

REACHING THE PARTS

A second year
report evaluating
courses
in 2002

Commissioned by:
Oxfordshire Youth Arts
Partnership

By Jeremy Spafford for
The Thames Valley Partnership
January 2003

**THAMES VALLEY
PARTNERSHIP**

WORKING
FOR SAFER
COMMUNITIES



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Key Findings

- 98 young people in Oxfordshire had an opportunity to acquire music technology skills via Reaching the Parts in 2002
- Participants and host organisations continue to rate the project very highly
- The project has the same five success factors as those identified for 2001:
 - Accessibility – the project travels to where young people meet in urban, rural, institutional and informal settings. It is welcoming and encouraging regardless of experience, aptitude, gender, race, ethnicity or disability.
 - Flexibility – the course adapts to the interests, size, age range and skills of the group.
 - Content and outcomes – the course is demanding, exciting and current to popular culture. Young people have the opportunity to work on their own ideas and find ways of working co-operatively with others. Participants make and keep a CD recording of their work.
 - Resources – the project uses high performance equipment and employs highly skilled tutors.
 - Delivery and evaluation – the course is delivered in an authoritative, inclusive and celebratory style and has monitoring and evaluation systems built in.
- The main challenges for the future are
 - Accessibility – fewer young women, Black people and people from ethnic minorities are using the project. This phenomenon needs to be understood and reversed in the forthcoming year.
 - Flexibility – the course should continue to adapt but should not be used in inappropriate settings (ie large groups of young people under 15 years of age)
 - Content and outcomes – course content needs to be considered in more detail to decide who would be best suited to DJ skill development and who would benefit from music production. Artistic outcomes should be celebrated more.
 - Resources – the project needs well trained and motivated tutors and a well resourced and managed central support function. This cannot be achieved quickly and expectations of the project's ability to deliver must remain realistic.
 - Delivery and evaluation – the delivery style should be maintained. Monitoring and evaluation systems need a thorough review to make them easier for all users to access. Host organisations should help with the evaluation process.

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1. Introduction

Reaching the Parts has now completed its second year and is about to expand its activity across Oxfordshire thanks largely to a substantial grant from Youth Music under their Partnership Programme. This report was commissioned by Oxfordshire Youth Arts Partnership (OYAP) to compare the second year's work with the first year for the purposes of internal learning and to assist with the process of expansion and development. It has been prepared by Jeremy Spafford, an independent consultant, on behalf of the Thames Valley Partnership.

An evaluation of the first year by the same author was published in January 2002. It found that "Reaching the Parts makes it easy for young people at risk to express themselves through music. It does this by

- working in a medium that is current and attractive to young people
- introducing young people to exciting high performance equipment
- bringing opportunities to where the young people are
- welcoming and encouraging any young person regardless of experience or aptitude
- creating an atmosphere that encourages concentration and commitment as well as fun
- enabling participants to make and keep a CD recording of their composition."

The project continues to use a mobile music technology facility consisting of DJ equipment, internet access to music making, computerised music and mixing and the recording facility to make CDs. It aims to develop the skills, confidence and self-esteem of young people at risk.

Alex Hehir and Ben Clements delivered courses in 2002. Alex concentrated on music production while Ben focussed on DJ skills. Courses were delivered in a range of urban, rural, institutional and informal venues and the project was managed by OYAP with the support of an inter-agency steering group.

2. Methodology

The evaluator had access to the results of five different monitoring exercises recorded by the project worker and collated by the administrator (copies of forms are available from OYAP):

- Registration and attendance
- Anonymous equal opportunities monitoring
- Participant's interview
- Session planning and reflections from the project worker
- Feedback from host organisations

In addition, the evaluator visited one session to gain a better understanding of the project and interviewed a variety of stakeholders during December 2002 and January 2003 to help identify issues for the future (APPENDIX A).

3. The Host Organisations

During the second year, the project offered one taster (an introductory workshop), two residencies (an intensive course over 2 to 5 days), 13 full courses (of 2-3 hours per week for 6-9 weeks) and a series of one to one sessions for young people referred by the Youth Offending Team (YOT) under the Intensive Supervision and Surveillance Programme (ISSP).

Winter Term

Host	Venue	Client group	Referrals
Northfield School	Northfield School, Blackbird Leys	Special school for children with behavioural problems	Teachers
Northfield House	Northfield House, Blackbird Leys	Hostel for young people attending Northfield School	Hostel staff
The Orchard	The Orchard, Abingdon	Pupil Referral Unit	PRU staff
The Bridge	The Gap, Oxford	Homeless Young People	Referred by The Bridge
Oxfordshire Social Services (taster)	Cogges Farm, Witney	Young people in the care system	Social Services
MAP (residency)	The Mill Arts Centre, Banbury	Young people wanting an arts based life skills programme	Employment Service

Summer Term

Host	Venue	Client group	Referrals
St Birinus School, Didcot	Didcot Youth Centre	Young people at risk of exclusion	School
The Abbey Centre	The Abbey Centre, Abingdon	People with learning disabilities	County Council
Wallingford School	Wallingford School	Pupils at risk of exclusion	Connexions
Bicester Courtyard	Bicester Courtyard	Any young person using the courtyard who has been identified as being at risk	Youth service
Fusion – Oxford's Community Arts Agency	Fusion, Oxford	Young people from St James' Pupil Referral Unit, Cowley	St James' Unit

Summer Holiday

Host	Venue	Client group	Referrals
Oxfordshire Social Services (residency)	Hill End Camp	Young People in the care system	Social services

Autumn Term

Host	Venue	Client group	Referrals
Upper Heyford	Upper Heyford Youth Centre	Any young person	Youth Service
Gillots School	Gillots School, Henley	Young people at risk of exclusion	Connexions
West Oxfordshire Flexible Education Project	Bampton Pupil Referral Unit	Young people excluded from school	Bampton PRU
Banbury School Learning Support Unit	Banbury School	Young people at risk of exclusion	Learning Support Unit
Youth Offending Team (YOT)	Ark T Centre, Cowley	Young people on Intensive Supervision and Surveillance Programmes (ISSP) imposed by the courts	ISSP Team

4. The Participants

NB To help with comparison, figures from 2001 are presented in brackets.

Attendance

Over the year, the project worked with 98 (118) young people. 78 (54) of these attended full courses of between 6 and 9 weekly sessions and 59 (42) completed those courses. The remainder took part in either a short taster session, intensive residentials or were involved in individual sessions via the Youth Offending Team (YOT). Over the whole year, 76% (78.5%) of young people completed a full course and 36% (55%) of these missed no more than one session. Attendance and completions were lower as a percentage than the previous year. However this dip was concentrated in the winter term: at The Orchard Pupil Referral Unit, four out of six participants dropped out because they were 'not interested'. Figures in the summer and autumn terms showed a marked improvement. It is possible that this is linked to the fact that some courses in the summer and autumn terms took place within mainstream school where attendance is easier to guarantee. In addition to those courses described below, two sessions were delivered in Rose Hill before the course was cancelled by the Youth Service, which was unable to continue to facilitate attendance.

Tasters, residencies and individual work

Twenty young people benefited from Reaching the Parts without attending a full group course:

- Four attended a taster session at Cogges Farm,
- Two attended and completed a residency at the MAP project in Banbury
- Three were actively engaged in a residency at Hill End which involved a wider group and was part of a performance which included 55 young people
- Eleven are involved in ongoing individual sessions via the YOT.

Full courses

Courses	Number attending	Number (%) completing full courses	Number (%) of those completing full courses who missed no more than one session
Winter	28	16 (57%)	0
Summer	29	24 (83%)	11 (46%)
Autumn	21	19 (91%)	10 (53%)
TOTAL	78	59 (76%)	21 (36%)

Gender

Only 10 participants over the year were female representing 10% of the total (28%). It remains understandable that the majority of participants should be male given the target group and the cultural expectations of girls and boys. However the trend last year towards becoming more accessible to young women has reversed and the reasons for this should be examined further.

All Courses	Total	Male	Female	% female
Winter	34	30	4	12%
Summer	32	27	5	17%
Autumn	32	31	1	3%
TOTAL	98	88	10	10%

Race

93% (67%) of participants over the year defined themselves as White British. The large number of non-respondents in 2001 may have distorted the proportions in that year combined with a high number of Black participants in one particular course. However, there seems to have been a significant fall in the numbers of people accessing the project from Black and ethnic minority groups.

All Courses	Total	White British	White Other	Indian or Asian	Mixed race White and Asian	Black	Mixed race	Did not answer
Winter	34	32					1	1
Summer	32	29						3
Autumn	32	30	1			1		
TOTAL	98	91 (93%)	1 (1%)			1 (1%)	1 (1%)	4 (4%)
TOTAL in 2001	118	79 (67%)	2 (2%)	2 (2%)	2 (2%)	19 (15%)	2 (2%)	12 (10%)

Age

All of the six participants at The Abbey Centre were aged over 20. Otherwise all those participants that responded were aged between 12 and 18. The vast majority of these (75%) were aged 15 or 16, which is the target group for the project. The high number of non-respondents means that these findings should be treated with caution.

Courses	Total	12	13	14	15	16	17	18	20+	Did not answer
Winter	34	3	3	3	1	6	2			16
Summer	32				12	9	1	1	6	3
Autumn	32			6	12	4		1		9
TOTAL	98	3	3	9	25	19	3	2	6	28

Disability

A total of 6 (4) people described themselves as disabled. They qualified this as follows:

Nature of disability	Number
'dyslexic'	3
'mental'	2
'hearing'	1

A further 7 people were defined as learning disabled of whom 6 attended a tailored course.

Occupation

Again responses were disappointingly low so percentages are given as a proportion of respondents.

All Courses	Total	Responses	Student	School	Work	PRU	Unemployed	LSU	Court Order	Other
Winter	34	20		14	2	2	2			
Summer	32	22	1	9	4	2				6
Autumn	32	23	1	5		4		2	11	
TOTAL	98	65	2 (3%)	28 (43%)	6 (9%)	8 (12%)	2 (3%)	2 (3%)	11 (17%)	6 (9%)
TOTAL in 2001	118	108	13 (12%)	61 (56%)	4 (4%)	2 (2%)	10 (9%)	3 (3%)	8 (7%)	7 (7%)

PRU = Pupil Referral Unit

LSU = Learning Support Unit

DNA = did not answer

Other = people described as learning disabled for whom no occupation was given.

Accommodation

As with last year, three quarters of respondents were living with their family.

All Courses	Total	Family	Independent	Foster care	Hostel	Children's Home	Did not answer
Winter	34	10		4	2		18
Summer	32	17	1			3	11
Autumn	32	15		2		1	14
TOTAL	98	42	1	6	2	4	43
TOTAL in 2001	118	91	4	1	2	Custody 8	12

Referrals

Of the 63 respondents, most young people were referred by agencies such as Social Services, the YOT or Connexions. This represents a significant change from last year and demonstrates improved engagement with statutory agencies.

All Courses	Total	Club /Host	Leaflet	SS	Y S	YOT	PRU	Friend	LS U	CO N	Emp	Sch	Other
Winter	34	10		4			2				2		
Summer	32	4		8				1		2		3	4
Autumn	32	1				11	4	1	2	4			
TOTAL	98	15	0	12	0	11	6	2	2	6	2	3	4
TOTAL in 2001	118	59	8	9	7	10	2	18	3	0	0	0	2

SS = Social Services

YS = Youth Service

YOT = Youth Offending Team

PRU – Pupil Referral Unit

LSU = Learning Support Unit

CON = Connexions

Emp = Employer

Sch = School

Previous experience of music technology

75% of those that responded had no previous experience of music technology (91%). The project continues to attract young people who are new to the art form. However there is a slight increase in the number of young people with experience, which may be due to the fact that music technology is becoming more widely available in schools.

All Courses	Total	Responses	No experience	Arts experience	Music technology experience
Winter	34	18	12		6
Summer	32	25	18		7
Autumn	32	18	14	2	2
TOTAL	98	61	44 (72%)	2 (3%)	15 (25%)
TOTAL in 2001	118		64 (55%)	43 (36%)	11 (9%)

5. The Course

One taster session was offered at Cogges Farm to young people referred by social services. Two residentials were delivered: one at The MAP Project, Banbury, and the other as part of a larger summer arts event for young people in the care system at Hill End Camp. Ben Clements undertook one-to-one work with young people referred by the YOT. These young people are on court orders which require them to undertake an intensively supervised programme of activity of which Reaching the Parts is a part.

The full courses lasted between 6 and 9 weeks. The PRU and LSU/school based courses were built into the timetable and, in the case of Banbury School, were linked to Youth Awards and accredited by ASDAN as a ½ credit. The course at Fusion was part of a wider community arts project called Pulse.

The courses took the form of introducing participants to the equipment, experimenting with DJing and MCing, laying down tracks, experimenting with keyboards and mics, writing and arranging, collecting samples, developing tracks, finishing arrangements and producing a CD.

Each session was planned to meet the needs and interests of the particular individuals and group and so the same ground was not necessarily covered in each course. Not all equipment was brought to all sessions so the tutor sometimes predetermined what the focus of the session would be.

Alex Hehir, who ran all the full courses, focuses on MC development with some DJ experimentation whereas Ben Clements teaches DJ skills exclusively.

Examination of the tutor's notes shows how personalised and flexible the courses continue to be. Participants are sometimes being taught very specific skills and at other times are being left to create their own music independently. Some young people were very skilled and were able to produce music quickly and successfully. Others struggled with concepts or with the equipment or were easily distracted. The tutors seem to have been able to adapt to each eventuality whilst accepting that some participants were not able to fully engage.

6. Young People's Evaluations

Only 51 evaluation forms were completed so no information is available for 47 young people. In some cases, this is due to the transient nature of the young people (homeless people at The Bridge, for example) who disappeared before the last session. In other cases, it is because host organisations were unable to gather the information. It may also be that the tutors have been less committed to collecting information. A teacher commented that the forms were not user friendly and could be off-putting to a young person with literacy problems. She suggested a major redesign that should include the use of symbols, lines to write on and bright colours. The tutor noted that some young people needed a great deal of help with the forms and that, if he provided that, a participant could feel under pressure to be positive. More active involvement from the host organisations may therefore be required.

Because of the low response rate, the comments below carry less weight than they should.

In General

Participants were asked to indicate their response to the following questions by circling 'YES', 'IN PART' or 'NO':

- a) I have learned skills that will be useful to me in life
- b) The course has allowed me to express myself creatively
- c) I have learned what I hoped to learn
- d) I have learned more than I hoped I would learn
- e) I have enjoyed working in music technology/DJing
- f) I am pleased with the music I helped make
- g) I feel I contributed well as a member of the course
- h) I would like to go on to further music/arts projects
- i) This course has made me feel more confident

The vast majority of all respondents scored 'Yes' to all questions. Unsurprisingly, scores were more spread in answer to the statement 'I have learned more than I hoped I would learn' though the majority still answered 'Yes'. Nearly all respondents said they had enjoyed the course and were pleased with the music they had made. Only five people thought they had not learnt skills that would be useful to them in life and only two stated that the course had not made them feel more confident.

Motivation

In introductory interviews, when asked why they wanted to do the course, respondents said they wanted to have fun, sing, make music, learn how music is made and to use the equipment. One person commented that it got him out of school and another that he had been chosen. Two people were obviously experienced and saw the course as an opportunity to develop their skills further. Respondents referred by the YOT said they were there for 'something to do' or because it was part of their timetable.

In 2001, the evaluation noted that the project only worked successfully with young people who had chosen to attend. This year, 11 young people attended as part of a court order. Only one said that he did not gain the skills he had hoped to. However very little feedback was available from this group and it is hard to judge its success. YOT staff and the tutor are confident that the sessions have been very helpful.

Skills

Most respondents hoped to learn about making music or to acquire computer skills – especially the use of cubase. Some specifically wanted to become accomplished on decks, others mentioned keyboard skills and some wanted to sing. One person wanted to learn how the music industry works. Another person wrote that he wanted the opportunity to *'get into music on my own'*. And another wanted *'better arrangement ideas in my compositions'*.

One person wanted to gain the confidence to rap but said this did not happen. Another said he wanted to *'be more sociable and learn how to work in a small group to get a result. Yes. It has given me more confidence and helped me to socialise'*.

Best and Worst

Most respondents described the end product as the best thing about the course. They were proud of what they had produced. Participants from The Abbey Centre were particularly keen on playing the keyboards and singing.

One person commented on the process:

'Alex explained what was going on and made us understand the final piece'.

Most had nothing negative to say. Several complained about lack of time, two regretted that *'people stopped turning up'* and another was irritated by the argumentative behaviour of other participants. One young man who was described by a key worker as someone with a very brief attention span, poor social skills and limited self-awareness wrote that the worst thing about the course was *'me butting on other people's turns'*.

One young person described the worst thing about the course as *'lugging the equipment upstairs'*.

The evaluator interviewed four participants individually. They all valued Alex very highly and enjoyed being able to *'work and laugh at the same time'*. One seemed surprised to hear himself saying that he wanted to come in even when he was ill.

The Future

Of the 33 people who responded to the question 'what would you like to do now you have completed the course?', 23 (70%) wanted to do more.

'I want to try and create my own song at home'.

None of those interviewed had previous experience of music technology and all said they would like to do more. However they were very unsure about when or where they might

pursue this interest. When asked if they might attend The Beat in Witney, they said they might if their friends were going: but only to listen – not to take part.

'I would do another course if someone invited me.'

7. Host Organisations' Evaluations

Key workers from 12 of the 17 host organisations gave their feedback. All regarded the project as very positive.

'It has been excellent – increased self esteem, prolonged a healthy interest in creative arts and has raised the profile of the music department in the school amongst staff and students.'

'Reluctant students have attended and students have related well with Alex.'

'Each boy built in confidence and skills as the weeks progressed.'

'Alex's contribution was an essential part of the Pulse project.'

'The project enabled up to 10 young people to have the opportunity to have a go and enabled a core group of three to really experience their feelings of talent.'

Everybody thought the organisation of the courses and liaison had been good and some went so far as to describe it as *'fantastic'*. One respondent (from The Orchard) noted that an evaluation meeting had not taken place. Another thought that the project should be advertised at future Connexions events.

All respondents wanted to work with OYAP again. They all wanted more of the same apart from Fusion who are changing the format of the Pulse project next year and would like to work with the project in a different way. All save two wanted a different course as well:

- Any music related or art project
- Follow up advanced courses
- Courses to train young people to teach each other
- MC course looking at content
- DJ course
- Tailored courses to specific needs

Training

Everybody wanted more information about the project and all save two were interested in receiving training:

- Training for young people to manage and organise their own arts projects
- Training for music teachers
- Music technology training for key workers

One person commented that they were not sure whether young people would be skilled or motivated enough to organise and maintain their own project.

Best and Worst

Workers reported that the participants were most pleased with making their own CD and being able to play it to family and friends. One worker wrote that *'we played it in the car on the way to Ice Skating'*.

Others thought that the young people valued being trusted, being given responsibility and having the space and time to learn. They enjoyed expressing their ideas in a small group and *'working on their own tastes'*.

For themselves, the workers also valued the end product (whether that was a CD or a soundtrack for a live art performance at Hill End) but were more impressed by the youth work skills of Alex and his ability to engage young people. They noticed how much participants remembered from week to week and how well they co-operated and shared (*'areas they all find difficult'*). The hands on, professional but relaxed approach was highly valued.

They reported that young people wanted more and longer sessions. Young people from The Orchard were reported to want a larger room. Young people from Upper Heyford Youth Centre wanted to be given more free rein over the equipment and young people at the Bicester courtyard wanted the course to run during school hours, not to have to lug the equipment upstairs and better attendance. Students from Banbury School also wanted separate space from the classroom to work in.

The worker from Didcot Youth Centre commented that it was difficult to manage boys from different schools who do not work together regularly. Several commented on the problem of poor attendance. One noted that the group would have worked better if the youth worker had been more available to work alongside Alex. Another wondered if two 1-hour sessions with 2 participants in each would have worked better than a 2-hour session for 4 people. At Gillots School, the respondent noted that time was wasted setting up the room each week.

Outcomes from work in schools (based on comments from interviewees)

- Young people excluded from the classroom are remarkably focussed and enthusiastic in Reaching the Parts sessions:

'The best time to catch young people is around the time they are falling out of the system (before it gets too bad)'

- One young man, very talented musically, was due to be excluded in the week he started the project. After just one hour he produced a good piece of work and was very proud. He is reported as saying: *'during my whole time at school this was the most positive anybody has been towards me'*. His CD was played to the Head and the governors and they decided not to exclude. A teacher described this as an example of *'absolutely brilliant work'*. The boy concerned continued to skip school but would come in after school to attend the course.
- One teacher noted that all the staff and children know the CD. *'There was no mickey taking; young people took it seriously; music technology is IN.'*
- Another noted that the project had encouraged creative writing and performance.
- In one school, out of 9 participants:

- 3 are hoping to go to college to study music technology and are already attending a follow on course
 - 3 want to do sound engineering
 - 1 is setting up a small business selling the album they created
 - 2 were expelled.
- Several interviewees noted that students would have benefited from more interest in the project from the teaching staff and one observed that staff wondered why pupils that misbehave were being rewarded.
- One person noted that their school wanted to book further courses but cost was a problem.
- The project has raised the profile of music departments within schools

'Some kids had never been near the music department before.'

'The project helps break down the exclusivity of music departments – music is not just for those that play instruments.'

'If music departments were kitted out with the equipment they would be heaving – the most popular place in school. Modern music making is included in the national curriculum but rarely used.'

- The informal teaching style, flexible content and user led approach were all highly valued.
- In one school, only one girl pushed herself forward.
'We need to look at girls' involvement'
- At Banbury School an album is being launched and money from sales is being matched by the school to pay for further courses.

Outcomes from individual work with young offenders (based on interviews)

- The individual work with young offenders was described as very effective:

'It reduces offending because it is a diversion scheme and a springboard to other things (some young people have opted to go on to do other work at The Ark T Centre). We want more – we'd certainly use it.'

'One young offender from Kosova was very suspicious but he shook my hand at the end of the first session.'

- Time and money is sometimes wasted because the ISSP timetable is not made to work well. Sessions are cancelled at short notice and young people are sometimes taken off the programme when they are beginning to do really well. The tutor has been left to escort young people home on three occasions because no YOT worker was available. Transport has sometimes arrived at the wrong time and interrupted the session unhelpfully.
- Learning DJ skills can be very frustrating and stretching but everyone can do it with time, patience and commitment.

'It is a way to build up independence.'

'It's been a starting point for us – a way in with young people who were previously closed and not able to talk. It's a confidence booster – giving a real sense of achievement...just staying for an hour is a real achievement as they haven't been able to sit still for that long anywhere else.'

Rating the Project

Respondents were asked to rate elements of the project (1=poor, 10= excellent). Overall the scores were as follows:

- Quality of the tutor – 116 out of a possible 120
- The reaction of the young people – 95 out of a possible 120
- The equipment – 100 out of a possible 120
- The end product of the course – 100 out of a possible 120

These scores are excellent and demonstrate again that the strongest asset for this project is the tutor.

In General

"Fantastic course, fantastic tutor. Any chance of next year?"

"...an experience the boys will remember for a long time. They enjoyed themselves, were tolerant of each other and supportive. Alex was an admirable tutor. His skills and management of the boys was fantastic. Thanks Alex – we all had a great time."

"Reaching the Parts is a refreshingly open project. It has clear boundaries, a start, middle and end and the young people can realize their dreams."

"Alex has a fantastic rapport with the boys and got the best out of them – far more successful than we could have been! He had such a calm approach and it was a disappointment that the project had to end."

"A well planned course with a friendly, accommodating tutor. The tutor was always punctual. A degree of flexibility was necessary but this was handled carefully - a good rewarding experience."

"Really 100% positive – we'd love to have him back full time."

"It was brilliant – Alex Hehir is a genius!"

8. Lessons for the Future

Reaching the Parts continues to be a great success. Interviews with the project workers, representatives of host organisations and some participants (see Appendix A) revealed some priorities for the planned expansion in 2003.

Content

Music technology is about music production: it involves use of IT and requires a good ear for music. It is an excellent vehicle for teaching about rhythm, syncopation and structure and is an instantly creative medium – a tutor can manage the technology while the student composes. This boosts confidence and provides the participant with a sense of achievement early on. Over time the student can acquire the IT and production skills and become more independent.

DJing is an instrumental skill – the artist plays the decks in the same way that a pianist plays the piano. This is very seductive to many young people (like playing drums) but requires a good deal of application and practice and can therefore feel frustrating. The tutor can skip stages to reach a ‘mash up’ when an instrumental from one tune is combined with an a cappella from another but for the student to be able to play independently, those stages must be revisited.

DJing is a solo activity. Music production can be done as a group. Teachers observed that younger students preferred DJing because it looks more exciting and older students preferred music technology and MCing because they were more able to express themselves.

Although playing the decks (DJing) is popular and therefore a useful way of engaging young people, it may only be useful in a broader sense if students are able to attend regularly over time and are committed to practising.

Intensive work with young offenders

Courses for young people on Intensive Supervision and Surveillance Programmes (ISSP) were designed and delivered by Ben Clements. It is expected that this area of work will be expanded in 2003. The work was very different from other Reaching the Parts courses because all sessions were individual, exclusively focussed on DJ skills and delivered by a different tutor.

Feedback from participants has been very limited and improved monitoring will be required next year. The YOT officer liaising with the project was, however, extremely positive (see section 7).

There is no doubt that the course is a useful contribution to ISSP and that the venue at the Ark T Centre works particularly well. There have been teething problems, however, which need ironing out:

- Programming by the YOT could be improved to ensure that the tutor is used as well as possible and transport arrives at the right time

- These young people are high risk and often unreliable. It is inevitable that some will simply not turn up for sessions. A system of sanctions may be needed (eg miss two sessions and the place is lost)
- Individual goals for young people need to be more achievable
- Music technology and group work could also be offered and link to topics and skills development with the support of YOT staff.

Access

- The project has begun to focus on 15/16 year olds. This should continue.
- Courses are becoming more male dominated. Referrers should be encouraged to promote the project to girls and targeted courses should be considered.
- There seems to have been a drop in the number of Black people and people from ethnic minorities using the project. We need to know why.
- There was less feedback this year from The Abbey Centre but it seems to continue to be highly valued by participants who all had a learning disability. The focus on teenagers is inappropriate for this particular course.

Success factors

- Small groups (of 2 or 3) or individual work continue to be most effective. Even a group of 4 proved to be too large. The project should resist pressure to offer sessions to large groups in youth centres (such as Summer Splash schemes). It is a poor use of resources.
- Individual work has proved successful and should be developed further to meet a variety of learning outcomes.
- Courses should remain flexible but the basic course should be expected to consist of 8 weekly sessions of 2 hours each. DJ courses could be indefinite but should not last less than 4 weeks.
- A good-sized room with adequate soundproofing (or a long way from other people) is important. The Ark T Centre is a particularly good venue though it would be helpful if the front doorbell could be heard in the studio. Venues should be easily accessible for unloading equipment and should be ready before the session is due to start.
- High quality equipment is crucial. Thanks to improved software, the basic music technology kit can be reduced to a laptop, keyboard and speakers. DJ tutoring will require improved vinyl resources and effects (a certain pace is required to teach the basics using simple a cappellas and beat instrumentals). A beats-per-minute (BPM) counter is also needed.
- Committed DJ students need to practice. Ben Clements has produced a leaflet with information about where to go to access more help and information. This, or something similar, could be used more widely.
- The project is at its best when it is initiating work with hard to reach groups. It is not suited to generalist provision (youth centres should buy the equipment and train their own staff to use it).
- Courses in school should be open to all – partly to avoid making disaffection attractive. The project has helped raise the profile of music departments within schools and could offer a consultancy service to help generate more interest in music technology. Vulnerable young people could be offered courses within school and others could get involved via the after school club.
- A youth worker style works well in school.

Host involvement

- School based courses should be well publicised through music departments and targeted appropriately (including girls).
- A key worker should be available to work with those young people that are not hands on with the equipment.
- The venue should be large enough, soundproof (or removed from other people) and ready.
- Host organisations should take responsibility for reminding participants to attend.
- Teachers should be encouraged to visit the sessions and give feedback. Schools need to be encouraged to buy in to the project more actively: the Head of Music should be involved in planning school based courses.
- School based sessions would work better before or after lunch rather than at the end of the day.
- Success should be celebrated in parents' newsletters, public performances at year assembly, certificates and entries in the National Record of Achievement (NRA).
- The project could seek a slot on local radio to play some of the music produced.
- Opportunities to share the music produced as widely as possible should be explored.
- Monitoring and evaluation of the project by host organisations is a priority.
- Enthusiastic hosts must address the problem of cost by allocating resources either to pay for the project or to raise funds.

Monitoring and evaluation

- Collecting information has become laborious but remains important. There have been significant problems with the monitoring process during 2002.
- Host organisations should be required not only to complete their own evaluation forms but also to facilitate the collection of data from participants.
- Evaluation forms should be made more user friendly and accessible to people with poor literacy skills (eg more ring boxes, lines to write on, smiley faces and bright colours).
- Video and diary evaluation should be considered.
- The tutor could provide an entry in the student's National Record of Achievement (NRA) or a certificate in exchange for the completed student's evaluation.

Accreditation

- Accreditation is a priority for 2003. The Open College Network (OCN) scheme should be piloted for all courses.
- School based courses are recognised by ASDAN as ½ credit (3 credits is equivalent to a Bronze Youth Award).

Follow on

- All hosts want both follow on courses and new courses. It will be hard to manage demand.
- Signposting to other opportunities should be built into all courses.
- Concern about lack of pathways was expressed in 2001 and is still there in 2002.

Internal capacity

The comments on capacity made in last year's evaluation still hold and have therefore been reproduced below:

'Finding a way to slot Reaching the Parts into the various structures that exist to support young people at risk is likely to be the key to its survival. It is also a threat. Reaching the Parts is successful because it seems to operate outside the normal structures. Young people relate to it because it is different.'

Much of the attraction is intrinsic to the medium and the seductiveness of the equipment. However the biggest attraction is Alex Hehir, the project worker (and Ben Clements, the DJ artist). There is a fairly large pool of skilled music technologists and an even larger pool of skilled youth workers but there are not many people who can do both. Alex describes his approach as "an artist working with other artists" and it is this profound respect for the young people with whom he works that lies at the heart of the project's success. For it to become sustainable it must find ways of attracting and training staff that are of a similar calibre. It could also explore ways of cascading skills within host organisations.

Recruiting and training new staff, securing effective pathways in and out of formal and informal education, consolidating and building on complex inter-agency partnerships and keeping the whole business solvent requires significant internal management and development capacity.

Several interviewees commented on the skills and flair of the manager of OYAP and the high quality administration of the project. They also noted that the steering group had begun to move towards a more strategic, steering role since a recent away day.

The project has been well conceived and well executed in its first year. It will need the support of partners and funders if it is to consolidate and then grow so that more young people can access and make ongoing use of a truly inspiring opportunity.'

The project is in the process of growing thanks to impressive development work by the manager of OYAP and the rest of the team and, of course, a large grant from Youth Music. There are significant issues to be addressed internally to make this growth sustainable. The priority will need to ensure that the quality of the product is not compromised in the rush to meet the targets set out in funding agreements.

Some of the critical issues are set out below:

- Expansion will put real pressure on the current office arrangements.
- Management of Human Resources issues will be crucial (eg recruitment, induction, supervision, health and safety). All the relevant policies and procedures will need to be in place and implemented.
- Existing management has been particularly impressive at networking and external relationship building. There will now need to be a strong focus on internal operational management
- A new operational manager for Reaching the Parts is to be recruited. It is crucial that their role supports and complements the work of the artistic team. Their relationship to the manager of OYAP also needs to be clear.

- Recruitment is critical. As well as a strong operational manager, the project needs artists/tutors with youth work skills, a foundation in music technology, an interest in youth culture, an ability to learn new software and an ear for music.
- Growth needs to be incremental, targeted and carefully managed. Funders should be kept informed of developments and included in the learning process. The project will need to deliver to the youth justice system without diluting its strengths.
- Staff must be included in development plans.
- Several interviewees commented on cost. Host organisations need to budget adequately for the project.
- The project must avoid over selling itself. What it does is good: it does not need to promise more. It cannot take responsibility for proving the debate over art as an instrument to promote social inclusion (although it can contribute to the debate). It's strength lies in the fact that it is a music project that is fun, informal and pupil centred.

APPENDIX A

Interviewees

Alex Hehir	OYAP
Ben Clements	Sessional project artist
Sally Doughty	Oxfordshire Flexible Education Project Key Worker (Bampton)
Jenny Cadman	Personal Adviser, Connexions, CfBT
Sammy Garrett	Teacher of alternative curriculum Years 10/11, Banbury School
Nicky Booth	Youth Offending Team Officer, Intensive Supervision and Surveillance Programme

Four participants at Bampton - all white, male aged 15 and attending the Pupil Referral Unit.