

Music Action International, Harmonise Project Evaluation

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1.Introduction

This evaluation report sets out some findings from the Harmonise project 2015 based in schools in Manchester and London. Its methodology is largely based on two broad sets of data; evaluation scales from Youth Music UK and a set of sessions with facilitators, Music Action International staff and teachers from the schools in order to address the process of the project, its aims and outputs.

2.Executive Summary

In terms of the data presented and used the Harmonise project was a successful and exemplary project for Music Action International.

Key Outcomes

An outstanding project and final performance which engaged pupils, heightened their musical confidence and ability, raised the social aspect of music and led to an increase in their happiness about their own lives and the place of music within it.

The development of engaging and serious relationships between the organisation, schools and their teachers, and the project facilitators.

Some experimental, innovative and exciting methods of facilitation using sounds and music including a reliance on the skills and musical idiosyncracies of a set of musically diverse facilitators.

Success was partly defined in advance by the choice of expert musical facilitators who were trusted, skilled and could build significant relationships even when their musical skills were very different ie; lyric writing, jazz, folk, electro, and world musics.

The use of resources was excellent in a very packed programme but with some difficulties around timescale and school engagement.

Recommendations

The relationship between Art processes and Art products should be thought about particularly in terms of the expectations and aspirations of pupils, schools and parental and other audiences.

Developing audiences and social impact means cultivating and locating those audiences. Often these will be parents, wider school networks and musical networks but arts and music organisations are increasingly being asked about how they build audiences and this is a critical question to be thought about.

Engaging schools through curriculum innovation is a key marker of success but off-curriculum work should also be considered bearing in mind the time constraints of the programme.

Spaces – imaginary, physical and ‘special’ – are a decisive part of a successful project. Getting intelligence and ‘Recon’ on spaces, securing them, and using them effectively is important for creating a ‘special’ space and project.

Collapsed curriculum activity – play in a week, or over a month – might be a way of thinking about experimental projects not driven by curriculum criteria or situated within project-based learning which is increasingly important in schools.

Digital scrapbooking or open access work-bench or closed wiki/login on project or organisation website should be utilised when time constraints make this possible.

RAS awareness raising should be costed in and delivered where appropriate in advance of any project activity or as part of small pilot projects.

Funding and evaluation models – evaluation methods there at the genesis of project ideas and certainly at the funding bid stage is important for future projects.

Developing experimental models and pilots for projects that can illustrate problems and issues with potentially bigger projects should take place when funding exists or circumstances appropriate.

Anomalous scores on happiness scales, anonymization and safeguarding (children consistently self-scoring themselves lowly on happiness, confidence, etc.) is an issue. There should be an intervention mechanism where we can identify children at risk or seeing themselves as having significant problems and working with the school and safeguarding boards to address this when necessary even when it is not a therapeutic project as such.

Think about ways of engaging and cultivating schools – building trusted relationships but also expanding the population of pupils who can have access to the sessions.

3.Main Report

3.1 Harmonise: Outcomes, Process and Delivery

Teachers in schools were involved in the development of the project and Harmonise was looking towards both effective working relationships and skill-sharing specifically around curriculum and cross-curriculum work around music. Teachers were asked to take an active role pre-project in delivery and to use the web resources leading to an increase in the understanding and use of music to decrease stress, increase empathy and to initiate more awareness of new and refugee communities.

The project intended for young people to develop their musical skills and their understanding of other cultures leading to their personal, social and emotional development. Harmonise use Youth Music Scales for both Development and Wellbeing as well as utilising the Wellbeing Ladder. The project also looked towards the scrapbooking of anecdotes, interviews and the use of biographical information.

Facilitators, music leaders and volunteers themselves were asked to look towards skill-sharing and relationship building pre-project and to share some sense of an increase in both wellbeing and musical skills – specifically around rhythm, pitch and performance. Using a mixed-methods approach for the evaluation methodology the facilitators were briefed in advance about the information that needed to be collected which included film and recordings, photographs, Development and Wellbeing scales used by Youth Music UK, and potentially also digital and physical scrapbooking. Facilitators were asked to keep an observation diary during the project - making notes/recordings/videos/ sharing online comments at the end of each session, based on 3 stimulus questions. This was intended as a digital scrapbooking procedure - writing directly on our digital scrapbook blog during the sessions and afterwards including film, sound, anecdotes, photographs interacting with each other and scrapbook materials.

Evaluation is often based on what was intended and what actually happened but largely the project kept to the offered evaluation guidelines and there were few gaps in information. We asked for Audience members (local children/parents/teachers/general public) attending performances to report increased refugee and cultural awareness and the use of refugee awareness materials, evaluation forms, online responses, evaluation interviews in foyer, film, graffiti wall, or Vox Pop. The material on this did not emerge but that was more to do with the packed programme of activities and the impact of the performances are then largely based on anecdotal and photographic and film evidence allied to the confidence and ability scales in the questionnaires.

Questions developed by the project workers and facilitators that were important to the future funding and success of the organisation were used as part of the evaluation – specifically in the focus group interviews. These hosted very robust and challenging and open conversations and contestations about the nature and the process of the project and what was effective and ineffective in its implementation. The following four broad questions were decisive;

Ques 1: How can the project continue and be made sustainable?

Ques 2: Is the current model the right one or does it need developing?

Ques 3: How best to reach the children from refugee/asylum seeker/Roma backgrounds, including getting into schools

Ques 4: How can the resources have a life after the project? Should they be open access or members only?

3.2 Manchester Evaluation event– 16th June

Lis, Jadeth, Aidan, Bina, Faz, etc.

The evaluation session first looked at the metrics of the projects including the numbers of pupils and schools involved and then considered the more qualitative aspects of the project and how Music Action International captured that process as facilitators. These of course are based around outcomes which are more permeable and elusive than output materials and the facilitators spoke of moments of joy, engagement, creativity and lovingness around the musical impact of the sessions in schools. Thinking about how to capture both the musical product and this process also allows us to think about MAI as both an organisation and an ethical movement enmeshed in participatory arts processes which are very much about intangibles such as feelings and, and confidence and which necessarily entail ways of measuring them.

There were some barriers in schools – management, communications, and relationships with teachers were important both to the success of the project and how it was generated in the first place. Engaging the schools in the first instance was a consequence of three things – an already trusting relationship between the school and MAI or the facilitators, a recognition by a key member or key members of the school staff that the project would be useful and engaging, or accidental/serendipitous encounter between the school and facilitators. One of the barriers to success was being able to engage and communicate with the management and key people in the schools – knowing who to communicate with, offer information to or to even locate or find out anything about the school, its management and curriculum needs.

The use of pilot programmes which attract audiences and reputations, designed with and by the schools themselves might be a good way of cultivating interaction and engagement but this is often not possible although in some ways the Harmonise project itself was an experiment in developing new pilot programmes with schools. It was perceived as important that full staff meetings to engage all in schools was part of a successful programme – that other teachers and people within the school, specifically the school management, were aware that the project was taking place and had specific needs like appropriate spaces and the release of children from other sessions. It was also important to engage with Refugee Awareness work within schools as often the caretakers and cleaners can be the physical gatekeepers to school spaces and premises. Often facilitators found that other staff were not aware of their project or could support it and if they had known they may have been interested in developing relationships. Facilitators noted that the ‘Recon’ was a tactic which could be successful – understanding the school and its needs, meeting and knowing staff, understanding the spaces, premises and the challenges and possibilities

opened up by the specific pupils in that school. This prior intelligence work is often the consequence of patient accumulation of knowledge and trusted relations but can be critical to the success and the acceptance of the project within the school environment. Equally it was important for the school management and teachers to have intelligence and access to MAI, its history of successful projects and its project rationale.

Part of building those relationships can be the idea of the 'Informal skill- shares' between facilitators, staff and schools generally and can often engage staff in new practical and experimental ways of doing sound, lyrics and music. Often the most successful parts of the project lay in the importance of songs and stories and the ways in which the biographies and skills of the practitioners could intersect with the creative journeys of the pupils. An instance of this was the creative journey of Jeremie himself as a case study. The pupils were captivated by the relation between his biography, the music they were developing and the history of migration. These intersections around skills and personalities are often crucial for engaging the empathetic imagination of children and helping them understand abstract historical ideas, with personal information and musical skills. Intersections are often serendipitous but they can also be built into sessions and also into case studies that can be displayed to future partners and projects.

There was a use of web resources. One school in particular used the resources very effectively particularly in terms of measuring progression, changing attitudes and working with non-Refugee and Asylum Seeker communities. The final event was particularly exciting for the pupils but there was some debate about the distinction between a 'Creative' and an 'Escaped' or 'Collapsed' curriculum which is worth bearing in mind for future projects – whether we work within the nuances of existing curricula and concerns or escape into non-curricula oriented time and spaces. Often management will see the validity of extra projects only if they are curriculum-situated and curriculum-saturated. Some schools (Wilbraham) were successful because of a long history of musical interventions, education and skills coordination and because the project made sense within their history of project work. It was important always to engage the senior management team at the highest level possible – not just to 'sign-off' but to fully engage with the totality of the project including attendance at performances and sessions. The idea of school 'pester-power' – being able to usefully and realistically cultivate the school without bothering them unnecessarily – can be important for an organisation like MAI and will become less necessary as schools come into the extended network of the projects and become open to further discussions and planning.

Harmonise, for the facilitators, was an intense, focused period of time with performance deadlines which were challenging within the programme. Facilitators had to logistically fight for curriculum and physical space in school – in class or lunchtimes/after school. This was after often protracted engagement and communication procedures to get the schools on board in the first place. There were some problems with engaging with parents for the performances and this may be to do with religious problems of engagement with music in

some communities. There were also linguistic problems of engagement – MAI expertise in sound and visualisation rather than text to some sense rectifying this – but the project resources were quite lyric heavy which in some cases (Roma pupils in London schools) worked well if those songs were already known and knowledge could be transferred to other pupils. This is enhanced the confidence, culturally and emotionally, of the children passing on that knowledge. The songs were sent in advance and formed the basis of the programme but they were interpreted by the schools in very different ways. Some schools fully used the full toolkit (by Drop Box) but some didn't even when they used the songs themselves.

Facilitators found the final event spontaneous, chaotic, and exciting, as did the pupils. There were some problems with the logistics and the sound of the final event. Facilitators noted that to engage schools using pupil ambassadors, sending videos, emails, feedback (to whole school teams and key people) would be very effective for engagement – there were problems of sending to just to the busy Head rather than full teams – but care had to be taken with school protocol, intellectual copyright, and bombarding staff with unnecessary information. Some teachers contributed little but then retrospectively wanted to be associated with the success of the project once it had happened. It was also the case that some staff exploited the project by leaving the facilitators in the sessions and going off and doing other things which was detrimental to the project. In one case part of the school management was very worried about the final event, its success and the logistics but was satisfied afterwards. In hindsight the project was an example of working from the 'everyday' life of school pupils to the 'magical' of the musical journey as one staff member noted. Facilitators looked towards future projects which could work together holistically across the whole year groups.

3.3 London Evaluation event – 17th June

Lis, Becca, Roshi (Southern Road), Alex (St Dominic's, Homerton), Merit (and Ben and Cindy, St Mary Magdalene), Alim (hip hop, storyteller), Noga (refugees and music, activist), Jean-Paul, Amani.

The staff and facilitators in this session wanted to look at potential 'holes' in the project, future ideas and what we could learn from the Harmonise practice. There were significant questions about different form groups and cultures within forms. There were also different relationships with teachers, some of whom were very directive, some absent, some authoritarian. One facilitator noted that she saw very special project, material was useful and the themes and goals were important, with the engagement and creative journey of the pupils as outstanding. There were difficulties around the time-pressure of projects and the different languages of music and the classroom particularly when the classes were so diverse in terms of culture and musical skills.

For some of the facilitators there was some confusion around the notation of the music, scores, lyrics. The question of the authorial voice or the emergent voice, importance of having the music teachers ear, the question of the self-organised nature of the sessions, time-pressures of delivery (should we ignore the time-pressure issue), was it detrimental or did the panic galvanise the project and make it more directed and goal-oriented? There was information overload, needed fewer instructions and more improvisation – and recognise that we just can't do everything. The question of 'spaces' was of decisive importance – one talked of this as the 'crap classroom' space. We needed, he argued, a core music and improvisation space provided by the schools that makes it special and also important to be off-timetable.

This can expose languages, cultures, songs in improvisatory space, the question of storytelling but also the role of RAS communities in exposing their own cultures, stories and songs and a recognition of some of the difficulties of doing music with some of those from Muslim backgrounds. 'Embracing' the RAS cultures and use their stories to level up their cultural credibility within the school space was seen to be important. The role of the suitcase projects within this (rucksack) was useful as it led to the emergence of stories and cultural credibility for those from migration backgrounds. Use of the 'Laughing Exercise' was a useful tool – but it brings in the question of education on the edge of chaos and whether facilitators have the skills to manage improvisation and 'chaos' . Alex talked about one school moving from 'holiday to discipline', from chaos to focus, and the important and exemplary role of the facilitator within this. This question of discipline within the groups and whether it was not needed, was needed or was too intense was a difficult question and pointed to the role of prior agreements, memorandums of programme, the role of merits and the actual presence of teachers. The project needs to build in space, time and costs for prior set-up, understandings and understanding the school curriculum and the project programme. JP offered testimony about the decisive and transformational role of the project, as well as being transformational for the facilitators.

Like in the Manchester projects 'Engaging' schools, replying to all correspondence as of importance. The communication aspect was central – identifying perhaps one key person to engage in school and audience building from the project was pointed to. Important role of Tim Steiner in terms of both facilitation and reputation – especially in performance. The use of experts like Tim was seen as a real positive about the project and for the pupils and audiences.

In terms of enhancing the skills of the pupils – some of the Roma pupils knew the song already so that was important in developing relationships, confidence and credibility (in R's school). N used Somali songs in her sessions although she noted that she found the Somali kids quite passive – it would be interesting to consider how this could be developed in terms of musical engagement for future projects?

The facilitators noted that they were bombarded with too much information, with one noting that there was simply too much of a programme that could not be delivered. But one staff member asked the question what could we have cut from the content in a highly pressurised programme? The issue of the process and the product was important in this regard. There were pressures for the schools themselves to deliver on a creative product. Schools were actually quite concerned about the product as much as the process and their association with it. Again there were issues about cultivating parental audiences as well as the logistics of the final event around access to the Festival Hall, dressing rooms, and travel.

The use of the 'Suitcase' project resource was again useful leading to the emergence of the critical idea of stories, biographies and the intersection between music, lyrics and reminiscences of survival. The use of the lyric writing exercises was effective but could perhaps have been situated more in RAS awareness sessions for all levels of the school although it was important not to be too prescriptive about this as schools differed in their experience and expertise on RAS issues. As there was not enough focused time or space within the programme it could be effective for future projects to use over focused full days, or weeks rather than single periods or even across one evening per month (Sing for Your Supper model). Effective projects were about the sustaining of skills, expertise and confidence for the pupils and their continuing engagement with music, lyrics and performance. Evaluation at the end of each session was simply not possible within the timeframe of the project and within the specific and often inappropriate school spaces. There were also questions about whether the project should be more expansive, generous and experimental or whether it should be more directed and focused – perhaps based around issues that were important to schools such as drugs, alcohol and violence.

The facilitators approach was seen to be decisive to the success of the project although wide and different methodologies were used within the sessions – some were very lyrics driven using rhyming couplets, poetry or hip hop material. We should think about the 'Suitcase' as recordings holding not just stories but holding the 'sounds we love' or 'magic moments'.

3.4 Discussion of Focus Group and Interviews

There were three broad issues highlighted in the focus group evaluations; the programme timeframe and the amount of work highlighted in terms of deliverables, the 'relational agency' of schools, management and teachers, and the nature of spaces and time within the schools. The facilitators pointed to a highly exciting, useful and experimental project – a model that can be developed and delivered both in the UK and abroad. It significantly raised the skills, confidence and expectation of those involved and offered exciting new ways of highlighting the RAS agenda, musical diversity, and work between music organisations and the school curriculum.

3.5 Utilising Development and Wellbeing Scales

Three sets of scales were used appropriate for ages 6-10. These were the Young Musicians Development Scale, the Youth Music Wellbeing Scale, and the Best/Worst Possible Life Ladder as an addition to the Wellbeing Scale. Most groups filled these out pre and post-project with some gaps in response.

Marlborough

The Development scale and the Wellbeing scale for Marlborough was generally high pre-project displaying high levels of energy, relaxation and confidence specifically. Ladder scores included some 10s but also some low scores such as 3 or 4 and at least two 2s. There were some concerning scores on both the development and well-being markers – some pupils clearly displayed anomalous markers on confidence for example with consistently negative self-scoring. One scored 2 on the Ladder scale because of noted issues on school and life in school. One scored 6 noting this was ‘because of my friends’ with another scoring 10 noting that ‘I love life because of my family’. Generally markers for well-being fell in the middle to high ranges. Post project one pupil used the Ladder scale to score his subjects with Art at the bottom of the Ladder and Music on level 10 at the top.

St Dominics

The Development Scales pre-project displayed that music was very important to the pupils with consistently high ratings for the perception of their own ability and confidence and happiness. Only one pupil displayed worrying levels of confidence and not liking music otherwise there were high levels of confidence in this group of 12 pupils.

Torriano

There were very low levels displayed for liking music or having confidence in their ability pre-project, with very low level for enjoyment of learning and the social aspects of making music. There were some high levels of musical confidence but even in these low levels on enjoying the social aspect. One rated themselves very highly on confidence but the lowest level on everything else. Most were middle range scorers.

St Mary Magdalene

The Development Scales post-project showed generally high scores across the board but perhaps less so specifically on ability and confidence. The Wellbeing Scales showed high on relaxed, confident, interested and energy with some lower scores on ‘feeling good about myself’. One pupil C ticked high boxes and the highest ladder but the general Ladder scales were middle to high range of 6,6,6,10.

Southern Road

Development Scales post-project displayed the middle ranges of confidence with general high ranges for enjoying learning with music. Quite low confidence levels moving to middle

to high for rating ability. The Wellbeing Scales pre-project were actually quite mixed with lots of 5s for confidence, energy and ability but there were some anomalies quite low on the Ladder scales displaying some dissatisfaction with their lives and perhaps the same pupils 'strongly disagreeing' that they felt good about themselves. Others scored very highly on the Ladder including a large and significant number of 10s. But the Wellbeing Ladders were still quite consistently high with those noted anomalies offering some variation. Post-project displayed some very high and consistent ladder scores displaying an increase of confidence in their ability and attainment.

Wilbraham

The Development Scales for Wilbraham pre-project displayed that even though confidence levels were generally high their musical abilities or enjoyment were scored quite low or middle range consistently. They had middle range Wellbeing scores on relaxation and confidence with some poor scorings. The Development Scales post-project display a significant improvement across the scales including confidence in their musical ability but with a couple of anomalous poor scorings. It displays overall increased levels of musical confidence specifically.

St Thomas

Development Scale levels were generally high pre-project, with one pupil (a drummer) noting high enjoyment and confidence levels specifically. The group had a high number of those from new community backgrounds from Sierra Leone, the Congo and Nigeria. Development Scales post-project showed a marginal higher scoring across all levels. The Wellbeing scores pre-project averaged out at a middle range level, with strengths in 'energy'. Lots of 4 scores. The Wellbeing scores post-project displayed a significant improvement with the Ladder scores increasing to a large number of 9s and 10s and the low scores disappearing. This was a development from the original pre-project Ladder scores of one 3, one 4, three 5s, six 6s, eight 7s, three 8s, and one 9.

Riverview

The Wellbeing scores pre-project were very high including significant numbers of Ladder scores of 9 and 10. There were consistently high scores across all scales and large numbers of creative uses of the paper/Ladders and scales with pictures representing themselves on the ladder in the shape of stars or lovehearts displaying a degree of creativity. The Wellbeing scores post-project were also consistently high but in the same range.

3.6 Discussion: Use, Utility and Drawbacks of Scales

The Scales from Youth Music are simple yet very effective devices to elicit information pre and post-project. This was supplemented by focus interviews with practitioners and teachers and in performance documentation and qualitative materials and interviews. The

utility of the Scales is apparent in understanding changes in the group over the course of the project but they are not individualised documents for specific pupils hence we cannot at this point (although this is possible simply by non-anonymisation) track specific changes in responses (confidence levels etc.) of individual pupils and their responses to the project. Further in one or two cases, and bearing in mind that these Scales give 'some' insight into mental well-being, there were worrying levels of happiness, confidence, and ability with these pupils consistently scoring themselves at the lowest level. If we could identify the individual pupil it may be useful for the school to intervene and address any worries/issues that the pupil might have. It would be useful (although the large scale nature of the project across multiple school groups might mitigate against this) to have more qualitative data from the pupils including diaries, the use of web resources, scrapbooking and so on. We did try this as well as the Scales but the time limits of the project were very tight and there was a lot of the programme that had to be rethought as the project developed.

4. Conclusion and recommendations

In terms of the data presented and used the Harmonise project was a successful and exemplary project for Music Action International.

Key Outcomes

An outstanding project and final performance which engaged pupils, heightened their musical confidence and ability, raised the social aspect of music and led to an increase in their happiness about their own lives and the place of music within it.

The development of engaging and serious relationships between the organisation, schools and their teachers, and the project facilitators.

Some experimental, innovative and exciting methods of facilitation using sounds and music including a reliance on the skills and musical idiosyncracies of a set of musically diverse facilitators.

Success was partly defined in advance by the choice of expert musical facilitators who were trusted, skilled and could build significant relationships even when their musical skills were very different ie; lyric writing, jazz, folk, electro, and world musics.

The use of resources was excellent in a very packed programme but with some difficulties around timescale and school engagement.

Recommendations

The relationship between Art processes and Art products should be thought about particularly in terms of the expectations and aspirations of pupils, schools and parental and other audiences.

Developing audiences and social impact means cultivating and locating those audiences. Often these will be parents, wider school networks and musical networks but arts and music organisations are increasingly being asked about how they build audiences and this is a critical question to be thought about.

Engaging schools through curriculum innovation is a key marker of success but off-curriculum work should also be considered bearing in mind the time constraints of the programme.

Spaces – imaginary, physical and ‘special’ – are a decisive part of a successful project. Getting intelligence and ‘Recon’ on spaces, securing them, and using them effectively is important for creating a ‘special’ space and project.

Collapsed curriculum activity – play in a week, or over a month – might be a way of thinking about experimental projects not driven by curriculum criteria or situated within project-based learning which is increasingly important in schools.

Digital scrapbooking or open access work-bench or closed wiki/login on project or organisation website should be utilised when time constraints make this possible.

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Developing experimental models and pilots for projects that can illustrate problems and issues with potentially bigger projects should take place when funding exists or circumstances appropriate.

Anomalous scores on happiness scales, anonymization and safeguarding (children consistently self-scoring themselves lowly on happiness, confidence, etc.) is an issue. There should be an intervention mechanism where we can identify children at risk or seeing themselves as having significant problems and working with the school and safeguarding boards to address this when necessary even when it is not a therapeutic project as such.

Think about ways of engaging and cultivating schools – building trusted relationships but also expanding the population of pupils who can have access to the sessions.

5. Appendices

Evaluation Brief for Harmonise

We need to track specific information over the time of the project and not at the end using a mix of methods for teachers, facilitators and kids. The evaluation should map the initial aims of the project and be as comprehensive as possible.

Youth Music Objectives

Teachers

Teaching staff directly and indirectly involved in the project recognise the potential for working cross-curricular with music.

Music leaders, teachers and volunteers report effective working relationships and skill sharing amongst delivery team.

Teachers take an increasingly active role in the music workshops.

Teaching staff use MwB web resource as a teaching tool during and after the project.

Music leaders and teachers report improvement in children's wellbeing, sense of rhythm, pitch, and performance ability.

Increased awareness and understanding of music as a tool for personal, social and emotional development; particularly around reducing stress, increasing empathy and cultural and refugee awareness.

BEFORE: Musical development / wellbeing questionnaire about the group using the Youth Music Scales in 'My Evaluation Plan' collecting both qualitative and quantitative information.

DURING: Keep an observation diary during the project - making notes/recordings/videos/ sharing online comments at the end of each session, based on 3 stimulus questions. We will do this as digital scrapbooking - writing directly on our digital scrapbook blog during the sessions and afterwards including film, sound, anecdotes, photographs interacting with each other and scrapbook materials.

AT END: musical development / wellbeing questionnaire about the group, comments on outcomes for any specific children and/or group meeting to feedback. Return to Youth Music Scales and collate and compare and communicate scrapbooks.

Music Facilitators

Music leaders, teachers and volunteers report effective working relationships and skill sharing amongst delivery team.

Music leaders and teachers report improvement in children's wellbeing, sense of rhythm, pitch, and performance ability.

BEFORE: Youth Music Scales and 'My Evaluation Plan'.

DURING: Keep an observation diary during the project - making notes/recordings/videos/ sharing online comments at the end of each session, based on 3 stimulus questions. We will

do this as digital scrapbooking - writing directly on our digital scrapbook blog during the sessions and afterwards including film, sound, anecdotes, photographs interacting with each other and scrapbook materials.

AT END: Review and reflect meeting with facilitators about how the project went.

Kids

The young people develop musical skills, develop personally, socially and emotionally, and develop a greater understanding of the cultures, languages and backgrounds of other local children. We will scrapbook anecdotes, interviews and biographical info.

Young people report increased enjoyment of music and confidence in their own musical ability. Use Youth Music Scales and 'My Evaluation Plan'.

Participants are happier and more positive in music workshops. Use Youth Music ladders.

There is increased knowledge of RAS/Roma cultures amongst local children – including biographies, interview, scrapbooking.

BEFORE: Pupils: musical development / wellbeing questionnaire based on aims of the project and 'My Evaluation Plan'.

DURING: Respond to a question or questions at the end of each session, eg. what was their favourite thing? 1 thing that they learnt that day? Could be recorded as audio or video, or done as a drawing. We then digitally scrapbook, share and interact with materials with ongoing assessment of it as evaluation tool.

AT END: musical development / wellbeing questionnaire based on aims of the project.

Audience

Audience members (local children/parents/teachers/general public) attending performances report increased refugee and cultural awareness. Use refugee awareness materials, evaluation form, online responses, evaluation interviews in foyer, film, graffiti wall.

Quantitative and qualitative feedback from:

Participating pupils (questionnaires, talking on video, visual responses etc).

Teachers (1-to-1 meeting, questionnaires)

Facilitators (group meeting with all facilitators, with additional option to feedback by email) using bespoke site/page to scrapbook, comment, post film, transcripts, aspiring to open access but confidential and closed behind social login.

Delivery partners (Southbank, EMTAS, Z-Arts, - email feedback and encourage digitalising materials and responses).

Audience feedback (on camera during event, or comments cards).

Further Questions

- How can the project continue and be made sustainable?
- Is the current model the right one or does it need developing?
- How best to reach the children from refugee/asylum seeker/Roma backgrounds, including getting into schools
- How can the resources have a life after the project? Should they be open access or members only?

6.Acknowledgements

Thanks to all the pupils and teachers involved in the project who spent time working through the evaluation scales and also to the facilitators who were amazingly helpful in our sessions thinking through the project, its process and programme. Special thanks to Becca and Lis for support with the evaluation as a whole.

Martyn

Dr Martyn Hudson, Newcastle University