22
  http://www.catch-22.org.uk/About-Us
- Changing Tunes
  www.changingtunes.org.uk/
- Clinks
  http://www.clinks.org/
- Create
  http://195.167.181.207/render.aspx?siteID=1&navIDs=1,12
- European Prison education association
  http://www.epea.org/
- Get Sorted Music
  www.getsortedmusic.co.uk
- Home office website/ Scottish executive
  http://www.homeoffice.gov.uk/
  http://www.scotland.gov.uk/Home
- Irene tailor trust
  http://www.musicinprisons.org.uk/
- Make some noise (Staffordshire and Stoke on Trent)
  http://www.make-some-noise.com/

- Making Tracks
  http://www.makingtracks-online.co.uk/
- Music in detention
  www.musicindetention.org.uk
- Live Music Now!
  http://www.livemusicnow.org.uk/
- NHS evidence Review
  http://library.nhs.uk/evidence/
- Offender health research network
  http://www.ohrn.nhs.uk
- European Prison Project
  http://www.panproject.org
- Prison reform trust
  http://www.prisonreformtrust.org.uk/
- Royal Society for the Arts (RSA)
  http://www.thersa.org/about-us
- Royal Society of Public Health (RSPH)
  www.rsph.org.uk/
- Sonic db
  http://www.sonicdb.co.uk/
- Safe Ground (Fathers Inside/Family Man)
  http://www.safeground.org.uk
- World Health Organisation
  http://www.who.int/en/
- Youth Music
  http://www.youthmusic.org.uk/musicispower/index.html


Should have seen the one
hold your hand in winter,
as Autumn brown leaves fell, N
failed to remember Spring and
for our love.
Slumber, the seeds
it didn't enter my mind.
That it was me again that
made you weep and whimper.
Blaming the world and you so
me was always wrong. So
much simpler.
Your eyes weren't ma
for Crying
Yet Crying's
I just nee
Then I w

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