

**Longitudinal Tracking and Changes
Over Time of Song-writing
Workshops with Young People and
Adults who are Experiencing
Different Degrees of Social
Exclusion.**

**Thesis submitted in partial fulfilment
for the award of Doctor of
Philosophy**

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Copyright Information

“Non Je Ne Regrette Rien”

by: Michel Vaucaire and Charles Dumont

Published by: Semi Societé

English Translation: ***“No I Have No Regrets”***

by: Hal David, Michel Vaucaire and Charles Dumont.

Published by: BMG Rights Management and Semi Societé

“Winter 1942 – Lodz Ghetto”

Lyrics by Miriam Harel

Published by: Copyright Control/Unknown Publisher

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Interviewees have granted permission to be identified.

Organisations which hosted the case studies used to trial the FiLTER Model have remained anonymous.

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Abbreviations

ACE – Arts Council England

ACGB – Arts Council of Great Britain

AIC – Arts in Corrections (US terminology)

BASCA – British Academy of Songwriters Composers and Authors

BIS – Business Innovation and Skills

BPI – British Phonographic Industry

CAC – Community Arts Committee

CASE – Collaborative Awards in Science and Engineering

CEMA - The Committee for the Encouragement of Music and the Arts

CIC – Community Interest Company

DBS – Disclosure and Barring Service

DMU – De Montfort University

ESRC – Economic and Social Research Council

E2E – Entry to Employment

FCW – Fine Cell Work

FILTER Model – Framework in Longitudinal Tracking Experiential Reports Model

FL – Foundation Learning

GCSE – General Certificate of Secondary Education

GOLM Method – Guiding Original Lyrics and Music Method

HLF – Heritage Lottery Fund

ICT – Information Communication and Technology

IRC – Immigration Removal Centres

ITT - Irene Taylor Trust

JGD UK – Jail Guitar Doors (UK)

JGD USA – Jail Guitar Doors (USA)

LLDD – Learners with Learning Difficulties and Disadvantages

LONESTAR – Longitudinal Evaluation Student Tracking and Reporting System

MiD – Music in Detention

MiP – Music in Prisons

NCHEMS – National Center for Higher Education Management Systems

NCVO – National Council for Voluntary Organisations

NEA – National Endowment for the Arts

NEET – Not in Education, Employment and Training

NOMS – National Offender Management Service

NPC – New Philanthropy Capital

PAYE – Pay As You Earn

PPL – Phonographic Performance Limited

PRS for Music – Umbrella name for the Performing Rights Society and Mechanical
Copyright Protection Society Limited

PSM – Park Street Music Community Interest Company

SSC – Specific Skills Checklist questionnaire – evaluation form designed and used for
this research

Abstract

Most funded organisations within the UK who run arts activities including those which are music related, evaluate the impact of their work by reviewing soft skills, and areas relating to well-being.

On discovering that there is no official form of tracking for measuring outcomes within the UK, this presented the opportunity to explore five different measuring tools. Therefore, giving the scope to design, trial and implement a longitudinal tracking model focusing on an evaluation of the specific skills taught during workshops with particular references to changes over time. This led to producing a Model which stipulates targets for each stage of the process. The Model created for this research is the FiLTER Model; Framework in Longitudinal Tracking Experiential Reports. Described by the UK Government Department of Business, Innovation and Skills as a valuable methodology for measuring impact which has been a 'longstanding concern' within the criminal justice system (Hayes, 2011). Generally, the funding partner's methods, evaluations and techniques do not promote or request evaluations based on a longitudinal framework.

To trial the Model, I focused on song-writing workshops attended by participants experiencing different degrees of social exclusion. The accompanying tracking questionnaires are known as Specific Skills Checklists (SSCs). They provide an opportunity to ask participants during the measuring process to reflect on their specific skills gained and convey whether they had continued to use any of these, or indeed evaluate any changes which may have occurred over time.

Due to the nature of the workshop environments, each of the four case studies produced only small samples. Despite certain challenges with using a measuring process over a period of time, the FiLTER Model designed worked well and the SSC questionnaires were returned. The content of these are flexible, and allow for the Model to be transferable for other arts activities. There is now evidence of impact with a third-party community arts organisation successfully using the FiLTER Model and discussions have begun with other organisations to encourage its use.

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Chapter 1:

Introduction

This introductory Chapter provides the epistemology and context for this research. As the title of the thesis suggests, the study provides an analysis of song-writing outcomes gained by young people and adults who are experiencing different degrees of social exclusion and participate in song-writing workshops with particular reference to changes over time. The full definition of young people and adults is presented in Chapter 7, which provides an explanation of the fieldwork.

On establishing via primary and secondary research that there is no official form of evaluating and measuring outcomes of arts' activities within the UK, the main focus of this research was to design a longitudinal tracking model and trial it using song-writing workshops with participants experiencing different degrees of social exclusion. The 'changes over time' is a fundamental element of this research as the questionnaires used during the evaluation process focus on specific skills gained during the song-writing workshops rather than perhaps the more traditional soft skills. Within training and education, hard, soft and knowledge skills are often referred to. Hard skills are recognised as technical skills such as "working with equipment" (Laker and Powell, 2011 p.112), but can be a skill obtained from an educational setting. Soft skills "cover multifarious abilities" (Kumar, 2010 p.249), typically including communication, creativity, motivation, self-esteem and integrity / honesty (Schulz, 2008). Knowledge skills support an understanding of a subject and is "mental or theoretical, rather than practical" (Staff Squared, 2019). For the purpose of this research the specific skills are a reference to the

learning and specific content delivered during the workshops. Over the course of preparing this thesis, it has become clear that many evaluations for arts activities focus on confidence, self-esteem and well-being, traits typically regarded as relating to soft skills. This is not to say that aspects of soft skills are excluded entirely from the research evaluations; it is not always possible to separate the various outcomes so distinctly.

The present Chapter provides the focal theory to support the purpose of this research. The aims and objectives of the study are presented, and in addition to these details, the rationale and original contribution to knowledge are shared along with any limitations which occurred during the study.

1.1 Personal Motivations behind the Research

This study originated and developed from both my practical and academic work experiences. As a practitioner I have been a musician and a participant in a number of music workshops and community music activities from a young age, but rather than pursuing the performance aspect, I aspired to take a behind the scenes profession and chose a career in music publishing. My occupational journey has included Copyright Assistant at Warner Chappell Music Limited, Copyright Manager at Chrysalis Music Limited and also as Production Manager for Zomba Production Music Limited. In addition to this I have experience of managing a couple of artists, and also ran a successful music industry consultancy business, which included but not limited to, clients such as BMG Production Music, Non-Stop Music USA and a number of singer-songwriters. The consultancy work took place alongside my lecturing at a number of universities until I commenced this research degree. One of the links to the importance of this study is that the majority of my professional experiences have been working with song-writers (both composers and authors) rather than the performers and recording artists for the industry.

Arguably these persons can have both roles but I specifically worked with them whilst they were taking on their professional role as a songwriter. This is the reason why the case studies utilised for this research were formed as song-writing workshops.

Working part-time in academia and specialising in the business and economics of the UK music industry led me to explore and teach a wider audience. This comprised of creating, organising and facilitating workshops; for the greater part in conjunction with young people and adults experiencing different degrees of social exclusion. This included a number of prison establishments within the United Kingdom (UK) (category A, for prisoners who are the most threat to society, to category C, prisoners who are viewed as individuals who are not likely to make a determined escape), and a Young Offenders' Institute. All the workshops had a focus on the UK music industry, and identified and discussed subjects that included music publishing, record companies and how the role of the record company has evolved with technological developments, the live industry and the UK royalty collection societies. Within the prison environment it became an unique selling point as the majority of organisations who facilitate music projects, such as the Irene Taylor Trust (ITT), Finding Rhythms, Jail Guitar Doors UK (JGD UK) and individual teachers contracted, were assisting the offenders in playing instruments or learning musical theory. Organisations were not teaching about the industry per se, including the importance of intellectual property and potential income streams once released from prison. Within some establishments, my workshops became part of their summer school curriculum but one education department in particular, within a prison, enabled me to produce and run an Open College Network course on the UK music industry (2006 – 2011). This allowed any learners to obtain an accreditation and certificate if they passed the module. Criteria from the Introduction to the Music Industry – Level 2 included topics such as the structures, organisations and

institutions that support the music industry, the component parts of the music industry and how they relate to each other and an introduction to music copyright. Although this study is not limited to the criminal justice environment, during my time at one prison establishment I met an offender who was approximately my age, who had been in the system for a long period of time due to his crime. Within our classroom discussions he unknowingly inspired me to think about offenders and their music, and review whether a research study, linking individuals experiencing different degrees of social exclusion and song-writing would be feasible.

1.2 The Research Rationale

The initial foundation to this research began from running music industry workshops for third sector organisations who had obtained substantial finance from funders and partners. The third sector relates to organisations that are generally independent of the UK Government such as community and voluntary organisations that hold charitable or other not-for-profit status, such as Community Interest Companies (CIC) (National Audit Office, n.d.).

As the facilitator, I was presented with evaluation forms to ask the participants to complete them on the final day of the activity. Although it is not suitable to present participants with numerous pages of questions, as this could result in a lack of returns, I was astounded to discover that the questions only related to the impact of soft skills, and the general effects, asking whether an individual enjoyed the experience, gained self-esteem, communication skills or confidence from attending the activity. This is not to suggest that these questions are not important and essential to assist in the evaluation process. However, there was not an opportunity to ask whether the participants were continuing with any of the specific skills, or gather a skills-based evaluation, obtained

from the content delivered during the activity, over a period of time. The Community Development Foundation which was established in 1968 and ran as a non-departmental public body until its closure in 2016 (Third Sector, 2015), published a pamphlet during 1993 entitled Community Development and the Arts. Within the document it highlights that individuals who participate in local arts can gain “new-found confidence, regain self-esteem which in turn can result in potential opportunities for employment or education” (Clinton,1993 p.21). These soft skills are still reviewed in evaluations today to support funding, stakeholders and projects to maintain a future. Categorically nothing has changed. This raises the question as to how did the financial supporters of the arts get to the point of us being concerned about extrinsic justification of the arts rather than intrinsic and to review the specific skills gained from attending the activity? The argument has already been made with regards to participants of arts’ activities gaining soft skills such as self-esteem and confidence in numerous evaluations and impact reports, some of which will be identified in Chapter 3.

Further investigation showed that some organisations had no particular system of evaluating their work, and indeed did not aim to measure outcomes to establish whether changes had occurred to the evaluation over a period of time.

As previously identified in the past there have been research papers which focus on the impact the arts in general has had with participants of projects and workshop activities. Further information relating to these is also discussed in Chapter 3. Examples relating to the criminal justice sector can be found in the Evidence (on-line) Library launched by the Arts Alliance during December 2012. Content in a report published by The Arts Alliance entitled Re-imagining Futures: Exploring Arts Interventions and the Process of Desistance, suggests that arts organisations involved in the research relating to

desistance, required evaluations on soft skills such as whether there have been changes in one's self-esteem, the ability to work with others and if the participants enjoyed the activity (Arts Alliance, n.d.). However, there is a lack of measuring outcomes and no specific tool to assist in the evaluation process. Arts Council England (ACE) North East (2006) published a report Arts Matters, which provides a focus on "the positive contribution that the arts make to the lives of children and young people" (ACE, 2006 p.4) but again the report relates to the arts in general and does not provide a focus on any specific area of the arts, such as song-writing workshops which this study concentrates on. A number of evaluation toolkits have been published and some are discussed in Chapter 5 which focuses on the subject of evaluation. Also, the Chapter relating to the development of the Model used herein stipulates the theoretical framework to support this study as it reviews Kirkpatrick's (1959) The Four Levels Model relating to evaluation.

1.3 Why is this Research being Undertaken?

Initial research for this study, and from personal experience as a facilitator of various workshops, has shown that organisations such as charities, funders and partners already request evaluations on initial impact in order to justify their funding, support, and what worked and what did not work so well. In the main, as previously mentioned, evaluations tend to focus on extrinsic justification such as soft skills; whether an individual's communication skills, enjoyment and self-esteem have improved from attending an activity.

However, by using desk research there is evidence to show that communication with participants is rarely continued to establish and measure any additional outcomes at a later date. To support this point, examples include key organisations such as ACE,

Youth Music and PRS for Music Foundation. These funding organisations request reports which evaluate the impact of the activity and details of income and expenditure. ACE request a report known as an Activity Report Form which grants' holders must all complete if they had applied for £1,000 plus for their activity (ACE, 2013). Their Interim Report for Grants over £15,000 requests an evaluation as to what is going well and what is not going well (ACE, n.d.). Youth Music request grants' holders to complete a number of Narrative Reports to allow the organisation to monitor the activity during periods which enables the grants' holders to reflect on how their activity is working and if they are encountering any obstacles which could be reviewed and resolved (Youth Music, 2012). PRS for Music Foundation request an Evaluation Form to be completed from all grants' holders once the activity has been completed (PRS for Music Foundation, 2011). Further reports will be disclosed in Chapter 3, Social Exclusion and Evidence for Change.

Chris Heighton, Head of Music Development at De Montfort University has extensive experience working with funders prior to his role within Higher Education. His previous work experience has included being a professional musician in an orchestra and roles within the field of community music, such as working with socially disadvantaged communities, inner city communities and also within the arts and well-being for a health care trust. He verified during an interview "the whole topic at practical and policy level around evaluation in the arts has been a real problem for a long time. It is so bespoke to funders they are all looking after their own objectives" (Heighton, 2016). He continued by suggesting that some arts' practitioners, although aware that evaluation is required during and / or at the end of an activity do not really understand the value; there is the danger that they only see it as a 'box ticking' exercise (ibid).

Whilst the proposal for this study was at the early development stages (2010) the Home Office and Ministry of Justice launched a Payment by Results scheme, a form of measuring outcomes “to develop and implement effective ways of rehabilitating offenders and rewarding providers that devise and deliver the most effective rehabilitation programmes” (Great Britain. Ministry of Justice, 2013). This could have potentially been a process to review and support the development of the Model used for this research. However, by 2012, the four pilot schemes were suspended due to a confusion as to where the finances to support the delivery would originate from through to disagreements surrounding the terminology ‘success’ when perhaps more than one organisation had been part of the overall process (Anon, 2017). There have been many studies to support how powerful the arts can be assisting with the development of social and life skills with offenders and ex-offenders. Unlocking Value the Economic Benefit of the Arts in Criminal Justice (New Philanthropy Capital, 2011) identifies this as does the Arts Alliance, which promotes arts within the criminal justice settings. There are also many scholars who have presented written research over the years reflecting on the impact of the arts (Landry et al 1993, Guetzkow, 2002 and Belfiore and Bennett 2008). Nonetheless, this research has aimed to study a diverse range of case studies with not only a focus on the criminal justice settings, but using participants who are young people and adults experiencing different degrees of social exclusion. Further information relating to this literature is identified and discussed in Chapter 3.

1.4 Original Contribution to Knowledge

As the initial research carried out discovered that there is no official form of measuring outcomes in the UK, the original contribution to knowledge lies in the development of the FiLTER Model.

The aim was to develop a system and model to evaluate over a period of time song-writing workshops, with a purpose that the model could be transferable for other arts' disciplines, if deemed user friendly and successful. It was also necessary to develop and trial a longitudinal tracking model which would identify the various stages of presenting a workshop, using colour coded action boxes, familiar within the education system, and incorporating areas such as funding, enrolment and stages of evaluation. The unique selling point of the evaluation process encourages facilitators to reflect on and to also evaluate the content delivered or specific skills introduced to the participants over a period of time once the workshop has been completed. This results in a skills-based evaluation. For example, since attending the song-writing workshop, asking questions at equal intervals to the participants via evaluation questionnaires to establish whether they continue to write lyrics or melodies etc. To achieve this aim, a number of existing systems and one obsolete process were reviewed and therefore, assisted in the design and development of the longitudinal tracking model devised and used for this study. As mentioned earlier, the Model guides the user through the stages of the process, from applying for funding through to disseminating the evaluation questionnaires. The Model has been trialled by using four case studies. To test the validity of the framework, the case studies were formed as song-writing workshops and delivered to young people and adults experiencing different degrees of social exclusion. As noted previously, song-writing workshops were chosen purely as an art form of interest from previous work experiences and each workshop was facilitated by different practitioners in the field. One of the advantages of the Model is its ability to be adapted and is transferable for any workshop delivered, and therefore not limited to song-writing or arts related workshops and activities. Prior to the results of the study being presented in Chapter 7, the development of the Model is clarified in detail through-out Chapter 6.

In implementing the Model, this research then aimed to establish and measure what specific song-writing outcomes (if any) had been achieved from the Specific Skills Checklist (SSC) questionnaires. At the preliminary stages it was impossible to predict whether the results obtained from the four cases would differ dramatically. Elaborating on this area, this study asks questions on the SSC questionnaires about the specific workshop content to establish whether the participant is still continuing with the base skills or specific skills learnt during the workshop, lyric writing, composing etc. As the content of the questionnaires are designed to be flexible they are tailored to suit each of the workshops and furthermore, there is also an opportunity to ask additional questions to hopefully assist in future workshop content. If participants produce completed SSC questionnaires during the measuring process, it could potentially assist facilitators and practitioners, and enhance their reports which are required to be submitted to funding partners; thus, strengthening future funding applications and hopefully provide professional and personal satisfaction. This is confirmed and underpinned by Heighton (2016) as he suggests that a longitudinal study makes a greater case for investment.

Both research and personal experience identifies that socially excluded young people and adults benefit from various arts activities. Attending such activities can show a growth in ones' confidence, communication skills and being able to express the flexibility of their ideas. This is also recognised by Dr Shirli Gilbert of Southampton University whose interests include Jewish History and in particular her study relating to the role music played amongst prisoners during the Holocaust; people who were socially excluded due to their religion throughout that period of history. She suggests "that music comforts and uplifts people, or acts as a vehicle for asserting humanity and dignity" (Gilbert, 2006 p.3). Chapter 3 provides two case studies of how music during the Second World War and the 1970s had the power to save lives and support comments made by

Gilbert (2006). Both subjects relate to times of genocide and people suffering. Although formed as a study relating to only children, “group music making has been shown to contribute to feelings of social inclusion” (Hallam, 2015 p.15). When discussing music and the Second World War Holocaust, it is acknowledged that music is an “universal message” (Flam 1992 p.x). “Songs in the same way as stories, sometimes helped to reconnect individuals with their pre-war lives, or provided opportunities for imaginative escape into a world outside the [concentration] camp” (Gilbert, 2006 p.150).

Music is an art form which allows for individuals to remember different periods of time in their lives, whether good or bad. Music is a matter of humanity. The case studies have been chosen as they are extremely powerful examples, and I have a personal interest in this area as members of my own family perished during the Holocaust of the Second World War. Music supported individuals during the Khmer Rouge in the 1970s so this is another area discussed to support the power of music with individuals who would have been socially excluded during this time.

During the ‘Anne Peaker Debate’ Conference in 2011, Sharon Barrett, Head of Offender Skills and Employment at the Offender Services Co-commissioning Group at the National Offender Management Service (NOMS), highlighted that the arts “develop communication skills” (Barrett, 2011) for prisoners and young offenders. Although not specific to the criminal justice setting this once again, reiterates the content relating to soft skills in the published document by the Community Development Foundation identified earlier, under the sub-heading 1.2 The Research Rationale. The British Phonographic Industry (BPI) produced a report entitled More than the Music: The UK Recorded Music Business and our Society (BPI, 2008). The report recognises that music is “integral to human life [and] that it accompanies virtually every social activity – work,

religion, pleasure, travel” (BPI, 2008). Although this report focuses on the recorded music business and society, the topics covered include the educational work of The Brit School, Nordoff-Robbins Music Therapy and the EMI Music Sound Foundation.

1.5 Establishing the Nature of the Problem

The initial exploration and background theory as to whether this research would be viable and provide original contribution to knowledge commenced in 2010. From desk research and interviews it was apparent that there was no official method of longitudinal tracking in place by the UK Government (Jackson, 2011). In 2016 there appears to still not be a generic form of measuring impact and outcomes of workshop activities (Heighton, 2016). Recently Heighton (2016) suggested that although there would be a cost implication in utilising a longitudinal tracking evaluation process, he believed that in some areas of work such as mental health, it is not possible to see the impact of any workshop immediately. He continued by stating that results may be obtained two to three years later, and developments by an individual could have been inspired by that one intervention and workshop. Therefore, supporting the essential need to develop longitudinal tracking evaluations.

During April 2013 a meeting took place with Founding Director, Katy Emck OBE of Fine Cell Work (FCW), a social enterprise company which works with, and trains both male and female offenders in creative needlework. The meeting was to discuss the potential opportunity to assist with their evaluation process. What was of specific interest was that at some point they would review the need of requesting a longitudinal tracking system to measure the outcomes of their workers at a later date. This organisation specialises in needlework, rather than music or song-writing. It endorses that there is a generic need for the importance to measure and demonstrate additional outcomes for NOMS and the

various funding partners in order to assist with third sector organisations such as FCW to continue with their successful work. An additional interesting observation was that FCW pay their workers, the prisoners, a small fee which is then passed on to them on release from prison thus helping an individual financially towards a number of key needs. For example, accommodation, travel costs or new clothes for a job interview. As far as can be established, this is not a procedure which organisations facilitating music workshops have in place. Perhaps by introducing subjects relating to intellectual property in future song-writing workshops, and if positive results are obtained from the SSC questionnaires relating to this area, during the longitudinal tracking process, there is potential for future research to assist in some financial rewards for the participants of the song-writing activities.

As mentioned earlier, part of the problem is that there is currently no standard method of longitudinal tracking and evaluating specific skills gained from attending song-writing workshops. There is also a potential issue that without reflecting on specific skills gained during a song-writing workshop or indeed any workshop, where is the hard tangible evidence within the evaluation report as to what really happened during the workshop (Heighton, 2016). Consequently, workshops could have included any content and the evaluations not necessarily presented specifically for song-writing experiences or other arts' activities. Producing a longitudinal, broader context-based reflection during the evaluation process, has potential to provide core evidence as to what took place; what was the direct result of the project, rather than confirming that all participants enjoyed the experience. The Data and Fieldwork Chapter presented towards the end of this thesis provides details of the responses received from the SSC questionnaires and confirms that the Model trialled was successful. The same Chapter also confirms that the third parties who assisted in the four case studies may be interested in using the

Model. Better still, the final chapter of this thesis is able to confirm that impact is already happening and the Model is being used.

Due to the nature of the workshop environments of delivering sessions to young people and adults experiencing different degrees of social exclusion, it was understandable that there would be limitations to the sample sizes as the workshops would be delivered only to small groups. Some organisations and workshop facilitators who deliver over a number of days may build relationships with their participants. However, as two of the case studies used were workshops delivered during one day there was not an opportunity for either the facilitators or myself to build any relationship with the participants. The third and fourth case studies ran a song-writing workshop over a five day period, but as the fourth case study was delivered in a criminal justice setting, the prison staff were relied upon to return the necessary SSC questionnaires at a later date.

1.6 The Overall Structure of the Thesis

The Introduction has discussed the context for this research and supported the original contribution to knowledge. An explanation of the methodology is presented in Chapter 2. Here, challenges faced in obtaining the four case studies are identified along with the background research carried out and research methods used including interviews with music industry professionals and workshop facilitators. The Chapter draws to a close with details relating to the ethics which needed to be considered to produce this research. Chapters 3, 4 and 5 present the literature reviews to support this study further. As the participants of the case studies are young people and adults experiencing different degrees of social exclusion, though not specific to song-writing activities, subsequent sections contextualise social exclusion and music as a subject area. Also, the broader context to this research is discussed, which includes information relating to the history of

community music (as this is the area used for the case studies) and funding in the UK. The fourth chapter entitled Song-writing Workshops represents the art discipline used to support the four case studies. Earlier in this Chapter the rationale for choosing song-writing workshops was disclosed. Chapter 4, however, discusses the definition of the terminology song and includes some lyrics written by people both past and present experiencing different degrees of social exclusion. In addition to this, a brief overview of song-writing and pedagogy has been included. Examples of some song-writing workshops are presented with a model which demonstrates the general stages of providing a song-writing activity. Prior to presenting the development of the Model used for this research, the subject area relating to Evaluation is explored in Chapter 5. This Chapter reviews different types of evaluation and identifies the choice of method used to evaluate and measure the four case studies herein. The research executed and the design of the Model used in this research is presented fully in Chapter 6. Here comparisons of existing models and processes are presented and a detailed explanation of the Model is shared with information and examples of the questionnaires disseminated during the longitudinal tracking and measuring process. A colour coded diagram of the Model which is trialled for this study is presented with an explanation of each stage. Chapter 6 also identifies the theoretical framework to support this study as it reviews Kirkpatrick's (1959) The Four Levels Model. Although the framework chosen was not originally developed for education, or arts' workshops it assisted in providing areas of consideration for this research, and arguably appeared flexible and adaptable. The penultimate chapter, presented before Conclusions and Recommendations, provides details relating to the fieldwork executed, the four case studies and the results obtained from the evaluation questionnaires.

The reasons behind the development of this study have been clarified and justified and as there has already been ample research and reports produced relating to the soft skills gained from attending an art activity, I feel it is now time to change the direction of evaluating arts' activities and incorporate skills-based impact evaluations. Fundamentally, this research demonstrates that this can be achieved by integrating questions on evaluations which relate to the specific skills gained from the delivered content provided, during the workshop and measure the changes over time. On completion of this research the findings relating to the trialling of the Model, will be shared with the Department of Culture Media and Sport (DCMS) of the UK Government and relevant organisations such as funding bodies, practitioners and policy makers.

Chapter 2:

Methodology

As identified within the Introduction of this thesis, the conceptual framework for this research evolved from some of my practical and academic work experiences. To reiterate the research question and original contribution to knowledge, this study aims to establish answers to the following:

- ❖ By designing and implementing a longitudinal tracking model is it possible to measure outcomes of specific skills of song-writing workshops with young people and adults who are experiencing different degrees of social exclusion over a period of time?

An established methodology of evaluating and measuring song-writing workshops to young people and adults experiencing different degrees of social exclusion does not exist. As previously mentioned, as organisations are inclined to use their own methods to gather evaluations on soft skills and not necessarily with a focus over a period of time, the central premise to this research was to design and trial a longitudinal tracking model. “The defining characteristic of a longitudinal study is that individuals are measured repeatedly through time” (Diggle et al., 1994 p.1). Furthermore, if on completion, the use of the Model was successful, encourage relevant parties to consider evaluating their projects over a period of time. Thus, to establish changes and review the specific skills, which were previously taught during the workshop or activity provided, rather than purely focus on the soft skills, such as one gaining confidence, communication skills or self-

esteem, which has been reported on for many years and arguably now exhausted within the field.

Additionally, the purpose of this Chapter is to provide a clear narrative of the research procedure. Record how the study originated, the development and approach undertaken and the methods used to fulfil this multidisciplinary study of young people and adults experiencing different degrees of social exclusion who have participated in song-writing workshops within the UK. The Methodology Chapter “refers to the framework within which [this] research is conducted” (Braun and Clarke 2013 p.31). This Chapter draws to a close by addressing the challenges faced whilst the research was being undertaken and also acknowledges the ethical considerations.

2.1 How the Study Originated: Research Methods Used

The distinct and unique area forming this research is the design, development and trialling of a Model and its supporting evaluation questionnaires. However, before the task commenced in producing the Model, (a full explanation is presented in Chapter 6), there were background areas of research, which required some consideration.

For an element of the literature review it was necessary to research impact evaluations. However, by choosing to use song-writing workshops as an art form, arguably, resulted in limitations for the research. Therefore, to combat this challenge, reviewing a number of publications from both academic and organisations in the field of the arts in general was the way forward. The results of this area of research showed that key studies focused on evaluating the impact of the arts with a focus on the soft skills. Some reports were discovered which discussed the results of measuring impact over a period of time but again the core focus of the studies related to the soft skills. The participants of the

four case studies used for this research were experiencing different degrees of social exclusion and although social exclusion is a modern terminology, Chapter 3 incorporates some historical context relating to social exclusion and music. This also provided support to include some examples of lyrics within the Song-writing Chapter written by individuals who have or had experienced social exclusion during their lifetime.

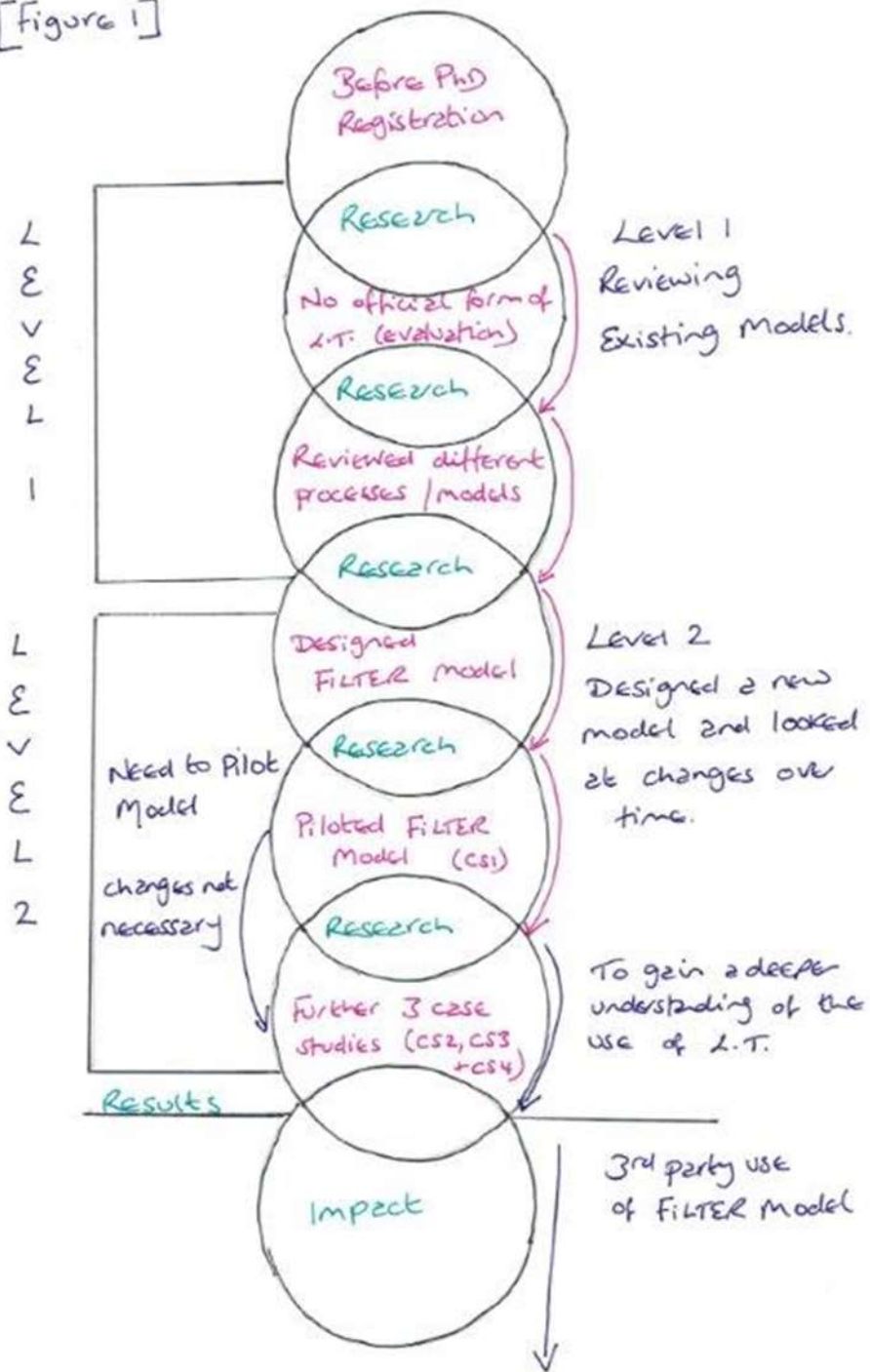
As the longitudinal tracking model was going to include an element relating to evaluation, it was then imperative to review a number of evaluation tools. This was achieved by secondary research and a book-based analysis. An UK Government report (Great Britain. HM Treasury, 2011) was also used as core text to support the different areas of evaluation before choosing the suitable method to assist with the questionnaires used herein. A theoretical framework discovered from desk and book-based research relating to evaluation was also chosen to support the development of the FiLTER Model and act as a scaffold. Prior to the formation of the FiLTER Model, additional research was required, which included researching processes and systems, which are already in existence. Although the research included processes in both the UK and USA, they all had an educational focus in common which arguably links to the song-writing workshop activities, as they are educational in teaching individuals' new skills or assisting in refreshing existing ones.

2.2 Research Design

This section provides information relating to the research design and identifies the process of methods used to meet the aims of the study via a mind-map. It is first necessary to account for the complexity of the research design, which is—in effect—*evaluating an evaluation process*. Figure 1 aims to communicate these two core levels of investigation. The first stage was to design and pilot an evaluation model with an initial

case study. Subsequently, the resulting evaluation Model was itself evaluated through its application to three further case studies. This not only confirmed that the Model worked in the manner envisioned but also enabled a greater understanding of longitudinal tracking and changes over time. As Keger notes, “there is a tug-of-war between methods that are easy to implement but superficial, and those that are time intensive but potentially more valuable” (Keger, 2017 p.132). It is certainly the case that the dual-layer approach implemented for this research was time intensive. Yet, the thoroughness of the process not only helped to confirm the efficacy of the initial concept but also gave confidence that the Model could be shared to encourage organisations and individuals who need to produce evaluations. Such organisations are encouraged to consider using two evaluation forms (SSC questionnaires) over a period of time. As Keger (2017) also notes, “it is incumbent on those who design evaluations to make certain that they are useful and fair” (ibid).

[Figure 1]



[Figure 1: Research Design Framework]

Figure 1 begins with the pre-registration, the point of considering applying for the doctoral research and establishing the rationale and the original contribution to knowledge. (Refer to Chapter 1 sub-headings 1.2, 1.3 and 1.4). Circles represent key features relating to the development and use of the Model for this study. The intersections of the circles reflect the iterative quality of the research, which continued until the results were gathered from the final three case studies.

The research adopted a mixed methods approach. Initial desk-based research enabled a review of existing longitudinal tracking models (see Level 1, Reviewing Existing Models). The review led to a greater understanding of advantages and challenges of using each existing method of evaluation. Additional primary research supplemented this: meetings were held with the CEO of an organisation that until its closure used longitudinal tracking to measure the outcomes of their activities. These meetings were extremely useful as a means of establishing the potential benefits of tracking their learners using such methods. Further details can be found in Chapter 6, which identifies the development of the Model used for this research.

A series of semi-structured, in-depth interviews formed a second phase of primary research. As their title suggests, interviews that are semi-structured, “contain structure and unstructured sections with standardised and open type questions” (Walliman, 2011 p.99). This method was chosen for the interviews with professionals whether they were from the UK music industry or song-writing / music workshop facilitators. Silverman (2014) notes that interviews can assist in producing information that is reliable and valid, yet it is also essential to identify “what the key issues are in [the] investigation, and what will best be answered in a face-to-face interview” (Gillham, 2000 p.65). Some of the recipients requested the questions a week in advance via email so that they could view

the information and prepare their answers before they consented and the interviews took place. Furthermore, this pre-disclosure, also gave reassurance to some recipients with less experience of being interviewed and allowed for the process to flow smoothly. However, it did not discourage the interviewees from providing additional information which they considered to be relevant. As Hansen et al suggest “[I]f questions are inadequately formulated, the answers obtained from the research are not likely to be valid” (Hansen et al, 1998 p.16). Therefore, two distinct sets of questions were compiled (i) for the music industry professionals and (ii) for the workshop facilitators. When considering how many people to interview for doctoral research there is no specific number. Seidman (2013) discusses sufficiency and saturation. Consequently, it was deemed necessary to ensure that enough people were interviewed to cover the required areas of enquiry. However, once similar details began to be reported by different interviewees then my view was that nothing new was being established from continuing the primary research.

During a cultural policy visit to Amsterdam in 2013, I had a meeting with a representative of a community arts’ organisation based in a deprived area of the city. The organisation produces events and festivals within its neighbourhood and also on an international level. Although not music industry related or specific to song-writing, it was interesting to discover whether tracking procedures formed part of the organisations evaluation process. One of the Directors confirmed that this was their most difficult area to apply. The organisation found themselves talking with participants directly for feedback and continued to work with their exchanges / partners and disseminate occasional questionnaires. The neighbourhood where the organisation is based is heavily populated with Moroccan and Turkish communities. Discussion lead onto a specific international creative programme called “House of Amsterdam” which took place in a

Moroccan area perceived locally to be a 'slum.' During my second visit to the community arts offices in January 2014 the same Director confirmed that progress was now being made with measuring impact with this particular project. This had resulted from the placement of a Dutch national with a Moroccan background within the community to research the outcomes of the project and the wider impacts on the development of the children involved.

As shown in Figure 1, the final section relating to the research in Level 1 included the early forming of the literature review. This was undertaken to examine work already explored, and to present evidence for encouraging workshop facilitators, organisations and stakeholders to think differently and change the way evaluations are executed. The review incorporated subject areas relating to both song-writing workshops (Chapter 4) and evaluation (Chapter 5). Yet with regards to the former, few specific reports were available, perhaps using 'song-writing workshops' limiting the area. Therefore, instead research relating to music and the arts in general was reviewed. A number of papers were then successfully sourced by academics and organisations who have researched the impact of the arts but as a more generalised topic. As the participants of this research were young people and adults experiencing different degrees of social exclusion, it was also necessary to include the subject areas of songwriters and social exclusion within this thesis (Chapter 3). As the researcher of this thesis I would not suggest that I am an expert within the field of social exclusion, nor does the content of this thesis aim to provide an in-depth overview of the subject, but the research is incorporating an area of society that I have worked with.

Level 2 of the framework in Figure 1, illustrates that the evaluation of existing processes and models led to the design of a new longitudinal tracking model. This was then piloted with the first case study to establish the effectiveness of the Model, followed by a further review to establish changes over time. The results of this pilot identified that the Model was effective and robust and therefore it was not necessary to amend it. A further three case studies were subsequently used to gain a greater understanding of the use of longitudinal tracking. Finally, impact is shown as a further layer in Figure 1, as a third-party used the Model after my own fieldwork had been concluded. Outcomes of this third-party impact have been shared in Chapter 7, 7.5 Impact and Significance of the FiLTER Model: Drum+Brass.

The approach taken for this research could be acknowledged as part of a comprehensive evaluation. Comprehensive evaluation is depicted as:

“one in which appropriate techniques and ideas have been utilised so that it is possible (1) to determine whether or not a program or intervention, or treatment is carried out as planned, and (2) to assess whether or not the program resulted in changes or modifications consistent with the intended outcomes”

(Bernstein and Freeman, 1975 p.20).

The first part of the comprehensive evaluation as defined by Bernstein and Freeman, could refer to the kinds of evaluation forms typically presented at the last day of an activity rather than as part of the measuring process. This has limited direct relevance to this study. Conversely, from the perspective of an ‘intervention’ the research has been carried out as planned with the use of the initial pilot. The second part of the definition, which refers to changes, could refer to the longitudinal tracking evaluation which formed the final parts of this research. These produced the case study results and overall themes and outcome of each case study. In addition, the present study explores the efficacy of measuring outcomes via a longitudinal process and relies on the participants

of the song-writing workshops to complete the SSC questionnaires disseminated to them over a period of time. Thus, the collection of the data for this study forms an evidence-based empirical approach (Fox et al, 2014).

2.3 Case Studies

When identifying an array of research methods, the case study method is defined as “[T]he focus of the research is on one or a small number of cases, and typically a number of data-gathering and analysis methods are used” (Veal and Burton, 2014 p.110). This research used a critical approach by working with four case studies. The first one commenced during September 2013 and the fourth and final workshop was delivered during the last week of September 2015. Based on this point, “[t]here are no rules about the detail with which a case study should be conducted or communicated” (Veal and Burton, 2014 p.310). There was no distinct reason in using four case studies for the research process. However, considerations were given to embracing and requiring individuals experiencing different degrees of social exclusion and utilising persons who ranged from young people through to adults to participate in the song-writing workshops. According to Veal and Burton this is considered as purposive – when a number of case studies are involved and choosing similar organisations of comparable sizes in the same or in diverse sectors (Veal and Burton, 2014).

Some characteristics of demographics for each case study were collected and these are specified in Chapter 7, Data and Fieldwork. A number of socioeconomic characteristics such as an individuals’ religion, education level, marital status or which town they were resided in were not requested. Following good ethics / research practice only those with direct relevance to the study’s aims were collected. As stated by Moore (2000) it is advisable to “[C]oncentrate on collecting information that relates only to issues in hand”

[Moore, 2000 p. 16]. Specifically, it was more important to ascertain whether participants could complete the necessary longitudinal tracking SSC questionnaires to establish changes over time. It was essential that the common factor was that the song-writing workshops were delivered to young people and adults experiencing different degrees of social exclusion.

One organisation wished to remain anonymous. It was therefore felt to be best practice that in addition to the individual young people and adults taking part in the research maintaining their anonymity, all organisations who were involved would also remain anonymous. The comments on the SSC questionnaires from the measuring process are the personal opinions of the individuals rather than the organisations, and therefore identifying the organisations who hosted the workshops is not actually relevant to this study. Care has been taken not to disclose unnecessary information within the descriptions presented in Chapter 7, Data and Fieldwork, in order to respect the anonymity rights of the organisations and participants of each case study.

Once the data was collected from all four case studies it is possible for an analytical framework to assist in interpreting and finding a suitable approach to presenting the overall themes clearly and accurately from each SSC questionnaire received. Formed basing the approach and establishing results on the Thematic Analysis, this was chosen to employ the thematic networks and quantify any occurring themes from the comments received from the participants. Thematic Analysis is “a qualitative analytic method for identifying, analysing and reporting patterns (themes) within data. It minimally organises and describes [the] data set in (rich) detail” (Braun and Clarke, 2006 p.79). Once the data has been analysed, it is necessary to produce codes from the main information received. Examples for this study could include terminologies such as writing lyrics and

writing melodies or beats. The codes can then be arranged into themes by using tables or mind-maps. “[T]he themes capture something important about the data in relation to the research question” (Braun and Clarke, 2006 p.82). Wilkinson (2011) as cited by Silverman (2014) suggests that there are three issues or questions which need to be addressed relating to the use of Thematic Analysis. How to choose the relevant data, how to evaluate the importance of the selected data and finally how to assess the importance and organise the information received? These could be issues when using data extracted from focus groups or in-depth interviews, but for this particular research the Thematic Analysis has been utilised for the data in Chapter 7, and extracted from the content presented in the SSC questionnaires. The evaluations received from the participants from the song-writing workshops were not high in detail. However, the information obtained was sufficient to be able to use this form of qualitative research. It is worth noting here that there is no specific percentage of data set which needs to show evidence of the theme for it to be deemed a theme (Braun and Clarke, 2006).

2.3.1 Challenges Faced in Obtaining Case Studies

After reviewing existing processes and with the development of the longitudinal tracking Model complete within the first year of this research, it was necessary to test the effectiveness of the Model. This was to discover whether the measuring process would work i.e. the individuals who took part in the song-writing workshops completing two SSC questionnaires over a period of time after completing the workshop. Thus, providing research evidence and establishing whether the participants in the activities had acquired outcomes relating to specific skills. As an example, within the first case study which was composing and writing a lullaby, some of the specific outcomes were to discover whether the participants of the activity listened to the recording, played the track

to their baby or even felt inspired in other creative areas. The longitudinal tracking would allow the results to be evaluated over a period of months and also see whether any of the results differed from the first tracking questionnaire to the final one. Chapter 7, Data and Fieldwork elaborates on this further and provides the outcomes from the measuring process.

The case studies used within this research assist in the underpinning and contextualising of this qualitative research. As previously mentioned four case studies were used and although all with a focus on the individuals experiencing different degrees of social exclusion, the studies applied aimed to provide a diverse range of participants. However, it is imperative to note here, that before the overall study commenced, initial research was undertaken to establish the original contribution to knowledge and the case studies which could potentially be used. Nevertheless, as the study progressed and time elapsed it became apparent that to secure the original case studies including one in a category A prison, was going to be a challenge. The main issue here was the financial climate and double dip recession within the UK which affected funding partners for arts projects (not limited to song-writing or music) and also redundancies of employees from organisations. One particular prison establishment where I have run many music industry workshops wanted to support my work and research, but also felt that whilst redundancies were inevitable, it would be a sensitive time and therefore not convenient to pursue my work in their establishment. Other charitable trusts and social enterprises who felt my work was of importance were unsure if they were going to secure continuous funding for their projects so were unable to commit to this research. It also became apparent that organisations or individual contacts which I had good working relationships with, were too busy to allow the time for either a workshop to run, or for me to observe and use their workshop as a case study, using the FiLTER Model and the SSC

questionnaires. Furthermore, I offered to compile a report for these organisations reflecting on the overall results of their workshop and my research. If positive results and completed SSC questionnaires were received this could potentially have assisted and supported the organisations applying for future additional funding.

To combat the challenges of obtaining the case studies, it took patience and also a lot of additional desk research into existing and established organisations to suit the criteria. The key characteristics for the case studies were that they had to be song-writing workshops delivered to young people or adults experiencing different degrees of social exclusion. Therefore, the case studies were homogeneous. Meetings with representatives of organisations or prison establishments were inevitable and it was essential for me to introduce myself and explain the aims and objectives of the research being implemented. It was also essential to stress to the representatives that the individuals who took part in the research would remain anonymous within the thesis. Names of individuals were not relevant to meet the objectives. More importantly, it was necessary to ascertain whether participants would take part in the measuring process by completing the SSC questionnaires over a period of time.

Perseverance was essential and by the end of the second year of research the first case study was established and the final and fourth case study occurred during Autumn 2015. In this instance, it was essential to utilise a case study method as there was no other circumstances where the FiLTER Model could have been trialled.

With the initial hope of obtaining a prison establishment within the UK as a case study, I contacted Inside Time, the newspaper for prisoners and detainees to request the inclusion of letter in the Mailbag page. Initially I received a positive response to this but unfortunately, after a number of follow-ups nothing occurred. With the intention of still

pursuing a case study within the criminal justice setting to trial the FiLTER Model, with this socially excluded section of society, a category C prison did provide authorisation for an organisation working with them to trial the Model towards the end of 2015. Further information relating to the outcomes of the fieldwork is presented in Chapter 7.

Self-completed questionnaires, (Hansen et al 1998) which is what the SSC questionnaires are, may not contain sufficient data, and there may be a delay in receiving the data. Trust is required from the participants in the hope that answers will be provided and also relevant. It is also necessary to identify that the questionnaires “must be fairly short, otherwise the respondent, particularly if he / she is an ‘ordinary member of the public may not be inclined to spend hours filling [them] in” (Hansen, et al 1998, p.236). The SSC questionnaires contained closed questions, “which require simple ‘yes / no’ answers” (Hansen, et al 1998 p.245), but also featured on the questionnaire is an additional column to allow the participants to elaborate further if they so wished. This additional information also supported any recurring themes to analyse and compare against each case study. Details and features of the complete outcomes and time frames are discussed in Chapter 7.

As mentioned earlier, the Data and Fieldwork Chapter provides the results from all of the SSC questionnaires, and the measuring process of the longitudinal tracking for each case study scenario. Although this Chapter produces convincing results from the facts collected and processed, a potential weakness and limitations to emphasise, at this stage in the thesis, is the small number of questionnaires completed and obtained. This is due to the nature of the workshop environments, working alongside people experiencing different degrees of social exclusion, some of whom may feel vulnerable. Furthermore, the lack of potential results was underpinned by Susan Turner during the

Arts in Corrections Conference (2015). Turner is a Director of the Center of Evidence-Based Corrections at the University of California, Irvine. She stated that for evaluation projects in “correction [criminal justice] settings they only produce small sample sizes” (Turner, 2015) and therefore can be an issue.

2.4 Ethical Considerations

Working with young and potentially vulnerable individuals meant that particular ethical considerations were required prior to any fieldwork activity taking place. As the key theme of this research is to establish the song-writing outcomes as specific skills from participants of song-writing workshops, it was necessary to seek approval from the Ethics Committee of the Faculty of Arts, Design and Humanities at De Montfort University, Leicester. Informed consent was necessary for all the participants and the organisations used as case studies for this research. It was essential to ensure that participants understood exactly what they were being asked to complete and why (Silverman, 2014).

Ethical issues identified and information on how they would be addressed included the following points of consideration:

- ❖ Educationally disadvantaged people may not have the literacy skills or confidence to complete any necessary questionnaires. Although the young mothers or expectant mothers who took part in the first case study, were not educationally disadvantaged they were very vulnerable and shy in completing the necessary questionnaires. I was in the room while they were completing the initial evaluation feedback questionnaire as too was a member of their teaching staff. Initially it felt important to be available for questions and have a presence in the room if anything was misunderstood, in order to gain an honest account. I

did not sit around the same table as the participants whilst they completed their workshop evaluations. For the 3 month longitudinal tracking evaluation I was again in the room, but the 6 month evaluation fell during the participants' school examination period, so it was suggested that I left the 6 months SSC questionnaires with the education manager who would then in turn forward them on. This was an interesting exercise on its own, as the 6 month tracking responses appeared to be completed in full and evolved into very positive outcomes. This will be indicated and elaborated further in the Data and Fieldwork Chapter.

- ❖ Individuals may not want to share their personal thoughts with others. Tick boxes on a confidential questionnaire supported this. This system was used for all the participants. Again, for the reasons identified earlier. It was important for the participants to feel comfortable and not be influenced in any way by their results.
- ❖ Structure of the SSC questionnaires and the wording of questions may need to differ depending on the age/ability of the participants. Wording of the questionnaires may need to be reviewed, 'collaborating with others' could be altered to read as 'working with others.'
- ❖ Be professional at all times and treat the participants of the case studies with respect.
- ❖ Inform the participants that an evaluation will be taking place (over a period of time).
- ❖ Participants from the song-writing workshops would be informed as to how their information obtained would be utilised in the context of the research and would be kept anonymous. Therefore, terminologies such as 'young mother' or

'participant CS2/1' have been used. CS2/1 identifies the second case study and first participant.

- ❖ It may be necessary to seek a personal background check from the Disclosure and Barring Service (DBS) prior to working with any of the socially excluded participants. My own certificates have expired. Some organisations are happy for an individual to work with their minors as long as a member of staff who has a current DBS certificate is in the room of the workshop activity at all times; other organisations will request a check is carried out for a clear and valid certificate.
- ❖ As previously identified all the organisations/institutions and participants used for the case studies for this research have remained anonymous. The need to identify individuals is not relevant for the final outcomes of the study and the organisations have been described within the Data and Fieldwork Chapter to enable the reader to gain a greater understanding of them.

Within the second case study, two participants were recognised as being on the autistic spectrum, so it was helpful that I already had some knowledge, although basic, of how to work with people with this particular disability. Furthermore, it is essential to highlight here that each person is an individual and therefore has individual needs which may require recognising during a practical workshop or the process of completing the SSC questionnaires. It was also essential that the participants had "the right to withdraw at any time" (Creswell, 2003 p.64). An example of this could be when a participant decides not to complete the follow up evaluation and SSC questionnaire.

It was also imperative to me as the researcher to offer something back to the participants. All individuals who took part in this research were offered an example of written text which could be included on a future curriculum vitae. This explained their role and the

part they played in this study, and demonstrated an individual's skills to a prospective employer such as confidence, communication, team work and reliability. An example of text provided is as follows:

September 2013 – March 2014: Participated in a PhD research project for a student at De Montfort University. Responsibilities included assisting in writing the lyrics for a lullaby and participating on the recording. The research relates to a longitudinal tracking system and so I was also asked to complete both 3 and 6 month tracking (evaluation) questionnaires, which showed reliability and commitment to the project.

In addition to the participants receiving this text, each organisation host who supported a case study were offered an evaluation report presenting the findings from the completed SSC questionnaires.

The following chapter entitled Social Exclusion and Evidence for Change presents the beginning of the literature review with a focus on social exclusion and music and also identifies a number of key reports that focus on impact evaluations for the arts. The aim of the Chapter is to provide evidence that it is now time to change in how impact evaluations are executed and encourage arts' practitioners, funders and stakeholders to update their procedures for evaluating.

Chapter 3:

Social Exclusion and Evidence for Change

The aim of this Chapter is to synthesise and share the reading material which contains and informs connections within this research. While it has not been possible to discuss exclusive literature, which relates purely to measuring outcomes of specific skills from song-writing workshops delivered to individuals experiencing different degrees of social exclusion, I can draw on three other areas which have some relevance. To assist in establishing whether there was a gap in the literature, desk research was carried out by using academic on-line databases and utilising search terms such as 'song-writing workshops', 'measuring song-writing workshops', 'song-writing evaluation' and 'longitudinal tracking'. However, these terms either produced reports of no relevance or incorporated academic papers and essays relating to community music or music therapy. Therefore, nothing with a focus on measuring the specific skills and changes over a period of time. Utilising the term 'impact of the arts' was of benefit, and although each of the reports relating to the impact is extremely important to support the evaluation of the arts, as mentioned above, there does not appear to be literature which focuses on the specific research carried out for this study.

The broader context of the research as social exclusion, social exclusion and music, followed by the subject of community arts and music are explored. A review of some of the reports published by the Arts Council England (ACE) are incorporated to support the topic of evaluations with a focus on the impact of the arts. This also incorporates an element of the area relating to funding, as evaluations are executed to assist in producing

evidence of work for future projects and financial support. Evaluation is discussed as a stand-alone subject in Chapter 5 and provides explanations as to why it is necessary to evaluate projects and also identifies the different types of evaluation.

The Model developed and trialled to support this study relates to evaluating over a period of time the impact of specific skills from attending song-writing workshops. As acknowledged in the previous chapter, numerous organisations, practitioners and academics have engaged in the studies of evaluating the impact of the arts (Reeves, 2002, Guetzkow, 2002 and Belfiore and Bennett, 2008). As previously mentioned ACE have published a number of reports. Their annual reports are easily accessible and published on-line. By choosing reports 1975-6, 2006, 2009-10, 2014-15 and 2015-16, one can access whether any details relating to evaluations and measuring have changed over a period of time. There have also been published reports funded by ACE, relating to the arts and social exclusion (Jermyn, 2001) and the value of the arts to people and society (ACE, 2014). Towards the end of this Chapter, some of these impact reports will be discussed.

3.1 Social Exclusion

As a multi-disciplinary study, before presenting any key research via case studies and explaining the comprehensive measuring process used within this investigation, it is essential to ascertain the definition and discuss the terminology 'social exclusion'. This is because the participants of each case study, both young people and adults, will be experiencing different degrees of social exclusion. In addition to this, this portion of the Chapter will identify how music is used as a universal 'language', allowing people to feel included within society rather than excluded, thus the idea of 'language' reflecting on the comments presented by Copland (1952) which will be discussed further.

According to Pierson (2010), there are five core areas that relate to the social exclusion title; poverty, poor housing, crime, unemployment and bad health, which includes mental illness. Pierson describes social exclusion as “a process that deprives individuals, families, groups and neighbourhoods from obtaining the resources for participation in social, economic and political activity that the great majority of society enjoys” (Pierson, 2010 p.23). In an earlier text he suggests that to tackle social exclusion, and embrace the means of social inclusion, it is necessary to address the five core issues by “maximising options for income, strengthening social networks, tackling the quality of life in neighbourhoods and making services more accessible” (Pierson, 2002 p.9). Barry’s definition of social exclusion refers to an article by CASE members (previously known as Collaborative Awards in Science and Engineering) who are funded by the Economic and Social Research Council (ESRC) which defines social exclusion as “(a) he or she is geographically resident in a society but (b) for reasons beyond his or her control, he or she cannot participate in the normal activities of citizens in that society, and (c) he or she would like to so participate” (Barry, 2002 pp.14-15). As cited by Belfiore (2002) the term social exclusion was previously a “dominant concept of ‘poverty’” (Belfiore, 2002 p.92). In a paper produced for ACE during 2001, Jermyn explains that social exclusion is “multi-dimensional in nature” (Jermyn, 2001 p.2) and can affect geographic areas, individuals, or groups of people within communities (Jermyn, 2001). Jermyn’s study for ACE reflected the political climate. Social exclusion was an issue in the UK and politically motivated, resulting in a core period within the arts. ‘New’ Labour was elected during May 1997 (UK Political Info n.d.) with the Cultural Secretary at the time, Chris Smith proposing that the arts were significant to reducing social exclusion. “Enhancing the cultural life of the nation will be at the heart of New Labour’s approach” (Smith, 1998 p.42) and “the arts are for everyone” (Smith, 1998 p.43).

Brewster (2014) of San Francisco University also acknowledges Jermyn (2001) when he discusses prison arts education in California, USA. His study identifies that the arts in the criminal justice setting (or known as corrections in the USA), show a “strong correlation between arts education and self-confidence” (Brewster, 2014 p.28) and additional soft skills (which generally focus on confidence, self-esteem and well-being) such as individuals feeling motivated to “pursue other educational and vocational” (ibid) programmes. Brewster has years of experience evaluating Arts-in-Corrections (AIC). His report from 1983 provides significant data using qualitative and quantitative research methods with a focus on the economic impact, reviewing the financial effectiveness of AIC and the benefits of facilitating arts activities in prisons in the State of California, USA. Throughout this particular evaluation, Brewster requested data from prisoners, staff and artists, and amongst other results concluded that the AIC programmes assisted in an individual’s “self-confidence and self-esteem” (Brewster, 1983 p.24). Brewster states that “[A] measure of the “way we work” is the self-discipline, thought and specific skills we bring to the task” (Brewster, 1983 pp.1-2). Jermyn (2004) reflects on the research produced in 2001 but once again some of the results recognise that by participating in the arts, it helps raise levels of confidence and the terminology self-esteem is again acknowledged. Brewster’s paper was published in the 1980s, ten years earlier than the UK’s Community Development and the Arts pamphlet (which mentions soft skills), identified in the first chapter under sub-heading 1.2. This therefore, emphasises and supports this research and the need to evaluate via a longitudinal tracking method to review the specific skills gained by participants of song-writing and other art discipline activities.

3.2 Historical Context to Social Exclusion and Music

Although one of the key areas to assist in this research is providing song-writing workshops for young people and adults experiencing different degrees of social exclusion, it is necessary to illustrate that song-writing and music in general has a history of being powerful. “The power of music to move us is something quite special as an artistic phenomenon” (Copland, 1952. p.9). “[M]usic is a language without a dictionary whose symbols are interpreted by the listener” (Copland, 1952. p.12).

The area explored and discussed presents powerful examples of how music played an extremely important part for people during times of genocide. The subject matters have been set out and chosen from a personal perspective. Supporting reasons for these have been discussed within the Introduction, but to reiterate, the subject areas are of personal interest and they both verify the power that music has for individuals and reaffirm Gilbert (2006). “Music offers the potential for enhanced self-efficacy, self-esteem and self-concept, improvements in mood, reduced anger, increased motivation and improved behaviour” (Hallam, 2015 p.14). Through-out history and times of genocide, music and song-writing helped people emotionally, their self-esteem and assisted in saving lives during these horrifying periods of time. This again underpins the need for evaluations to focus on deeper and specific skills gained from participating in song-writing, music or arts activities. The following two testimonies extracted from television documentaries to support this claim have been utilised to demonstrate outcomes from individuals experiencing different degrees of social exclusion. The terminology genocide “refers to the systematic and premeditated elimination of all or a significant part of an ethnic, religious or national group” (Darfur Women Action, 2016). It prompts people to think of inhumane and annihilation acts during the Second World War

(1939-1945) Holocaust, Cambodia (1975-1979), Darfur (2003 – to present day), Bosnia (1992-1995) and present day conflicts and issues such as Syria (United States Holocaust Museum, 2018).

3.2.1 Social Exclusion and Music: The Holocaust

Drawing on the Holocaust and specifically the Jewish population and also the people of Cambodia who suffered and were executed under the Khmer Rouge, music and song-writing is not generally a subject which we consciously think of. However, this art form was powerful enough to assist in saving some 'socially excluded' people's lives.

Auschwitz is known for being the most "prominent and evocative symbol of the Nazi genocide" (Gilbert, 2006 p.144). It was the "focus of the two main ideological ideas of the Nazi regime" (Steinbacher, 2004 p.3). The concentration camp was the destination for the mass murder of Jewish people and a 'crystallization' site of the "policy of settlement and 'Germanization'" (ibid). Within the circumference of the barbed wire fencing there was an exclusive musical life taking place by the prisoners. Orchestras performed classical music at the camp entrances as the prison labourers marched to and from their duties of work. It was also not unusual for the performances to take place during the extermination procedure, "helping the operation to run smoothly and assisting in the maintenance of discipline and order" (Gilbert, 2005 p.145). Orchestral and musical performances were not limited to Auschwitz. Alice Sommer (née Herz), contributed to a television documentary "The Lady in Number 6: Music Saved My Life" (Sky Arts HD, 2015) sharing her testimony of how performing music saved her life in Theresienstadt Terezin. Born in Prague during 1903, Sommer learnt the piano from a young age and she became a renowned professional classical concert pianist prior to the Second World War. Along with her young son, at the age of 39 Sommer was transported to

Theresienstadt Terezin, a camp where Jewish intellectuals and 'celebrities' were sent to assist in Nazi propaganda. Prisoners who were starving of hunger could continue to perform plays, compose music and give concerts. Some of these performances were filmed to illustrate to the world how well the Jewish people of Europe were being regarded. A television documentary aired during October 2015 presented Sommer with a platform to share her story of her musical career with a core focus on this period of time. The narrator of the documentary stipulated that the Nazis believed that music was a luxury and therefore for non-Jewish people only. Sommer performed over one hundred concerts during her time in Theresienstadt and because of her musical talent was able to survive this horrific time. Sommer explained within the film that music "is the only thing that allows me hope. It is a sort of religion actually; music is God" (ibid). She continued by revealing that "in difficult times you feel it [music], especially when you are suffering" (ibid).

In addition to the concentration camps orchestras were initiated in some of the large ghettos such as Warsaw and Lodz (Friedländer, 2007). Attending concerts within the ghetto walls served as a form of refuge. The experience for both the audience members and performers allowed for the people to seek a moment of some form of "security and perhaps even happiness" (Friedländer, 2007 p.152).

Gilbert's (2005) research which explores music in the Holocaust provides accounts that a number of songwriters used their art to document their experiences. By utilising existing popular compositions, camp life was portrayed with the added new lyrical content covering explicit attributes describing areas such as Dr Mengele's medical experiments, through to a song entitled "Zug Zum Krematorium (Train to the Crematorium)" (Gilbert, 2005 p.151). This said, songs also allowed individuals to look

back on their lives prior to the atrocities of the Second World War, enabling them to reflect and remember positive, loving and pleasurable periods (Gilbert, 2005).

World ORT is a worldwide organisation which provides Jewish education and vocational courses around the world. A website provided by the organisation entitled Music and the Holocaust (World ORT, 2016) commemorates the composers, song-writers and artists of this period in history by offering biographies and an opportunity to audition some of the recordings licenced to their website, providing an educational platform and archive for the music of this time. The research contained here acknowledges the power of music during this period (World ORT, 2018).

3.2.2 Social Exclusion and Music: Khmer Rouge

Progressing forward in time, the Khmer Rouge was a regime which served under the Prime Minister of Cambodia Pol Pot. They were responsible for the deaths of a quarter of the Cambodian population during the period 1975-1979 (Vannak, 2010). Those affected were deemed to be part of the intellectual classes such as doctors, teachers, civil servants and lawyers. Pot's aim was to "establish the perfect revolutionary society" (Swift, 2008 p.849). This was considered to be a peasant society, or an agrarian society returning to a nation of people working within agriculture. Now living in America, Arn Chon provides his testimony of how music saved his life during this period in history, as part of the television series "Strange Rituals" (ChannelH2, 2016). At the time of the Khmer period, Chon was a young boy. Unlike, the genocide during the Second World War, the Khmer Rouge did not use concentration camps; the prisoners were forced into the countryside to work the land with little food and shelter. There were prisons and perhaps the most prominent area in Cambodia associated with this time, is Cheung Ek (The Killing Fields). The Killing Fields was an area where prisoners were transported

and executed; adults, children and babies. Similar to the Holocaust during the Second World War, as executions took place, loud speakers were used to air songs to drown out the moans and screams of the prisoners being killed (Cheung Ek, 2016).

The Khmer Rouge started a musical group with imprisoned children. Chon was advised by a teacher to learn the (wooden) flute quickly, saying if he did not, the Khmer Rouge would kill him. The regime then moved him from the fields to Cheung Ek, where his daily task was to play the flute to distract the prisoners before they were executed. This is another example of where the power of music saved a person's life who would otherwise have been socially excluded from society. Ironically in a similar way to Sommer's experiences, approximately thirty years previously, music was the art form and tool which saved Chon's life. In addition to this, interestingly, these areas of discussion both relate to individuals 'being different' whether via religion, colour or class, and would have experienced 'social exclusion' and felt disenfranchised and oppressed at the time. As mentioned earlier, within this Chapter, although not song-writing workshops per se, life stories from history have demonstrated how music and songs have supported individuals' resistance resulting in evidence of the soft skills still currently being evaluated (Flam, 1992, Fackler, 2007).

3.3 Social Exclusion and Music: Jail Guitar Doors USA

Jail Guitar Doors (JGD) USA was established to provide musical instruments and song-writing sessions, as a tool for rehabilitation for prisoners within the USA. Founding member, Wayne Kramer declared during the Arts in Corrections Conference (San Francisco, USA) that "when people play [music] together they have to talk together" (Kramer, 2015). Kramer (2015), also shared that in American correction units and prisons during time spent in the exercise 'yard,' the gangs and races are very obvious in

the prisons and jails; black, Hispanics, whites all remain in their own groups, but when music and art classes are brought to them these barriers no longer exist and each individual needs to work in cohesion, in an inclusive way to reach the overall goal. Therefore, song-writing and other arts' activities allow for communication between individuals regardless of race, religion, gender, age or ability, potentially supporting an individual to feel included rather than excluded. In other words, everyone interprets music differently for their own needs; music inspires and triggers different emotions in different people. Having reviewed a wide range of literature on this topic relating to social cohesion and inclusion and young people (Hagen and Bryant, 2003, Cross, 2009, and Eerola and Eerola, 2013), Hallam (2015) suggests that "making music with others creates bonds which are not easily created in other ways" (Hallam, 2015 p.84). This said the power is not just from a listening and emotional perspective but by assisting people in various ways to the point of being a tool to save lives.

Globally as a discussion of interest, the topics of music during times of genocide mentioned above, is all well and good, but the following will proceed to explore community arts in the UK and although there is additional information during the period of Second World War, it contains a British perspective.

3.4 Community Arts in the UK: Historical Context

According to Chong (2010) The Committee for the Encouragement of Music and the Arts (CEMA) launched during 1939. As a Government response to the Second World War, during the early period of being established, CEMA, aimed to provide opportunities for amateur work allowing for communities to hear music who, due to the War, would have otherwise been isolated. The organisation also aimed to encourage "music-making and play-activity" (Pick, 1980 p.10) among the communities. CEMA was initially started by

“private aid” (ACGB, 1945-6 p.20). Reviewing music as the art form, six musicians led by professional violinist Sybil Eaton, worked under the umbrella name of the Rural Music Schools to work in the country districts (White, 1975). Concerts were organised and visits were made by the London Symphony Orchestra and the London Philharmonic Orchestra to industrial regions and small towns and in addition to these larger performances, instrumentalists, either soloists or small ensembles performed in factory canteens (ibid). “CEMA succeeded in producing special concerts to suit wartime conditions” (White, 1975 p.29). A few months after CEMA’s launch the Treasury decided to provide a grant through the Board of Education’s financial vote. At this point a decision was made to change the name to the Council of Encouragement of Music and the Arts (White, 1975). Despite CEMA supporting good work, the organisation also received its criticisms via the media. The Times reproved the organisation in June 1940 for focusing on amateurs rather than supporting professional companies such as the highly acclaimed dance organisation Sadler’s Wells (ibid).

Even during black-outs CEMA arranged performances and arts exhibitions (Pick, 1980). The first Arts Council of Great Britain (ACGB) Annual Report dated 1945-6, identifies that CEMA had been “a war-time experiment” (ACGB, 1945-6 p.3). However, in 1945, after the War had ended the Chancellor of the Exchequer revealed in the Commons that CEMA would become an organisation indefinitely and therefore the organisation evolved into ACGB (ACGB, 1945-6, Pick, 1980, Chong, 2010). The organisation today is recognised as Arts Council England, Arts Council Wales, Arts Council Scotland and Arts Council of Ireland. Historically, the Arts Council existed to contribute to the ‘high’ arts (Pick, 1980) and the work of professionals such as Sadler’s Wells depicted earlier. Using music as an example of art form, contributions by the Arts Council were for orchestras, chamber orchestras and opera. Braden (1978) indicates that ‘high’ art is affiliated with

the middle class and that community arts' is for the working-class communities. Kelly (1984) implies that community arts are delivered to the "poorest or most oppressed; and they could least afford to pay for our services, and therefore most reliant on the provision of 'free' services" (Kelly, 1984 p.124). Thus, even today, the organisations of the song-writing workshops used for the four case studies herein, for young people and adults experiencing different degrees of social exclusion obtained funding. Therefore, the workshops were delivered for free.

The first Report issued 1945-6 acknowledges that CEMA would become ACGB, (ACGB, 1946) and details its membership and Panels such as the Music, Arts and Drama Panel. Lloyd Keynes (Chairman of CEMA and the Arts Council 1942-46) stated that art should be "made available for all who wanted it" (ACGB, 1946 p.6).

By the late 1960s community arts had become an area of activism (Kelly, 1984) in a similar way to the organised squatting and free festivals (ibid) which took place during this period of history. The projects were the result of several initiatives by community groups, creative artists or arts associations of that period, representing different areas (The Shelton Trust, 1982). The artists managed their activities in areas of poverty which included "financial, cultural, environmental or education deprivation" (Kelly, 1984 p.2). This supports comments previously noted by Braden (1978). They ran their work in rather unconventional ways and thus, did not produce manifestos or constitutions and therefore, there is not an abundance of documentation relating to the history of this area (Kelly, 1984). This said, there were a number of pamphlets produced by organisations during the 1980s which are assisting in the research of this. Higgins who is also referenced within, appears to be a current leader in this field. Very much like today, the artists facilitating the workshops and projects, were employed full-time, part-time or

provided their services in a voluntary capacity (The Shelton Trust, 1982). In the summer of 1967, arts labs were launched in London which soon followed in other large towns and cities, providing and creating “new and liberatory forms of expression” (Kelly, 1984 p.11). Community arts during this period underlined “participation rather than consumption, local accountability, and relevance to the neighbourhoods in which [the activities] took place” (The Shelton Trust, 1982). Soon after, artists discerned that it was possible to apply for grants from ACGB. Further details relating to this are discussed under the sub-heading Funding.

Conversely, when specifically reviewing the history of community arts’ and music as an art form, the foundations for this activity derived from “free jazz in music education” (McKay, 2005 p.62). It was “built on the premise that everybody has the right and inherent ability to create and participate in music” (Higgins and Willingham, 2017 p.11). Community music and in fact any community arts’ practice, is an intervention between the facilitator(s) and the participants of an activity (Higgins and Willingham, 2017). It can be accessible within both formal and informal settings. Higgins and Willingham (2017) present five keywords to assist in positioning this form of activity. They are outlined as People, Places, Participation, Inclusion and Diversity (ibid). As a collective the keywords demonstrate that music is a characteristic of being with others and that as an art form the experience can support social interactive qualities. Thus, endorsing the point presented earlier by Kramer (2015), under sub-heading 3.3. In addition to this, the activity allows individuals to feel human, a likeness on comments which are presented by Swanwick (1999) and Mentzel (2015) later. The setting is foremost and becomes a link for the creation of the music and discussion whilst the activity brings the community together and finds ways for participants to interact and express themselves. For those who participate, it also provides an opportunity for communities to feel included rather

than excluded from society and celebrates diversity within a positive and secure setting (Higgins and Willingham, 2017). The practitioners or facilitators of the projects “share the aim of creating a community without hierarchical or oppressive structures” (Higgins and Willingham, 2017 p.27). Not providing a hierarchical environment can support the participants with their confidence and encourage everyone to work together.

3.4.1 Community Music Limited

Returning to the ethos of ‘free’ music, drummer John Stevens was the first musician and teacher to deliver an improvising music class in England during the 1960s. Along with Trevor Watts (saxophonist), he was also involved in the launch of the Spontaneous Music Ensemble. Later he participated in outreach work and jazz tutoring in the community which led to the formation of the organisation Community Music Limited during the 1980s (Higgins, 2012). The organisation defined itself “as a comprehensive music resource offering a wide range of music services to the community as a whole, and particularly those disadvantaged groups that would not normally get the chance to receive professional music guidance” (Higgins, 2012 p.47). Certainly, the services offered to members of the community who today, could be recognised as experiencing different degrees of social exclusion.

3.4.2 The Baldry Report

Throughout the early years of the community arts’ movement, evaluations were not vital, it was more important for participants to enjoy the process than measure the success and quality of an activity (The Shelton Trust, 1982). In 1974 The Report for Community Arts Working Party, also known as the Baldry Report was published (Kelly, 1984) and suggested that a community arts panel should be formed for a trial period of two years

and an officer should be selected to work on issues and matters arising within the community arts. This resulted in 57 projects obtaining funding in the first year and 75 projects within the second year (ibid). The Baldry Report continued to be the underpinning of the Arts Council's policy towards community arts (ibid). The Report produces its own definition of Community Arts as "[C]ommunity artists are distinguishable not by the techniques they use, although some are specifically suited to their purposes, but by their attitude towards the place of activities in the life of society" (Kelly, 1984 p.16). This made an impact on a community but although the Report identifies some of the organisations who had received funding it does not make it clear which specific art forms or categories are supported financially, therefore resulting in a broad description (Higgins, 2012). This is summed up by Braden whom suggests "[C]ommunity arts is not a specific form of art, but a specific attitude to art" (Braden, 1978 p.107). Forty years on, this remains a true definition. As a result, the Arts Council became the significant resource of funding for community arts and in 1975 the Community Arts Committee (CAC), was established (Braden 1978, The Shelton Trust, 1982) providing funding for a variety of projects across the country. This became difficult for one organisation to assess and evaluate and therefore two years later, during 1977 grants were arranged locally and regionally (The Shelton Trust, 1982).

3.5 Impact Evaluation of the Arts: Arts Council England (ACE) Reports

Prior to Smith (1998), the theme of 'arts for all' is in the ACGB 1975-6 Report The Arts in Hard Times which states that in addition to making the arts more accessible, the arts should also be more approachable (ACGB, 1976). In a similar way Keynes had specified about thirty years previous that the arts should be offered to anyone who desired them (ACGB, 1946). The 1975-6 Report The Arts in Hard Times makes reference that impact

evaluations should be produced at the end of the CAC two year “experiment” (ACGB, 1976 p.14). The report published in 2006 which was the 60th anniversary of ACE, mentions results of an evaluation, but with a focus on soft-skills such as self-esteem. The 2009-10 report reiterated ‘arts for all’ and suggested that ACE would introduce new procedures to measure effectiveness and will be fully implemented by 2011-12. The Report provided details on numerous organisations and activities who have received funding, but the information tends to focus on the funding awarded and audience numbers. The Report also acknowledges that Youth Music offers research and evaluation support via facilitating workshops and producing written guides and although this Report is a few years old, the Youth Music website no longer makes this information accessible to those who may require assistance. On reviewing the ACE report from 2011-12 there does not appear to be any mention of the new practices in place to measure effectiveness. Nonetheless, the Report does acknowledge that Youth Music use the Charities Evaluation Services Outcomes Framework available from the National Council for Voluntary Organisations (NCVO), perhaps now explaining why there is no longer information on the Youth Music website to support third-party evaluations. The Grant-in-Aid and Lottery Distribution 2014-15 Report mentions an evaluation relating to the Momentum Fund, established to support artists in the field of contemporary popular music (ACE, 2015) and results identify “boosting confidence” another well-being and soft skill. This said, a year on, and the 70th Anniversary Report covering the period 2015-16 identifies that core Quality Metrics were being established to evaluate arts and cultural work. The Quality Metrics are available for anyone to utilise and are administered via a digital platform allowing for organisations to gather and analyse data in real time. This said the Quality Metrics for self, peer and public include areas such as: Concept: the idea is interesting, Presentation: it was well executed and presented, Distinctiveness: it was

unlike things I have practised previously and Challenge: it was poignant and inspiring (ACE, n.d.). This tool provides an opportunity to measure the evaluations but does not relate to any specific skills from an activity or workshop gained over a period of time. Therefore, reviewing the points raised from the Arts Council Reports reflect the need for a new development in the way the evaluation questions are presented. Furthermore, evaluate areas which do not only focus on soft skills; and that it is time for change.

3.5.1 Impact Evaluation of the Arts: Third Sector Organisations

This section explores impact evaluations from some third sector organisations. As acknowledged in the Introduction the third sector covers community and voluntary organisations which are defined as not-for-profit or charitable (National Audit Office n.d.). In Harmony is an example of existing music projects, (Sistema England, n.d) inspired by the work of musician and conductor José Antonio Abreu's Venezuelan project El Sistema. In addition to the UK, El Sistema has been launched in a number of countries, including the USA (El Sistema USA, 2017) and Australia (Sistema Australia, 2012) and the projects aim to change the lives of young people and their communities through music, representing and supporting social change. Financially supported by the Department of Education and ACE, Sistema England provides a number of projects including, In Harmony, which takes place in Lambeth, Liverpool, Newcastle and Telford (Sistema England, n.d). Selecting In Harmony Liverpool as an example, which was formed during 2009, the free music workshops are aimed towards babies, young people and parents and encourage creativity through composing original music and orchestral music making (Royal Liverpool Philharmonic, 2016). A comprehensive longitudinal study since 2009 on early years education, has reached conclusions that this particular project has improved children's aspirations, wellbeing and resilience as well as their

sense of pride and belonging in their community (ibid). This longitudinal study is extremely important as it supports the essential work of the project. However, there does not appear to be a focus in the report on the impact of specific skills which have been taught during the process, but rather the soft skills as mentioned earlier. In addition to these, the outcome of the evaluation shows, self-expression, cognitive development such as communication, concentration and listening skills amid others (Burns, et al, 2016). All this confirms my main hypothesis and supports the key focus of this particular study. This said, although not limited to the work of In Harmony Liverpool, by contributing and attending their projects, there is evidence that some of the participants have improved in the subject of Expressive Art and Design (ibid). Hallam (2015) remarks on the research of Smithhurst (2011) and an EI Sistema project in Norwich, where music projects have proven that pre-school age children have improved their competence in key subjects such as reading, writing and mathematics.

As Hallam (2015) notes, whatever one's social background music is one element of life which can bring people together. There are the rap and grime artists formed by young people from the urban environments (Hancox, 2012), through to opportunities for young people to participate in music education hubs (Purves, 2017). There also appears to be a rise in local rock and pop choirs for adults since the various televised programmes featuring Gareth Malone (Extraordinary School for Boys which was broadcast during 2010 and Unsung Town Revisited although filmed in 2009 broadcast on BBC television during 2011). In addition to these the success of the Military Wives' project, which resulted in chart success for their recordings and a 2011 Christmas Number One single (Official Charts Company, 2016). Military Wives may not be identified as experiencing a degree of social exclusion, but arguably they generally form a community amongst themselves. The Military Wives Choir is now a charitable foundation with seventy-four

choirs in the UK and abroad (Military Wives Choirs, 2017). Each choir offers a support network for women in the military community, an opportunity to gain friendships and learn new skills (ibid). An evaluation was conducted in September 2014 based on an on-line survey, with structured and open questions and interviews. The respondents were choir and committee members and also musical directors. Results received identified a number of personal benefits of being part of the choir. These included “increased levels of personal confidence” (Clift et al, 2015 p.7) and “positive effects on health” (Clift et al, 2015 p.8). Similar to other evaluations identified within the Introduction and which will be explored later in the thesis, the evaluation was on soft skills with a key focus on the areas of well-being and health. This is the first evaluation executed for the organisation. The report is detailed and it is fair to acknowledge that future research suggestions have been made and make reference to conducting a longitudinal study of newly formed choirs (Clift et al, 2015). The report states that funding would need to be applied for, for larger scale research, but as Heighton (2016) explained within the Introduction of this thesis, measuring activities makes a greater argument for investment. It is worth mentioning here that there is no acknowledgement that the study will resume with the existing choir members who have already taken part to see if there have been changes over time - vocabulary used in the title of this thesis. As previously highlighted, this is one area where the research aims to encourage facilitators, organisations, funders and stakeholders to adopt. Organisations such as Youth Music fund numerous musical activities for young people. Interestingly, through researching into numerous song-writing activities as potential case studies, it was very difficult to find many song-writing activities for socially excluded adults, as there appears to be more of a key focus on the young disadvantaged people, unless the adults were in-prisoned and part of the criminal justice setting. This said, a charity in Islington, Key Changes which was founded to

deliver musical activities in psychiatric hospitals within the London Borough, state on their website “[M]usic can play a valuable role in recovery from mental illness. It can stimulate emotional and aesthetic responses, develop creative, technical, social and vocational skills, improve expression, communication, confidence and self-esteem, and facilitate positive changes in behaviour and wellbeing” (Key Changes, n.d.). In addition to offering music production, performance skills, both song-writing and composition are areas which are taught to assist in the wellbeing of the participants. The supporting literature has already demonstrated evidence of these impacts. Until recently, Mentzel, a programme facilitator for the Lincoln based organisation SoundLincs who run music workshops for young people and adults stated, when asked during an interview for his thoughts on how music can help socially excluded individuals:

“[E]verybody listens to some form of music it doesn’t matter who you are..... quite often with teenagers for example they form their social groups based on their tastes in music so I think it can be a really identifying point for a person and also really finding them a place to fit in, in the world and so when you are working with young people music is such a good way of engaging them particularly if it’s difficult to engage people in general, really you instantly have something straight away, a starting point, just by asking them what type of music they listen to. Straight away you have got something to lead you in a direction with the work that you are delivering”

(Mentzel, 2015).

Swanwick, indicates that music “significantly enhances and enriches our understanding of ourselves and the world” (Swanwick, 1999 p.3). Fleming (2012) acknowledges that music is specifically in the lives of young people which supports Mentzel’s comment that often young people form their friendship groups through their taste in music. To bring these reviews to date, facilitators and third sector organisations such as trusts, those with charitable status, Community Interest Companies (CIC’s) and other non-profit organisations are able to apply for funding from a number of bodies in the UK. Some of

these support the arts, such as ACE with public money. PRS Foundation which also has partners and funders to support their grants has provided over £23.6 million since the millennium for new music projects (PRS Foundation, 2017). There are others from the private sector who diversify on their criteria, such as The Monument Trust, just one of many trusts formed by the Sainsbury Family Charitable Trusts. The Monument Trust is close to its final period of operation but has had a long standing tradition of supporting the criminal justice settings, Arts and Heritage and Health and Community Care (Sainsbury Family Charitable Trust, n.d). The Santander Foundation supports charities who work with disadvantage people in the UK (Santander Foundation, 2017). Examples of some organisations that rely on funding to assist their projects are identified in Chapter 4, Song-writing Workshops.

3.5.2 Impact Evaluation of the Arts: Supplementary Papers

Evaluations are a requirement for community arts' including music activities to obtain and sustain funding. Funders and stakeholders need evaluations; evaluations can only take place with events that are evaluable. It is a vital function for sustaining community arts activities.

At the beginning of this Chapter, some reports relating to the impact of the arts were disclosed and it was acknowledged that it was not possible to examine exclusive literature which relates to measuring outcomes of specific skills from song-writing workshops. Therefore, the arts' in general are reviewed here, as the published reports specific to song-writing tend to focus on song-writing as an art form from a music therapy perspective (Edgerton 1990, Robb 1996, O'Callaghan 1997 and Dalton and Krout, 2006).

An initial study by Matarasso's (1997), entitled *Use or Ornament? The Social Impact of Participation in Arts Programmes*, presented evidence of the social impact resulting from individuals participating in the arts. Arguably the report was ground breaking at the time as for the first time it introduced any issues to the policymakers and funders (ACE, 2002). To compliment Jermyn (2001) already identified in this Chapter, Reeves (2002) on behalf of ACE, produced a comprehensive report entitled *Measuring the Economic and Social Impact of the Arts*. The conclusions to this report suggest, but are not limited, to the requirement for longitudinal research, and some amount of methodical evaluation. Although presented several years ago, it feels as though these points still need to be addressed and implemented.

A report issued for the Scottish Arts Council discusses the value of participation within community activities using the arts as an example. Here the results identify the benefits for individuals participating which include “self-confidence and improved social networks” (Goodlad, et al. 2002 p.6).

Guetzkow (2002) discusses matters that need to be tackled when studying how the arts impact communities. He presents information identifying the ‘Mechanisms of Arts Impact’ based on McCarthy’s (2002) typology, looking at two levels labelled as Individuals and Community. Each of these contains three sub-headings representing different categories of impact; Material/Health, Cognitive/Psychological and Interpersonal for the Individual and the Community level reviews Economic, Cultural and Social Impact. A number of soft-skills are identified, such as increase in self-esteem, self-expression, enjoyment and that the arts enhances the “ability to work with others and communicate ideas” (Guetzkow, 2002 p.3). Although this paper is over fifteen years old, this still supports the need to encourage practitioners and funders to measure the

changes over time for impact evaluations. McCarthy and Jinnett (2001) suggest that it is necessary to establish a feedback and evaluation process. Thus, potentially for future song-writing and other arts' activities the Model presented in Chapter 6 designed and trialled for this research, aims to assist organisations with their evaluation process and encourage to make evaluations incumbent to measure specific skills and review any changes over time. As Guetzkow (2002) claims, the arts are good for individuals, again there is evidence acknowledged here from a third-party report (Weitz, 1996) which relates to programmes delivered to young offenders and that the programmes enhanced their self-esteem. Guetzkow (2002) also acknowledges that community arts' programmes often comprise of people who are disadvantaged and continues to provide descriptions relevant to Pierson's (2010) definition of social exclusion.

While Higgins as identified earlier within this Chapter is a leader in the field of community music, notably Belfiore and Bennett are key authors with numerous publications relating to the research of the social impact of the arts. Belfiore (2002) reflects on Matarasso's (1996) five-stage evaluation model for long-term impact on the individuals who participate within arts' activities which labels the stages as "planning, setting indicators, execution, assessment, and reporting" (Belfiore, 2002 p.98). Thus, Matarasso's model considers the process of evaluation prior to the activity. Belfiore (2002) highlights that the fourth stage by Matarasso, assessment, is to be executed once the arts' activity has been completed. Contrasting this to Kirkpatrick's (1959), The Four Levels Model which assisted in the development of the Model designed for this research and examined further in Chapter 6, the fourth stage arguably relates to all four levels of evaluation produced by Kirkpatrick as it is executed once the activity has taken place. Belfiore continues to challenge Matarasso (1996), as although results shared from an evaluation relate to outcomes, there is no evidence to suggest that participants had taken up training

a few months after the programme. The Model developed for this study aims to assist facilitators and funders to establish whether there have been changes over time.

Smith (1998) identified earlier in this Chapter, said that the UK Government needed “to see measurable outcomes for the investment which is being made” (cited in Belfiore and Bennett, 2007 p.136). It is clear from content in this Chapter that although there is some element of measuring projects and activities taking place today, there is not an emphasis on the area the Model designed for this research encourages, i.e. measuring the impact of specific skills gained to review changes over time experienced by the workshop participants.

Earlier this Chapter disclosed information extracted from a number of reports published by ACE which did not divulge any key changes in their impact evaluation process. Youth Music, funded by ACE, have produced an Impact Report for the period of 2015/2016. The eleven page report asserts that as their role as an Impact Champion, a UK movement within the social enterprise and voluntary sectors who aim to “promote good impact practice across the sector,” (Inspiring Impact Champion n.d.) Youth Music is dedicated to improving their impact practice in addition to any partner organisations. Using music as the art form, Youth Music provides excellent opportunities for young people. The Impact Report reflects on the effect Youth Music investment has provided for young people in challenging circumstances. The report contains a detailed flow diagram labelled as Youth Music Theory of Change Version 1.0 but there is no reference to any time frames, although terminologies such as impact and measurement are identified. Nonetheless the report does share some statistics relating to measuring although it is unclear as to when the evaluations were produced and if the same questions were repeated later, as the Model developed for this research shows. Similar

to the Camden Jobtrain evaluations (refer to Chapter 6 for an in-depth analysis), results show that a percentage of participants re-engaged with training, education or employment. From attending projects, a percentage of young people advance to new music making opportunities or other cultural activities and achieve a number of accreditations (Youth Music 2015/16).

This research does not intend to dispute the fundamental and outstanding work of the organisation Youth Music and their workshop facilitators. Although the report does show that some participants are continuing with music, and positive figures are shared, the report relating to impact, does not divulge any details of whether specific skills gained from attending the workshops and projects have been achieved. The report mentions that not all young people experiencing challenging circumstances will want to complete [evaluation] forms. This is understandable, but the percentages of the outcomes shared, do not make it clear to the reader how many of the projects were evaluated. Over seventy-two thousand participants took part in music projects for this report period, but again it does not make it clear to the reader how many responses were received overall. Therefore, controversially it could be argued that the percentages presented provide limited information. It is unclear as to how many participants completed evaluations and therefore whether the 34% of participants who progressed to new music-making opportunities (Youth Music, 2016) is a result from a one hundred percent return.

To summarise this Chapter, a broad introduction to the subject area with the use of literature and case studies have been presented. Although there is a gap in the texts discussing specific skills as results gained from individuals attending song-writing workshops or other arts activities, the literature examined provides an overview of published literature on relevant topics for this research. Social exclusion and music

respond to the population of the community (young people and adults) who were invited to participate in the song-writing workshops for this study. Certainly, the subject of social exclusion and music stand-alone as a form of research. It is important to provide a foundation as to how music plays an important role in the inclusion of individuals. Although this study is UK based, to accomplish this, it was felt that contextualising an element of diverse historical facts was essential in assisting the setting of the scene. These historical topics presented herein were chosen as a personal area of interest but support how music is a powerful tool. Furthermore, they support the argument that we already understand and are familiar with the results to a number of evaluations relating to well-being still taking place today.

During the early years of community arts and music the criteria in which they were judged or evaluated were more about an individual's enjoyment from taking part. In the early 1970s the arts' practitioners applied for funding and grants and consequently there was more than happiness and enjoyment which needed to be evaluated.

Discovering reports from funders and organisations such as ACE, Youth Music and In Harmony, only underpin comments presented in the Introduction and the need for the original contribution to knowledge this study provides; the development of a Model to encourage organisations and funders to evaluate and measure specific skills for changes over time.

This research is by no means suggesting that third sector organisations are producing poor activities and workshops for their communities and participants, but given the situation, and the literature presented herein, categorically, it feels it is time to evaluate alternatives to the general soft skills and extrinsic justification. Walmsley (2011) proposes that there is an over evaluation in relation to impact evaluations. The

differential advantage for this study is that the Model designed (as there is no official form of measuring outcomes), will aim to encourage practitioners and organisations to evaluate the impact of the specific skills gained during an (song-writing) activity. The study is reviewing whether the Model works and also looking at tangible outcomes from the workshops over a period of time. A detailed description of the development and further information on the Model designed and used for this research is presented in Chapter 6.

The following chapter entitled Song-writing Workshops begins by providing the definition of the terminology 'song' and evolves by presenting some examples of song-writers who have had experience of different degrees of social exclusion both in history and during the present day. Some examples of song-writing workshops, which are delivered to this field of society, are also identified along with a brief discussion on song-writing and pedagogy.

Chapter 4:

Song-writing Workshops

Previous chapters have set the scene by presenting the original contribution to knowledge and the aims and objectives of this research. As the title of this thesis suggests, the case studies use young people and adults experiencing different degrees of social exclusion who participate in song-writing workshops. Therefore, by drawing on the song-writing element, preliminarily this Chapter reviews the definition of the word 'song' and develops to incorporate a discussion of some examples of individuals both past and present who have written songs whilst experiencing different degrees of social exclusion. There are numerous song-writing workshops in existence facilitated by private individuals, non-profit organisations and charities worldwide, so only a few have been provided here. The six organisations which are briefly explored in this Chapter under the sub-heading 4.3 identify work within both the UK and USA. The two USA examples have been sourced from the Arts in Corrections (AIC) Conference (June 2015). Park Street Music CIC (PSM) assisted in the organisation of the first case study for this research, Music in Detention (MiD) is a charity in existence within the UK and explained and demonstrated their work during a visit to De Montfort University (DMU). Changing Tunes is another UK based charity organisation who work with prisoners and ex-

prisoners with music projects as does the American organisation Jail Guitar Doors (JGD) USA. Youth Music launched in the UK prior to the millennium and is now a well-established national organisation. Although not limited to music, Southland Sings (USA) is the final organisation to be mentioned. All the organisations presented share similar characteristics, the common denominator of their themes being that the organisations chosen and identified, obtain or in the case of PSM obtained funding for their work, and work with individuals who are experiencing different degrees of social exclusion.

As workshops are educational, song-writing and pedagogy has been mentioned and an example of a song-writing workshop design or format has been discussed in detail.

4.1 Definition of a Song

The explanation of song extracted from the Concise Oxford Dictionary of Music suggests the meaning to be “a natural means of self-expression” (Scholes, 1968 p.540). The non-musical version of the Concise Oxford English Dictionary defines the term as “a short poem or other set of words set to music” (Soanes and Stevenson, 2006 p.1375). Most individuals today would probably identify the term simply as a piece of music or melody that incorporates words.

There are records of songs being in existence as far back as the ancient times when the Greeks used song as a form of expression and storytelling and “the heroes of the Greeks in the periods ninth to seventh centuries BC sang songs, usually at weddings and funerals” (Lang cited in Baker and Wigram, 2005 p.12). During the middle ages song was also developed within the Christian Church, “[S]ongs were not supposed to be the

containers of emotions, or stories, other than those connected with religious rites” (Baker and Wigram, 2005 p.12). Scholes states that:

“the art of song involves a compromise, since musical beauty and poetical or dramatic expressiveness have to be reconciled: in different periods and with different composers the balance between these 2 elements has necessarily greatly varied, but from the mid-19th c. onwards the tendency has been towards close interpretation of the meaning and emotion of the words, rather than towards the production of ‘tune’, satisfying itself”

(Scholes, 1968 p.541).

Today the song has moved much further away from its origins and may contain a number of different meanings, stories and emotions. Songs can be very powerful and play an important part within our lives, connecting us to specific emotional and memorable states of being. This is reinforced by songwriter Andrea Stolpe, who has companies such as EMI, Universal and artists such as Faith Hill on her curriculum vitae as she expresses that “the objective is always the same – to cause a significant experience in the mind and heart of our listener” (Stolpe, 2007 p.vii). She continues by stating that “[M]emorable songs connect artists to their audiences. Plots vary, but their ability to evoke laughter, elation, freedom, sorrow, regret, hope, or love remains the same” (ibid). It may be easier to define what a good or bad sound recording is, rather than defining what is a good or bad song. Is there such thing as an ideal or perfect song? Or is it down to one’s individual taste and likes and dislikes? Due to this, it is difficult to articulate what is a good or bad song as it is personal and subjective.

Over the years the different genres or styles of song have developed from the likes of blues artist and songwriter W.C Handy (“St. Louis Blues”), standards or popular songs, penned by prominent song-writers such as George Gershwin, DuBose Heyward (“Summertime” from Porgy and Bess) and Irving Berlin, (“White Christmas”). Rock ‘n’

Roll songs such as “Hound Dog” by Jerry Leiber and Mike Stoller, most famously recorded by artists such as Big Mama Thornton and Elvis Presley, (Leiber et al, 2010) through to the ‘popular’ song as we know it today from song-writers and artists such as Bruce Springsteen and Adele. Springsteen has been known to write and record stories with more of a political meaning which include his protest song “Born in the USA.” The storytelling, which Springsteen sings within this work, discusses life within a working-class environment, fighting for his country in Vietnam and returning home (Frith, 1996). Whereas Adele’s “Rolling in the Deep” fits the sentiments of a relationship break-up (Adele, 2010).

4.2 Songwriters Experiencing Social Exclusion

This portion of the Chapter considers some historical and contemporary examples of specific individuals who have written and performed songs whilst being excluded from society. As mentioned previously, social exclusion is a modern terminology, but by taking into account the circumstances of the songwriters, the choices have been made to show a contrast and reflect both Pierson (2010) and Barry’s (2002) definitions outlined in the previous chapter.

Simon Frith, author of *Performing Rites* suggests that most contemporary popular music recordings are referred to as a form of a song (Frith, 1996). However, the relevance to this study is his discussion concerning the French singer Edith Piaf who performed songs relating to her own life experiences such as “Non Je Ne Regrette Rien” which translates as “No I Have No Regrets.” Piaf began her career as a street singer, wearing very old and worn clothing; and although a ‘celebrity’ of her time, no doubt today would fall under the category of being a socially excluded individual. “Blindness in childhood; near starvation; life in Pigalle among pimps and whores; alcoholism; drug addiction...each

was a part of her life and influenced the development of her quality as a woman and as a singer” (Piaf, 1958 p.5). During the latter part of 1935 a few months before her twentieth birthday she was discovered by the nightclub owner Louis Leplée and renamed for the performing stage, as “La Môme Piaf – a girl-urchin”, (Piaf, 1958 p.15) and Piaf being French slang for the word sparrow (Piaf, 1958). Although eventually friends with celebrities of her time such as Marlene Dietrich and Charles Aznavour her life was never short of drama, alcohol and drugs. According to Frith, “people flocked to her shows not just to hear good tales well told, but also for the spectacle of narrative-in-action” (Frith, 1996 p.171). Although Piaf mainly performed songs written by third-parties such as composers Michael Emer, Raymond Asso and Charles Dumont (Piaf, 1958) she also wrote or contributed to songs herself including “La Vie En Rose.” The deep feeling and expression that she produced for each song, recording and live performance demonstrated that her personal and intimate experiences encompassed a great deal of suffering and heartache (La Vie En Rose, 2008).

Despite the attempt at researching this area further from authoritative sources, it has not been possible to obtain either primary or secondary research. Therefore, my interpretation of narrative-in-action is presented using three examples of songwriters (including Piaf) experiencing different degrees of social exclusion. Piaf’s performances of telling stories relating to her life show similarities when discussing song-writing experiences within prison establishments and during the Holocaust, living within ghettos and camps. Three examples of lyrics which follow provide reflections of personal life experiences from different individuals. The first is a translation of one of Piaf’s most infamous recordings identified earlier, “Non Je Ne Regrette Rien” – “No I Have No Regrets.”

Non Je Ne Regrette Rien. English Translation:

*“No, absolutely nothing
No, I regret nothing
Not the good that has been given
Not the bad, it's all the same to me*

*No, absolutely nothing
No, I regret nothing
It is paid, done, forgotten
I don't care about the past*

*With my memories
I light the fire
My pains, my pleasures
I don't need them anymore
I'm done with the loves
and all their troubles
I'm done for ever
I start over with nothing*

*No, absolutely nothing
No, I regret nothing
Not the good that has been given
Not the bad, it's all the same to me
No, absolutely nothing
No, I regret nothing
Because my life, because my joys
today, they start with you”*

(Credits presented under Copyright Information)

The following paragraphs present information that could relate to a modern day explanation of narrative-in-action.

Prisoners who have been in the judicial system for a number of years, are familiar with current affairs and entertainment from watching television, listening to the radio and reading newspapers. If they have song-writing and recording opportunities it allows them freedom of expression, perhaps composing lyrical content either relating to their time, crime or families who they love and miss dearly. These may not be played out as performances in front of live audiences (depending on the institution) in the way that Piaf sang her songs, but could possibly be recorded during the prisoners' music lessons or sometimes on computer consoles or four-track recording equipment within the prison cell. On one occasion during my time working in a Category C prison (2006), there was an opportunity to listen to some recordings written by a male prisoner. One particular untitled recording had been recorded in his cell on either a computer console or a basic four-track recording system. This unfortunately, meant that the microphone on the equipment recorded external sounds such as the muffled conversations of prisoners on the landing, the closing of the heavy cell doors and the in-prison tannoy or public address system providing an announcement. As a listener, the external sounds only added to the ambience and reminded me of the environment I was experiencing; but to the songwriter there was an element of frustration as it did not sound like a professional recording. Academic and music therapist, Gary Ansdell, reflects on situations like this through 'Francis' an adult service user who had experienced music therapy sessions with a third-party and he expresses "when something musically happens and you smile, and I think it's beautiful it works, it's there, and it was something that just happened....I needed to express something and that's what came out, and it was right and it was beautiful" ('Francis' cited in Ansdell, 1995 p. 215). The completed piece of music and recording to be beautiful is important to any creator. It is only natural to want the end result to be the best it can be as creating a song is all about expression and quite often personal

expression. An example of another recording however, had been recorded using better equipment, probably in a classroom environment within the education department. Lyrics of one particular song have been transcribed for this thesis to demonstrate an example of my interpretation of Frith's narrative-in-action. The lyrical content clearly identifies that the offender who wrote the lyrics is missing his daughter dearly and the message focuses on his emotions and memories. A disclaimer at the beginning of this thesis has been included to reflect that clearance to reproduce the lyrics was attempted. For ethical reasons the name of the lyricist shall remain anonymous as has the child's name in the lyric:

*"If I could have seen then what I do now
Then I would never have given up so easy
I think of xxxx every single day
Some days being without her
Creating too much torment and heartache
I have two photos of xxxx
One is from when she was 8 months
And the other is when she was 4 years old
Her face is always in my memory, and her smile is something I'll never forget....."*

(The lyrics have been transcribed direct from the audio CD. Copyright of this recording is between 1999 and 2005).

Another example of lyrics reflecting my interpretation of the narrative-in-action theme could be as cited in Flam (1992). Auschwitz survivor, Miriam Harel wrote a song translated as 'Winter 1942-Lodz Ghetto':

*"Father and mother in the graveyard,
My brother sent away.*

*My sister is sick, a walking cripple,
I am weak from hunger
In the house there is no food at all,
No bread, not even carrots could we find.
I have already forgotten how to chew.
Empty, vacant is the table.”*

(Credit presented under Copyright Information)

The above lyrics provide only an extract to a song containing five verses. Harel has based the tune of this new work on a Yiddish folklore song translated as “My Father is a Train Mechanic” – the original having an amusing content, but the new work clearly defines Harel’s lyrics as feeling “despair and helplessness” (Flam, 1992 p.116).

A few, but still significant examples of songwriters experiencing different degrees of social exclusion have been considered and so the next area to review relates to song-writing workshops and presents some examples of organisations both in the UK and the USA who organise and facilitate these for young people and adults experiencing different degrees of social exclusion.

4.3 Song-writing Workshops

Song-writing is a process of combining lyrics and a melody together to form a song. This can be achieved by an individual or collective of people. There is no written rule as to whether a melody should be written prior to the lyrics. The order in which they are compiled is generally down to the individual or the collective if there is more than one composer or author involved. Some song-writers like to work in close proximity with each other; may be within a home studio environment and others prefer working alone. Michael Mills bass player for American band REM was quoted in an interview stating

“Everybody sits at home and diddles around. Sometimes you’ll come up with little ideas and sometimes you’ll come up with a huge part of a song. And then you’ll take it to everyone else and piece it together until you get a song” (Mills as cited in Zollo, 2003 p.631). He continued by confirming that this way for the band member is not the only way as sometimes they are also in a room together playing their instruments and the sound produced will “re-emerge into a song” (ibid). With the increase in audio technology and fast internet connections on a global scale, this now allows for song-writers to potentially be in different parts of the world; a simple email with an attachment allows the recipient to open the new composition or lyrics to work with. These files can then be emailed back and forth until the new work is complete. It is not unusual for songwriters to have a few ideas and unfinished songs on file; potentially waiting for the right collaborator or just the right time for inspiration to complete their work.

Song-writer Jimmy Webb who has written extremely successful popular music compositions such as “Up, Up and Away” explains in his book *Tunesmith Inside the Art of Song-writing* that:

“[M]any [songwriters] write draft after draft – as many as twenty - of a whole lyric in composition notebooks, lining out their less fortunate efforts as they go. Some sit at a piano or hold a guitar and chain-of-consciousness sing-any-old-thing-that-comes-into-their-heads at the outset-getting a “sound” first and working out the intricacies of meaning later”

(Webb, 1998 p.5).

Even some of the popular song-writers cannot play an instrument or read notations in a staff or manuscript, but they produce their songs by singing the melody that is in their head (Roach, 2003).

“Some only write lyrics. Some only music. Some write both and among those, many write the words first. Others write a catchy tune and add words that fit. Many move the lyrics and melody along simultaneously in careful steps. All these techniques are valid” (Webb, 1998 p.5).

American song-writer Dick Weissman feels that it is possible for us all to be able to write a song. In his book *Song-writing, The Words, The Music and The Money* he begins by justifying this statement by revealing that “[M]ost little children write songs all the time. They sing them in cars, at home and when they are playing” (Weissman, 2011, p.viii). This is confirmed by Professor Even Ruud, of the Institute for Music and Theatre at the University of Oslo and who is a specialist for the subject of music therapy by signifying that:

“[F]rom childhood on we all relate to songs and song-writing in a personal way. Children improvise with their voices, create mock-versions of familiar songs, and engage in a host of changing forms of identifications with songs and singers on their way to adulthood”

(Ruud cited in Baker and Wigram, 2005 p.9).

Weissman continues by emphasising that it is instilled in us as individuals that we are unable to compose songs unless “special training” (Weissman, 2011 p.viii) has taken place. Additional factors to this may also relate to growing as an adult, but lacking confidence, lack of interest in wanting to try and write a song and just as important less time for an individual to work towards a song.

Song-writing workshops with a facilitator and more than one learner become a group activity and therefore can be seen as providing a social experience. Music and art in general is a known tool to assist in therapy for socially excluded individuals whether they are individuals incarcerated or perhaps experiencing bad health such as an individual

who has suffered a brain injury or patients with cancer. “At times music has the power to lift us out of the ordinary, to elevate our experiences beyond the everyday and commonplace” (Swanwick, 1999 p.3). This research does not have an emphasis on music therapy but there are inevitable similarities which may occur here that have been discussed within papers and texts or as part of the Music Therapy Research Blog launched as a voice for researchers to review evidence based practice for music therapy. The work of Nordoff-Robbins (2011) is a fine example of this practice, a music therapy charity which was officially registered during 1980, but had already established excellent work of music-making with young people prior to this.

4.3.1 Song-writing Workshops and Examples of Organisations who Deliver Them

From personally observing socially excluded individuals participating in workshops, even if it takes longer than most for an individual to build their confidence, most people in attendance have been able to participate in the song-writing process, whether it be constructing some lyrics or assisting in the melody. Song-writing workshops can be presented for beginners or at an advanced level whichever are the needs of the participants and learners.

There are numerous song-writing workshops for socially excluded individuals within the UK, some of which have sustained their work for a number of years and others due to the economic downturn have had to cease their projects and close the organisation due to a lack of funding. To provide an awareness of this discipline a few examples, as identified earlier, are listed as follows, and incorporate a brief description of some of their activities:

Established in 2009, PSM was a non-profit organisation based in Northamptonshire until it dissolved during 2014 due to a lack of funding. Objectives of the organisation were to promote the art of musical activities which included mainly song-writing workshops as a contemporary influence on social inclusion. In addition to forming and assisting in the first case study for this research, the organisation hosted a one day workshop in Corby, Northamptonshire during May 2011 aimed at socially excluded young people and adults. The activity was to encourage musicians to attend, but the differential advantage was to also allow people who enjoyed creative writing, poetry or had a keen interest in lyric writing to attend, with an aim resulting in collaborations by the end of the session. The song-writing portion of the day was facilitated by a guest song-writer and musician who had experience of working with key personnel in the music industry both within the UK and the USA. His session defined the different genres of music and explored the technical issues with lyric writing, musical form and harmony. Towards the end of his session he also provided an opportunity to examine any previous work composed by the participants. During the observation it was clear that these participants were able to work together well irrespective of their ability, knowledge, status or age group (Park Street Music, 2011).

Operating since 2005, Music in Detention (MiD) delivers “music workshops in a number of the UK’s eleven Immigration Removal Centres (IRCs) encouraging and empowering detainees to make music” (Music in Detention, 2017). The organisation runs two hundred music workshops a year, which include song-writing workshops, supporting immigration detainees to produce and enjoy music with professional musicians and local communities (ibid). Lucky Moyo a music workshop facilitator for the UK charitable organisation demonstrated an example of a simple but extremely effective song-writing workshop concept, during DMU’s Cultural Exchanges Festival in February 2013. His

MiD workshops are offered to immigrants, who can choose whether or not to participate. He began by asking the audience at the Cultural Exchanges event to drum and clap out a simple rhythm; whilst seated slapping their legs twice, followed by one hand clap. The word 'home' was then sung, whilst the group rhythm section continued. The lyrics began forming as Moyo asked groups of members of the audience to write a sentence relating to the subject 'home.' The lyrics were then either sung along with the rhythm or said as spoken word; depending on the confidence of the audience member(s). Unfortunately, it was only possible to obtain one of the lines of lyrics to discuss here, but, the first line written by students and offered to the participating audience was "Home Means Safety, Mum and Love" (Unknown Author, 2013). From this line alone, one can speculate that the aim is to develop a positive message within the workshops the organisation offers.

The power of music has already been mentioned in the third chapter; music is a very powerful tool, which has the ability to bring people from all cultures and social classes together. John Speyer, Director of MiD, confirmed during the Cultural Exchanges Festival event, that there is limited research with a focus on music workshops within detention centres and highlighted that many individuals in these environments have high levels of stress and depression. "Music can help people relax, feel less stressed and escape from their situation" (Speyer, 2013).

Bristol based charitable organisation Changing Tunes which started in 1987 and awarded charitable status during 2000, uses creating music, performance and music technology to assist in the rehabilitation of prisoners and ex-prisoners (Changing Tunes, 2017). An album entitled People Jam, released during 2011 contains original songs written by 'David' and according to the organisation, the content sums "up his journey so far" (Changing Tunes, 2013) and "deals with themes of loss and despair, hope and

reconciliation as it touches on the powerlessness of someone caught in addiction, but also the will to overcome and a new-found liberation” (ibid). As the content of this album relates to David’s life, it could be suggested that this also has a focus on Frith’s narrative–in-action discussed earlier in this Chapter.

Since 1999, the charity Youth Music has assisted young people external from the school curriculum activities, whom experience a variety of challenging circumstances within the UK through the means of music making, including song-writing activities. Naturally the projects which Youth Music offers, help young people to progress musically, but the participants of the workshops also gain “personal and social outcomes too” (Youth Music, n.d.). The charity expresses that “[W]riting lyrics can enable a bereaved teenager to express their grief. Making hip-hop beats can help a kid understand maths in a way they never grasped at school” (ibid). Both of which make up the elements of creating a song.

Of course, workshops such as those already identified are not limited to within the UK. Although there is a division in this country, Jail Guitar Doors USA, (JGD USA) is a non-profit organisation based in Los Angeles. During 2007, UK performing artist, and songwriter Billy Bragg launched an initiative named after the 1978 recording by the punk group The Clash, to provide musical equipment to assist in the rehabilitation of prisoners (Jail Guitar Doors, 2016). During 2009, the USA organisation was launched by Wayne Kramer (the musician who The Clash recording relates to). Although funding can be hard to obtain, as an organisation JGD USA continues to run a number of projects within the prison environment. In electronic communication, during the latter half of 2012 questions focused on foundations of the organisation, the funding, and the song-writing workshops. Kat Kambes advised that they receive funds from a variety of sources such as letter writing campaigns, friends, family and a few small grants in addition to them

hosting concerts. The organisation “co-ordinates volunteers into the local prison who develop and run song-writing workshops. They have complete autonomy in their workshops,” (Kambes, 2012) which allows each facilitator to “design their own curriculum” (ibid).

Not limited exclusively for music, as other arts subjects are taught such as theatre and dance, Southland Sings, established in 1997 and which is also based in the State of California USA, offers song-writing workshops to young people at risk. The workshops can be presented in classrooms for young people with special needs and within facilities holding imprisoned young people. The organisations’ project entitled “Poetry to Song” allows for the young participants “to integrate literacy, music, theatre, and general education curriculum to create two original vocal music compositions” (Southland Sings, n.d.).

All the examples identified here contain attributes to the four case studies used for this particular research by working with people experiencing different degrees of social exclusion, including those who are detained in a prison environment, encouraging individuals to improve their self-esteem and allow the participants to be heard using self-expression through song-writing.

4.3.2 Song-writing and Pedagogy

As identified at the beginning of Chapter 3, due to significant gaps in the literature it has been necessary to review a wider context to the study. As sub-heading 2.1 How the Study Originated: Research Methods Used, suggests, the case studies organised and designed as song-writing activities used herein are educational. Therefore, using a

number of articles this section will briefly discuss the area relating to song-writing and pedagogy.

Song-writing workshops are deemed as educational whether they are delivered in a school, college, music hub (groups of organisations) or via individual tuition by music practitioners and school-visiting instrumental music teachers. “Song-writing can be taught as a stand-alone elective class; as a project or series of projects in general [classroom] music, choir, piano class, and guitar class; and as an afterschool activity” (Kratus, 2013 p.268).

When delivering a song-writing class it is imperative to try and make sure that the environment is suitable. A small amount of research literature has confirmed the influence that the learning space can have on the music and artistic work of the students (Badolato, 1995 and Follari, 2005). However, this may not always be possible to execute. If the workshop is taking place in a secure environment such as a prison, a suitable space and classroom can at times be scarce. As an example, I have in the past, delivered a week-long course in a classroom which was a timetabled space for cookery lessons and contained a number of ovens and work surfaces for preparing food rather than traditional desks. The impact of this was that the prisoners found it hard to concentrate as they were sitting on stools instead of suitable chairs and were distracted by the equipment in the room.

Reflecting on the content of the lyrics previously presented in this Chapter and Frith’s (1996) subject of narrative-in-action, more often than not lyrics can present personal emotions and stories relating to family, friendship or loved ones. An article which

discusses the subject of enhancing self-esteem in the music classroom states that analysing lyrics can present a channel for participants to communicate their feelings in relation to self-esteem, as their teachers can provide the necessary support that they could be missing from their home environment (Hillier et al, cited in Clements-Cortés and Chow, n.d. p.25). The classroom where creativity is encouraged by teachers, evolves and is valued and allows for the participants to take risks. It can influence and support their self-worth in a positive way (Shin, 2011).

The lyrical themes previously mentioned are also quite common in a prison setting, as a creative workshop allows the participants an opportunity to reflect on their personal life and current situation. According to (Kratus, 2013) “[T]he song may be humanity’s most ubiquitous and enduring form of music” (Kratus, 2013 p.268). Thus, it is necessary for the participants of the workshop to feel as comfortable as possible in the environment that they are experiencing and feel that they are supported by the facilitator / teacher and other participants in the room (ibid). When delivering a song-writing class to socially excluded young people and adults, the content of the workshop can differ significantly compared to colleges, music hubs and schools. The school curricula of countries like the UK and USA have been criticised for a focus on academic work rather than creative opportunities. Farish (2009) suggests that it is necessary “to challenge educators to become more informed about popular music, and to help them tune into the possibilities of popular music and song-writing” (Farish, 2009 p.42). This comment is supported by Kratus (2013) as he insinuates that music teachers in educational environments do not have the experience of song-writing to share with their students.

In a more recent article written by Kratus (2016), he presents four reasons as to why song-writing should be taught in secondary schools as part of the curriculum. Firstly, there is a connect with students' own personal understandings and cultures. Secondly, it provides the needs of a large number of students who are interested in playing instruments such as keyboards, guitars and ukuleles, the opportunity to perform in large ensembles. Thirdly, song-writing can tackle a number of psychological and social needs for students. It provides an opportunity of self-expression (which reiterates points made earlier in this Chapter and by Shin, 2011). Finally, the fourth point states that students will gain a musical talent and could compose and write alone or collaborate with others at a later date (Kratus, 2016).

This section has underpinned that whether a song-writing workshop is nonaccredited as the case studies were for this research or whether the focus is on song-writing and pedagogy, the content here, supports further evidence that participating in arts activities such as song-writing, helps an individual with their self-esteem and confidence.

The following section presents an example of a song-writing workshop design and identifies an example of a format for facilitating and teaching song-writing workshops.

4.3.3 Song-writing Workshop Design

Workshop facilitators may not follow a specific model or design with their delivery, as the format of the workshop may depend on a number of areas such as the amount of funding obtained, the time allocated to achieve the final goal i.e. record the finished song within a one day activity, a week or a series of days over a period of time. The format may also need to be taken into account depending on the number or participants in attendance.

Due to the nature of the four case studies used for this research, offering the workshops to young people and adults experiencing different degrees of social exclusion, the group sizes were quite small. Delivering to a small group took into account the environment (for example the young mothers and expectant mothers and the criminal justice setting) also some individuals may lack self-esteem and feel vulnerable and shy.

Emma O'Brien whom is cited in Baker and Wigram (2005) draws on O'Callaghan's song-writing protocol (1996) and uses the Guiding Original Lyrics and Music (GOLM) Method as a design and format for running song-writing workshops with cancer patients of adult age. The GOLM Method was designed for song-writing facilitators working as clinical music therapy practitioners and outlines for the patients the stages of the song-writing process. However, for this research patients were not used as part of the case studies. Instead, as previously mentioned, young people and adults experiencing different degrees of social exclusion were involved. It can be argued that the format presented by O'Brien is imbedded within the approach taken by song-writing facilitators delivering their work.

There are five stages to the GOLM Method these are identified as:

- ❖ Brainstorming – the first stage which encourages the process of sharing ideas, subjects of interest and establishing a relationship with everyone in the song-writing group. At this point the facilitator may suggest that ideas do not need to be poetic or lyrical lines and will provide an indication of how the song will be constructed and created (O'Brien cited in Baker and Wigram, 2005). Although brainstorming has been used for decades in the UK to describe individuals generating ideas together, it should be noted here that although the process is still used, the word is no longer acceptable, and is viewed by some as being

politically incorrect. Terminologies such as 'mind-mapping' and 'thought-showers' have become more appropriate to use within the UK.

- ❖ Structural Reframing – this second stage of the Method enables the workshop facilitator to encourage and guide the participant(s) to think about the song structure “such as chorus, verse/s, and other sections of the song.” (O’Brien cited in Baker and Wigram 2005, p.187) This also allows for the opportunity for the participants(s) to express their thoughts verbally beginning to develop the lyrical content and to develop any words into a poetic rhythm if needed. There is the opportunity here to alter the words and phrases to suit the development of the song being created.

- ❖ Determining the style and key of the song – Once the participants are comfortable with the structure of the new song it is necessary to involve them in choosing the genre in which the song should be set. If necessary provide some different examples of genres such as folk, reggae, rock etc. for the participants to choose from by performing them on an instrument, perhaps with a guitar or keyboard. (O’Brien cited in Baker and Wigram, 2005). This was the case for three of the four case studies used in this research. However, the first case study already had a clear objective, to collectively compose, write and record a lullaby.

- ❖ Setting the melody and accompaniment – This stage is “referred to as the secondary reframing” (O’Brien cited in Baker and Wigram, 2005 p.193). This stage of the Method provides an opportunity to alter any lyrics to support the chosen genre as perhaps the original content is not appropriate for the genre

selected and also the rhythm may affect the cadence and tempo of the original lyrics. Guidance should be offered to the participant(s) but it is important to continue to allow them to have ownership of their creativity. Again, using the lullaby workshop used in this research as an example, one of the young mothers, suggested 'rubbing' a baby's cheek, but after a brief discussion with her, and some additional guidance, it was agreed to use a softer description for the content of the lullaby. Therefore, the word 'stroking' felt more appropriate and was used in the final recording.

- ❖ The completed song – The fifth and final stage of the GOLM Method is the point when the song can be performed by facilitator and participant(s). This will also be the stage when a recording is made for the participants / organisation to keep (O'Brien cited in Baker and Wigram, 2005).

Appendix A provides a detailed illustration of the GOLM Method.

The workshop facilitators, who led case studies one and three for this research, were asked to view this Method and advise whether their workshops follow this process of delivery. In addition, the individual who runs the not-for-profit organisation for case study two was also presented with the GOLM Method and asked to comment. Each facilitator confirmed that they were not previously aware of the Method, perhaps due to its origin, but agreed that it is implicit in their practice. This said, Clayton did declare and provide a valid observation that sometimes it is necessary to write the lyrics first as some people are good with words "it can be interchangeable" (Clayton, 2013) but still end up with the same product or outcome. Fifield (2015) agreed that it is best practice to begin 'brainstorming' or encouraging 'mind-mapping' to devise a number of ideas which in turn

can help to build relations with everyone in the group. From there it can then develop into a melody, a specific genre, lyrics and an accompaniment. Fifield continued by suggesting that “ultimately it is a case of refining that over repeated times to get a completed song” (Fifield, 2015). The facilitator for the third case study supported Fifield’s opinion “essentially it’s very similar in how I facilitate these kinds of music sessions to get the end goal of a completed song” (Mentzel, 2015). Mentzel also verified that descriptive words such as ‘brainstorming’ are not used in his practice as he feels it is unethical and inappropriate and that ‘thought-shower’ is now the preferred terminology he employs (Mentzel, 2015).

The subject of this Chapter provides material relating to song-writing workshops, which is the selected approach and content of each of the four case studies used to trial the longitudinal tracking method for this research. The definition of the terminology song has been considered. Frith’s narrative-in-action has been discussed and interpreted by providing examples of transcriptions of lyrics written by people experiencing different degrees of social exclusion at the time of their writing. In addition to this, examples of some organisations that are known to produce and facilitate song-writing workshops within both the UK and USA with people experiencing different degrees of social exclusion, have been communicated and explained. A brief overview of song-writing and pedagogy which relates to learning and teaching song-writing has been referred to. The GOLM Method, which although was established to be used for patients, is versatile and works as a clear tool to describe and support a traditional format for facilitating song-writing workshops. This has been justified by facilitators of some of the case studies used within.

It is necessary to recognise that it is quite possible that not all participants of song-writing workshops will want to take their song-writing and new experiences forward. It is also feasible that some individuals attend only to try out a new skill, meet with new people, or use the workshop as an opportunity to do something during long school holidays etc. In the case of individuals within the criminal justice setting, it could also be an opportunity to increase their 'time out' from their cell and reduce boredom. Furthermore, the point is that no one individual, whether the participant or workshop facilitator, know where the new opportunities and experiences gained might lead to. However, by producing a longitudinal tracking process with questionnaires this has arguably some potential to establish outcomes at later intervals. Stoller who was identified earlier in this Chapter, when discussing and reflecting on his career with his song-writing partner, Jerry Leiber, delivered a powerful statement when he said "[T]he great shift in our professional lives had to do with dropping our aspirations as record company owners and fully embracing our gifts as songwriters" (Stoller cited in Leiber et al 2009 p.252). He continued by stating that "[T]he one constant, though was the song. The song remains. The song survives" (ibid).

Prior to discussing the approaches developed to design the longitudinal tracking process used to assist in evaluating the outcomes of the four case studies, it is necessary to consider evaluation as an assessment to gather data from a song-writing workshop or in indeed other arts related activities. In doing so, this forms the theoretical framework for the research and is therefore presented in the subsequent chapter.

Chapter 5:

Evaluation

Previous chapters have introduced the rationale to this research, provided some historical context relating to community arts, and illustrated one of the areas which forms the subject of the four case studies exercised which used song-writing workshops. Combined with this, prior to presenting the research and development of the FiLTER Model which forms the original contribution to knowledge for the research, this Chapter concentrates on the theme of evaluation.

Before exploring a number of measuring processes and systems and identifying how the FiLTER Model and methodological framework for evaluating the specific skills gained by the individuals who participated in this study was designed and applied, it is important to investigate, acknowledge and put into context the subject of evaluation in some detail. Therefore, this Chapter will disclose five core areas of discussion surrounding the subject of evaluation. They are:

- ❖ What is evaluation?
- ❖ Why it is necessary to evaluate projects and activities
- ❖ Types of evaluation
- ❖ How evaluation can be undertaken
- ❖ Choice of evaluation – the reasons behind the evaluation process for this study

5.1 What is Evaluation?

Fournier (2005) as cited by Mertens (2015) advises that evaluation is the “process for collecting and synthesizing evidence that culminates in conclusions” (Mertens, 2015 p.48) including the quality or worth of a programme or policy (Mertens, 2015). “Evaluation indicators should be developed at the same time as objectives are being designed and plans put in place” (Bonet cited in Fitzgibbon and Kelly, 1997 p.88). The conclusions which are presented in an evaluation process form “both an empirical aspect (that something is the case) and normative aspect (judgement about the value of something)” (Mertens, 2015 p.48). Therefore, the judgements could be according to specific criteria (The Council for Exceptional Children, 1978) or objectives established before the workshop or activity has been executed. Jonathan Goodacre, Senior Consultant International for the Audience Agency in the UK suggests that the terminologies evaluation and monitoring are interchangeable in arts practice. Arguably they go hand-in-hand but can be misconstrued as the same process. Monitoring is “collecting [the] information that will help you answer questions about your project” (Charities Evaluation Services, 2011 p.6). It is a systematic accounting process of recording the data received. Whereas evaluation is using information gathered including details from the monitoring process “to make judgement about your project” (ibid). This definition is supported by Felicity Woolf as she clarifies that it encompasses “making judgements, based on evidence, about the value and quality of a project” (Woolf, 2004 p.7). Evaluation occurs at any time “before or at the beginning to establish the needs, at regular intervals [and / or] at the end of the work or project” (The Evaluation Trust n.d. p.5). Therefore, the quality of the overall evaluation process can be governed by the initial value of the monitoring which provides a comprehensible understanding about what a facilitator, organisation or funding partner wish to find out (The Education Trust

n.d.). Relating to the four case studies used in this particular study, the evaluation process took place after the song-writing workshops had ended, measuring the outcomes (specific skills gained) at later dates over a period of time at equal intervals, suitable for the organisations who hosted the workshops.

By evaluating arts' projects in general or song-writing workshops, as is the focus of this study, will assist members of; stakeholders, funders, partners and facilitators to learn from their work. Evaluations can be used by organisations or people working alone (Joseph Rowntree Foundation, 2005). Evaluating allows for an opportunity to assess the practice and critically evaluate the effectiveness of a programme or piece of work and can provide information on what may have not worked as well as expected, but equally what did work well for all involved. In addition to asking a participant to reflect on soft skills, for example whether they enjoyed the experience, or gained self-esteem, it presents opportunities for the facilitator(s), funders, organisations and stakeholders. to review any strengths and weaknesses of the project. This also allows for them to recognise whether resources (finance and time) have been used efficiently and effectively (ibid). Furthermore, it is also a useful tool to help with decision making and can assist as to whether a particular area of the workshop or activity requires more time and if the delivery method is suitable for the participants. Although a workshop can be planned in advance, until the facilitator is working with the participants it is not always possible to judge beforehand, the abilities, level of knowledge, literacy skills and capability of each individual. Ethics relating to this research has been identified in detail in the Methodology chapter, and these points can also be transferable when evaluating workshops.

In addition to reviewing outcomes of an activity for a holistic review it is important to address “‘why?’/‘what?’/‘how?’” (Bee and Bee 2003, p.143) questions. This is underpinned by The Evaluation Trust (n.d.) when reviewing how evaluation correlates to an organisation’s aims and objectives. In doing so this can assist in obtaining data which discloses why the activity received better results for some areas, the reasons for the activity achieving better results for some of the participants than others who experienced the same learning/activities (Bee and Bee, 2003). Thus, producing a framework of what needs to be found out, which method(s) will be used to obtain the evaluation, and by whom and when will the relevant evaluations take place. More often than not, these areas of consideration are presented by the facilitators of the activity for their managers, stakeholders and funders and therefore questions relating to these were not used as the focus for this research.

For the purpose of this study, evaluation is the process of obtaining feedback information from the individual participants who have taken part in the four case studies which were song-writing workshops with young people and adults experiencing different degrees of social exclusion. The evaluations took the form of measuring outcomes over a period of time. The period of evaluation and measurement differed depending on the organisation and environment; the first case study was at three and six months, the second and third case studies were at two and four months and the fourth and final SSC questionnaires were completed only at a one month interval after the five day song-writing workshop had taken place. This does not mean that the information received has less value to the study, but it was carried out within the criminal justice setting of a prison where the offenders do not stay on a long term basis but are mainly residing for only a few months. Additional reasons behind these measuring periods are examined further in Chapter 7, Data and Fieldwork.

It is essential when evaluating any activity that research is carried out prior and during the event to understand the abilities of the participants and therefore assist them in understanding the questions used and the format in which the questions will be presented are also comprehended.

Evaluation is an essential tool to assist with the value of learning per se as Anderson (2007) when relating to evaluation to human resources within a business environment, suggests that practitioners should focus on “developing metrics that measure and align to organisation priorities” (O’sullivan and McFadden cited in Stewart and Cureton 2014 p.134). The key emphasis and resemblance here is ‘measure’ which although this study does not measure for a business in the commercial sense, it translates to the longitudinal tracking process of the participants who took part in the case studies supported by not-for-profit organisations.

Finally, it is necessary to understand how the information collected for the evaluation process is analysed and the approach taken to present the final results (Woolf, 2004).

5.2 Why it is Necessary to Evaluate Projects and Activities

Evaluation forms are generally disseminated at the end of a learning programme. In educational institutions such as universities, this could be towards the end of a particular module for the current cohort of students to identify what they liked, and what they did not like about a subject and the delivery. This would then assist the lecturer(s) with ideas on how to improve their learning programme and content for future cohorts. However, when looking at workshops which have been supported by third-party funding, the evaluation process could be utilised for both the facilitator and the funding partner. It is possible they will both be reviewing similar objectives. Ayers suggests that workshops

should be evaluated and funding partners and sponsors will require responses to questions such as, “Did the program have an impact on the participants? What impact did it have? How did it achieve the impact that it had?” (Ayers, 1989). As a methodical system, evaluating workshops is essential for organisations who obtain funding, to assist in supporting evidence that the activity or programme took place and it is also a useful tool to define what worked well during the workshops and what could be improved for future activities. Obtaining completed evaluations also assists in writing any final detailed reports which may be required for the organisation, facilitator or any third-party involved. In addition to this, they assist in forming a document to provide evidence that a workshop has taken place and therefore the results may potentially assist in gaining further funding opportunities. The process also assists in proving the value of the project or activity which has taken place (Woolf, 2004).

A report first published by ACE in 1999 and revised and updated in 2004 by Woolf identifies two core areas as to why evaluating projects is important:

- ❖ “To improve practice during the project and for future projects
- ❖ To show what happened as a result of a project” (Woolf, 2004 p.2).

Considering the first point proposed by Woolf, it allows for the participants to have a voice and identify areas of improvement or comment on additional areas which could be explored for future projects. In the case of this research it could relate to the question on the SSC questionnaires, which ask participants for their opinion on:

“Do you feel that music technology/music composition activities should also provide the participants with an understanding of the subjects of copyright, sampling and moral rights?”

This would potentially provide them with the basic knowledge of music copyright law. What percentage they could claim for a joint collaboration or co-write and more importantly how they could potentially earn some future income (royalties) if their song written during a workshop environment or under other circumstances was ever active. For example, performed in a live environment or performed on a local radio station and programme such as BBC Introducing; either as a session or a recording.

Furthermore, although it does not specify that the evaluation is produced over a period of time, the second bullet point proposed by Woolf, could correlate to the longitudinal tracking and measuring process, the core subject area discussed within this study. This area aims to obtain information from participants to identify via the SSC questionnaires whether they are still using the skills learnt and / or used during the song-writing workshop and whether there have been new developments since the workshop took place. Examples of this have previously been identified; what has happened as a result of an individual contributing to the project, such as a participant continuing to write lyrics and writing melodies or beats?

5.3 Types of Evaluation

When discussing types of evaluation, Trochim divides the terminology into two areas and discusses the subject area as containing both formative and summative evaluation. Formative evaluation originated during the 1930s but became more of a systematic design technique during the late 1960s (Tessmer, 1993). Formative is described as an evaluation process to improve the 'object' being evaluated. For example, the song-writing workshop activity, including the delivery and quality of the activity (Trochim, 2006). It is conducted simultaneously "as an initiative is being developed and implemented" (Green and South, 2006 p.15). Formative is an assessment of the

strengths and weaknesses of instruction in its early stages to assist in re-examining the instruction to enhance its productiveness (ibid).

Summative as emphasised in Stewart and Cureton (2014) is the process to establish whether participants have gained knowledge or additional understanding, methods or behaviour on the subject area demonstrated during the workshop or activity. Summative evaluation is collected at the end of an activity to assist in establishing the level to which the participants have transformed and potentially improved as a result of attending and taking part in the activity (O'Sullivan and McFadden cited in Stewart and Cureton, 2014). Consequently, this form of evaluating is "to assist achievements" (Green and South, 2006 p.14). It is therefore summarised as a tool to investigate the effects or outcomes following on from the activity. This area of evaluation was the general tool used prior to the 1960s (Trochim, 2006). The SSC questionnaires provide the tool for summative evaluation and the participants' questions relevant to the specific content of the workshop. Each of these supporting Woolf's observation identified earlier.

By reviewing the UK Government HM Treasury Magenta Book 2011, written and compiled for policy makers to assist in advising the benefits and difficulties of undertaking evaluations, the information offered indicates that there are three types of evaluation; process, economic and impact. It also incorporates areas of consideration for developing, scheduling and accomplishing evaluations (Great Britain. HM Treasury, 2011). Reflecting on Trochims typology, process evaluation is formed as both formative and summative evaluation and impact is a sub-division of summative evaluation. Economic also falls into the summative category but is entitled as "cost-effectiveness and cost-benefit analysis" (Trochim, 2006). Based on information obtained by the HM Treasury the following sections will provide a deeper understanding of the three types of

evaluation and furthermore, also conclude with the type of evaluation process used for the FiLTER Model and obtaining results for this specific research.

5.3.1 Process Evaluation

Process Evaluation provides an opportunity to review the execution of a project or workshop and evaluates what was implemented and whether the initial intentions and content of the workshop have been put into practice (Great Britain. HM Treasury, 2011). Relating specifically to song-writing workshops this may involve establishing how the participants have been recruited, and whether the number of participants recruited, enrolled and sustained, were achieved and reached the designated target for the funding partners or stakeholders. If participants ceased attending the workshop it may provide an opportunity to explore the reasons behind this. Process Evaluation also assists in establishing whether workshops were delivered to the participants as initially expected; learning and workshop plans were followed if in existence and what worked well and what may require alterations and improvement for future workshops. It is possible that there could be barriers when delivering workshops. For example, the participants may speak a number of different languages amongst the group with English not being their first language. Therefore, how can this be managed in making sure participants do not feel isolated and vulnerable, but are able to feel included, involved and participate in future workshops and activities to the best of their ability? As the outcome for the song-writing workshops was to compose a new song collectively by the participants and perhaps perform the new work as group, a Process Evaluation could establish as to whether this was completed within the timeframe stipulated. Other questions for consideration from the song-writing workshops could try and establish the experience by those immediately involved. For instance, whether the facilitators executed the

workshop as expected and met the aims and objectives of the sessions. What worked and what did not work in the workshop?

Prior to conducting a Process Evaluation it is essential to be sure about the aims and objectives of a project by:

Establishing all the policy questions the specific research will be required to answer and at what phase these should be answered. Preparing well-defined research questions that mirror the priorities of the policy; establishing the information required to respond to these questions including who will receive the information, who is to be studied, how will the research questions be collected and when will the information collected be obtainable. If not required during the whole study, electing at what point in the policy the Process Evaluation will deliver the maximum value; (ibid) and finally “understanding how the resulting evaluation will support an assessment of the policy’s performance, refinement of the policy or an impact evaluation” (Great Britain. HM Treasury, 2011 p.83).

Process Evaluations can be obtained using both quantitative and qualitative research methods and could be executed using group and individual interviews, observations and surveys (Great Britain. HM Treasury, 2011).

Three of the four case studies used for this study involved recruiting participants from an established non-profit organisation with individuals already associated with their projects and therefore not recruited by myself, the researcher. Therefore, it is quite possible that the organisations carried out their own Process Evaluations. However, the first case study which was within an educational setting, did have a process evaluation in place. At the time of the workshop, I was a Director of the Community Interest Company which assisted in the facilitating and delivery of the lullaby workshop and funding from third-

parties had been used to cover expenses i.e. pay the song-writer who facilitated the workshop. Consequently, to summarise, the data gathered from executing a Process Evaluation does not inform whether the policy or programme worked or was successful but provides an opportunity to acquire essential information as to how a programme or workshop has been applied and delivered.

5.3.2 Economic Evaluation

The second form of evaluation as identified by the HM Treasury is Economic Evaluation. This form of evaluation relates to the benefits and how these justify the cost of the policy, activity or workshop; “whether the costs of the policy have been outweighed by the benefits” (Great Britain. HM Treasury, 2011 p.20). It also provides an opportunity to evaluate and analyse the initial budget provided for the activity and whether the funding obtained to run the activity has been distributed, paid fairly and in the correct manner. This form of evaluation involves recognising and providing “monetary cost to inputs and outcomes” (Green and South, 2006 p.39). It could also be a tool to assist in understanding whether the activity has been financially viable and reached the audience numbers of the participants as estimated on the initial funding application form(s). However, in relation to this research and as previously identified, I was only involved with the funding process of the first case study which was with the young mothers or expectant mothers and therefore additional evaluation forms were presented to the participants to complete to assist with the justification of the workshop and support the final report for the funding organisation involved. The second case study did not require funding as the facilitator volunteered to help with this research and the organisation assisted in promoting the opportunity to young adults already on their database system and mailing list. In supporting this research, the non-profit organisation did not require

any fee for using their space as the building was being renovated in other areas, and therefore there was potential disruption (although this was not the case). The third case study had already obtained the necessary funding and the use of the longitudinal tracking procedure was encouraged to be piloted for an existing workshop activity. This was also the case for the final case study as this workshop was already planned to be provided in a prison environment by an organisation who roll out a number of music related activities through-out the year. This said it is worth noting that the final two workshops would have presented additional evaluation forms for completion by the participants in support of this area.

5.3.3 Impact Evaluation

The third and final evaluation method as identified by the HM Treasury is Impact Evaluation. This form of evaluating workshops and activities seeks to establish what difference the activity made and its effectiveness from the final day of the programme and up to six months after the completion of the workshop(s) (WACHPR, 2010). Moore also defines impact (evaluation) in a similar approach by suggesting that impact is “concerned with the effect that a service has on those that receive it” (Moore, 2000 p.xiv). Therefore, Impact Evaluation reviews the longer term changes and developments from a participant attending an activity or workshop. This form of evaluation is used for summative purposes, and is intended when the evaluation can provide sufficient findings. Ayers implies, that following the completion of the workshop, this method of evaluation is generally the best way of measuring a workshops real impact (Ayers, 1989). This could of course lead to some difficulties in obtaining information from participants at a later date, as facilitators, organisations etc. may find it difficult to remain in contact with individuals. It is also possible that individuals no longer wish to remain connected with

the organisation once the workshop has been completed. Chapter 7, Data and Fieldwork discusses the outcomes of the evaluation process for this research and provides an analysis of information relating to any difficulties and challenges which occurred in obtaining the responses to the SSC questionnaires.

All three processes are important to monitor and evaluate activities for a holistic review. However, for the purpose of this study the key area to focus on is Impact Evaluation. The research is not reviewing and justifying how the workshop was delivered or the cost of such activities, but a focus on measuring the outcomes of the content of the workshop. Thus, to establish whether the participants were continuing to use the specific skills and knowledge gained via a measuring process to review changes over a period of time.

5.4 How Evaluation can be Undertaken

Preceding how evaluation can be collected it is necessary for organisations, funders and / or facilitators to first decide what data is required and then design how the data can be collected. This includes what the study involves, the system in which the data will be obtained and whether there are problems with the reliability and validity of the responses (Bee and Bee, 2003). For this research in addition to designing and testing the validity of the FiLTER Model, the research viewed whether participants would complete SSC questionnaires at a later date and from the questions asked whether participants who have attended the workshops are still using the specific skills gained from the activity. With regards to the first case study one of the specific skills was to evaluate the outcome as to whether the young mothers or expectant mothers whom had participated had submitted the CD of the lullaby recording for their Expressive Arts General Certificate of Secondary Education (GCSE) examination.

For some evaluations it is possible that over a period of time the facilitators and organisations may have built up a relationship with the participants and therefore trust which could potentially assist with the internal validity and the responses. To obtain evaluations of workshops it is important to establish a trust with the participants as in addition to assist in supporting the work carried out and to underpin and contribute to the need for future projects, it is necessary for participants to provide sensible and valid comments. In not doing so, could result in evaluation forms to be of limited or of no value. Furthermore, this could potentially reduce qualitative results for the final report to the relevant stakeholders and funding partners.

For this research it was not possible to meet the participants of the fourth case study which took place in a prison environment and therefore the responses relied on the facilitator directly gaining the trust from the participants. Although I had met the participants from the first three case studies it was not guaranteed that the responses would be appropriate. Therefore, it was necessary to design the SSC questionnaires with specific questions for each workshop and ensure that the wording was relevant and suitable for the participants to respond. Chapter 7 presents the outcomes and key themes to the SSC questionnaires.

5.4.1 Evaluation Toolkits

There are a number of guidance notes and evaluation toolkits available covering information on areas such as how to plan, focus, process, analyse and report on activities using evaluations. These have been published by organisations such as the Family Arts Campaign (n.d.), Annabel Jackson Associates for the Arts Council Wales (2007), Rotherham Metropolitan Borough Council (2008) and the Heritage Lottery Fund (HLF) (2012). The document commissioned by the Family Arts Campaign, is a toolkit produced

specifically for organisations who took part in the Get Creative Family Arts Festival. The document provides an overview as to why it is necessary to evaluate and areas of consideration when evaluating, such as audience profiles, pricing, venue and suitability. It also identifies ways in which to collect the evidence required via question formats, and the pros and cons to using tick boxes, comment boxes and rating scales (Likert Scale) on participant / audience evaluation forms. The Likert Scale designed by and named after psychologist Rensis Likert (Veal and Burton, 2014) generally offers a span of five choices for the participants to respond to: “strongly agree, agree more than disagree, uncertain, disagree more than agree, strongly disagree” (Rae, 1985 p.82). Trochim (2006) states that the scale in addition to having a 1 to 5 rating could be rated as a scale of 1 to 7. Although Fox et al (2014) suggest that the scale could include as many as 9 points, but it would depend on the nature and purpose of the research and it is therefore possible that the more scales which are used for a questionnaire, the more perplexing it could be for the participants completing them (Fox et al. 2014). The Annabel Jackson Associates document (2007) provides information and a toolkit relating to a programme which ran for twenty-two months, between 2005 and 2007, called Inclusion through the Arts. The data gathered from outcome questionnaires had a core focus on social impact and participants provided their answers either via telephone interviews or face-to-face (Annabel Jackson Associates, 2007). What is pleasing to see is that one of the questions asks the participants if they have gained skills in a number of areas from attending the arts’ activity. These include people skills, problem solving skills and creative arts skills (ibid). Conversely, it is not clear in the document at which point these questions have been asked and it appears as though they are only asked the once rather than repeated at a later date to discover if there have been any changes over time, which is what the FILTER Model produced for this research encourages. The Artspulse Evaluation Toolkit

published by Rotherham Metropolitan Borough Council identifies the needs for formative, ongoing and summative evaluations. Examples of questions to include in evaluation questionnaires are presented and the toolkit states the need for each of the questionnaires to ask the same questions to allow for the measurement process. This is similar to the SSC questionnaires used for this research, although the differentiation is that this research evaluates impact after the workshops have taken place – not at the beginning and at the end. The Artspulse toolkit suggests the final questionnaire is offered to the participants at the end of the workshop and therefore, it is assumed it is completed on the final day rather than at set intervals at a later date. Another toolkit example provided by the HLF offers a detailed guide on obtaining impact evaluation including the benefits and limitations of who to ask and how, e.g. management, visitors to attractions, online surveys and interviews and examples of questions which could be used. HLF also suggest using the Likert Scale and a standard questionnaire when using large numbers of participants (HLF, 2012). Finally, the sample copy of the HLF evaluation questionnaire which is disseminated to applicants within one year of the completed project (ibid) reviews questions relating to visitors, volunteers, training and project staff.

It is also possible that web-based surveys, or forms of social media (Methods for Change, 2016) are used to obtain evaluations and results from projects and workshops. However, when working with people who are experiencing different degrees of social exclusion it should not be assumed that everyone has free access to the internet to complete a questionnaire such as Survey Monkey. It is also possible that the technical complexity of the questionnaire may prevent some individuals from completing them (Mertens, 2015). As with all the examples previously identified, the toolkits are easy to understand making them accessible to all, even for those evaluating an activity or project for the first

time. Nonetheless these examples provided do not make any reference to changes over time, by measuring outcomes over a number of months which this particular research is investigating and producing results from.

In addition to the toolkits already discussed, during 2011, the Arts Alliance in association with Clinks, Arts Council England (ACE), Ministry of Justice and Charities Evaluation Services, produced a guide entitled *Demonstrating the Value of Arts in Criminal Justice*. This useful guide provides the reader with brief definitions of Monitoring and Evaluation (which have already been acknowledged), and includes four examples of questionnaires. The Geese Theatre Company, who works within the criminal justice setting, Self-Assessment Questionnaire is simplistic in its Likert Scale presentation. The Geese Theatre company use the 1 to 5 scale albeit with slightly different wording and to help reiterate and underpin the meaning utilise 'faces' of expression, beginning with strongly disagree 😞😞 and ending with strongly agree as 😊😊 (Charities Evaluation Services, 2011). This scaling system allows for the participants of the activity or workshop "to indicate their agreement or disagreement with a proposition or the importance they attach to a factor" (Veal and Burton, 2014 p.273). This form of evaluating allows the answers to be quantified (Veal and Burton, 2014). The Geese Theatre questionnaire is inspired by the Self-Assessment Checklist created by the Department of Education and Skills and Clinks during 2004. The questionnaire asks the participants to respond to questions relating to particular outcomes and to reflect on experiences of the project activity, but does not include a system of measurement over a period of time. The second example presented is from the ITT and their projects under MiP and demonstrates examples of their pre-and post-course questionnaires to establish results relating to impact. Although the report identifies the questionnaires as pre-and post-

course, it is unclear as to the exact time frame of when the questionnaires are introduced to the participants within the guide. However, these have been established and will be identified and discussed in greater detail in section 6.5 of this thesis which focuses on the development and design of the tracking model used for this research. The third example is a feedback questionnaire for the facilitator of a workshop to complete and is presented by Good Vibrations, a charity which assists areas of the socially excluded communities with life and work skills utilising a particular Indonesian percussion. They also request that participant's complete pre and post questionnaires but these are not elaborated further within this guide. The fourth and final example is like the ITT, of more relevance to this research as it is a copy of a student tracker form produced by the theatre company, Clean Break who work with women both on the inside and outside of the 'wall.' The measurement tool in a similar way to the use of the FiLTER Model within the first case study of this research is used at a three and six month interval after completion. There are also similarities to the Camden Jobtrain Moving on Plan, Letter of Self Declaration from Learner and their Tracking Form (3 months) by requesting information relating to 'Student Destination' – employment status, voluntary work or education/training. Further discussion relating to the procedure which was used by Camden Jobtrain follows in the subsequent chapter. The Clean Break report also describes the difficulties of contacting previous participants as personal contact details may change and the organisation needs to rely on the participants to contact them with their current details.

5.5 Choice of Evaluation – The Reasons Behind the Evaluation Process of this Study

Three means of evaluation have been discussed, Process, Economic and Impact. The evaluation choice of method for this research is Impact Evaluation as it assists in establishing the effectiveness and developments of a workshop or activity. As with any evaluation process, it is necessary to establish appropriate questions to ask the participants of a workshop and ascertain who is responsible for producing the evaluation questionnaires or surveys. In addition to this, once completed, who will gather and evaluate the data received. For this particular research and the four case studies applied to trial the FiLTER Model, the effectiveness and developments are discovered by using the longitudinal tracking method via the SSC questionnaires to measure the outcomes over a period of time. Questions put to the participants relate to the specific skills of the content produced during each song-writing workshop. For this research two SSC questionnaires which included identical questions were disseminated over a period of time to the participants after the workshop(s) had taken place. The time frames of disseminating the SSC questionnaires depended on the requirements and convenience of each organisation. To gain an understanding of the framework followed in enabling to produce the evaluation forms please refer to Chapter 6 which discusses the development of the longitudinal tracking model in depth.

For this particular research project, it was important to establish whether participants would complete the SSC questionnaires over a period of time and provide some useful information within the questionnaires. For the longitudinal tracking process of this study to be completed it was not necessary to encourage the participants to disclose who they were on each of the questionnaires by including their forename and surname but were asked to use their initials only. This was merely for the purpose of matching up the two

questionnaires so that the comments and results could be coordinated, evaluated, reviewed and documented to discover any changes over a period of time and whether participants were continuing with elements learnt during the song-writing workshops. Furthermore, by allowing participants to remain anonymous on any evaluation document it is a form of protection and could potentially assist the individuals to express their honest opinions and views about the workshop or activity they have been involved with and therefore allowing the participants to submit their comments and reflections in confidence. By not encouraging or allowing individuals to identify themselves provides “anonymised data” (Information Commissioner’s Office, 2012 p.6). The Information Commissioner’s Office report of November 2012 entitled Anonymisation: Managing Data Protection Risk Code of Practice states that “[T]he primary reason for undertaking anonymisation is to protect individuals’ privacy when making available the data resources that activities such as research and planning rely on” (ibid).

This said, however, it is not always convenient for organisations to use anonymous forms. Of course, each institution and organisation differ as do the workshops and programmes which take place. For example, in an education environment which relates to health, such as a nursing programme it may be beneficial to know the participants as it would be important to establish whether an individual has understood what was required from the programme and if not, they could be contacted so additional information could be explained. At times a programme may receive negative feedback within an evaluation process and again, it could be useful to establish whether the negative comments are from one individual or a number of participants. If the result is the latter, then the areas which incorporate negativity could be acted upon immediately or prior to the future running of the programme. Another example is presented in Appendix B which shows copies of the questionnaires used by Camden Jobtrain, hereby

they asked purposely for the 'Name of Learner' from their leavers. The organisation needed to manage their data and know how individuals had progressed since leaving the educational establishment (Jackson, 2011). They also provided an incentive for each individual to encourage them to complete the Exit Questionnaires and Tracking Forms and thus would need to know where and whom to address and send the incentive to (ibid). Further details relating to Camden Jobtrain's longitudinal tracking are clarified in detail in the chapter which follows.

Bringing this Chapter to a close, there are different types of evaluation identified within, which can be implemented for policy, programmes and workshops, each one assisting towards evidence for facilitators, funders and stakeholders etc. that the workshop(s) took place and to support the future development of an activity. It is also an opportunity to discover whether participants left a programme and therefore a tool to assist in reviewing the retention figures of future work. In addition to these, how the finance was distributed and if the initial budget was met in the correct manner.

The evaluation process can be collated in a number of ways with the use of focus groups, surveys, questionnaires and interviews but they cannot always measure people's feelings, mood or interest on the day as these are often subjective. Those who require the final results can only take the information supplied through these means and a number of circumstances could reflect on the impact and / or impression of an individual. Referring specifically to this research after the impact evaluation process had been completed via the longitudinal tracking method, it was imperative to recognise the importance that all of the organisations involved and assisted in facilitating the song-writing workshops were presented with a summary of information relating to the outcomes of the SSC questionnaires. If required the data gathered could be documented

in their own systems and if so desired be used for evidence in their reports to the organisations' own funding partners or stakeholders.

Examples of evaluation toolkits have been reviewed in this Chapter both from the arts and further afield. Although there is evidence that some organisations ask participants to reflect on their experiences at a later date, there is nothing to suggest that this is repeated over a period of time to measure any changes; an area that this research demonstrates through four case studies and the use of the FiLTER Model.

There may be times when false names or numbers of participants are used in research, but depending on the environment and people reading the outcomes, this still has potential for the individuals to be easily recognised from those 'in the know' (Veal and Burton, 2014). Each participant remains anonymous within these reports too and any direct quotations extracted from the SSC questionnaires and documented in Chapter 7 of this research identifies participants as, for example, Participant CS2/1. Furthermore, whether one or all three evaluation processes are used they should each have professional integrity and value the rights of the organisations and individuals who participate in the workshop(s).

Information relating to the subject area of evaluation and the choice of method used for this research has been presented in this Chapter. The longitudinal tracking model designed and trialled for this research has been mentioned but as yet, not examined in full detail. Therefore, the following chapter reveals a detailed account of the research behind the development and design of the FiLTER Model, and in doing so, the Chapter incorporates a number of third-party processes and tracking systems explored.

Chapter 6:

The Tracking Model: Comparisons of Existing Tracking Models and the Development of the FiLTER Model

As previously indicated there is no appropriate existing form of longitudinal tracking for song-writing workshops or workshops within the arts per se, and so in developing a Model, a medium and long-term goal is for it to be utilised by pertinent organisations and encourage and enhance the measuring process to take place. To meet the research objectives and allow for the study to develop, a tracking system was designed to follow the process of a song-writing workshop. In addition to this, documentation was compiled which was used to support the longitudinal tracking and assist with the overall results from each case study used. From the research executed for this thesis, there were five existing or past systems, processes or models reviewed. Although it was clear that with two of the processes, questionnaires are presented to participants to request information to assist in the organisation gaining an understanding of changes over a period of time, there is no specific model to follow and underpin the full procedure. Whereas the Model developed for this research does inform the user of a format and procedures to follow in chronological order encompassing targets for each stage. This said it is not to suggest that from the research, the systems viewed did not provide some inspiration to the final appearance and implication behind the new Model designed and trialled for this research. The immediate sub-headings which follow within this Chapter provide details of the inspiration and development behind the Model used. Before the Model for this

research was completed, comparisons were drawn from the research investigation; one being information from an organisation until its closure which had in the past successfully tracked their learners over a period of time. One comparison reviews a well-established Trust organisation, which has been measuring outcomes since the beginning of its existence, though more rigorously over the past ten to fifteen years. The Model used for this research had been trialled prior to communication with this Trust, but as they are still very much in existence, the work carried out was of extreme importance and relevance, so permission was granted via an interview (August 2015) to incorporate their practises within this research. The comparisons are presented and labelled as Tables 1 and 4 and section 6.5 provides an in-depth analysis of the Trust and their longitudinal tracking procedures.

The cognitive process behind the examples provided is to demonstrate a proportion of different procedures in which organisations measure outcomes of their activities. In an attempt to gain a greater understanding and a more holistic view of what has been utilised in the past, the examples are not all specific to the arts, but chosen as being either art related or used within an educational environment as song-writing workshops share a commonality with both of these fields. The discussions which follow relating to the diverse measuring and / or tracking systems, processes and models are presented here purely in the order in which they were discovered.

With regards to the Model for this research it is essential to reiterate that although it has been trialled for song-writing workshops, the content is transferrable and therefore has potential to be used alongside other activities involving workshops which require an evaluation process.

This Chapter also introduces the theoretical framework to support this research. The Four Levels Model by Kirkpatrick (1959) has been challenged in the past (further details under sub-headings 6.7 and 6.9.1), but as it is an established and safe model in its own right, it was used as a scaffold to support part of the development of the Model for this study.

6.1 Longitudinal Evaluation Student Tracking and Reporting System (LONESTAR)

The Model for the tracking system, which was trialled with four case studies of song-writing workshops within the UK, was devised during November 2011. It was inspired after research led to the Longitudinal Evaluation Student Tracking and Reporting System (LONESTAR), and on reading a handbook about the system which was produced by Dr Peter T. Ewell, Ronald Parker and Dennis P. Jones during the late 1980s. Ewell has been employed at the National Center for Higher Education Management Systems (NCHEMS) in Colorado, USA since the early 1980s and holds the title of President Emeritus (NCHEMS, 2017). His work concentrates on reviewing the efficiency and measuring the outcomes of institutional higher education, and college systems. He is also a consultant for various educational institutions on the subject of assessment of student learning. The LONESTAR system was designed to assist in the tracking of sixty-two colleges in the State of Texas, USA (Ewell et al, 1988). It was used to track student performance from the time of their enrolment, their performance during each term and for the duration of their learning experience of six years. Additional elements such as work placement are identified as an optional tool for tracking. The system, which is a set of computer files and reports, provides details on “student goal achievement, student retention and the effectiveness of remedial programs in preparing students for successful participation in college-level courses” (Ewell et al 1988, p2.). Due to so many colleges

trying the computer program, it was essential that “a common methodology for identifying the types of students to be included in the system” (ibid) were established as well as ensuring that there were essential measures in place for installing and operating the system using existing hardware and software. Viewing the system, characteristics include various procedures and junctions that are divided over numerous periods and terms on a student flow process line (Ewell et al, 1988). These decision points, which are placed as Student Decision Points or Institutional Decision Points are in place to review their progress and identify areas which they are required to pass before continuing with their studies or withdrawn, or able to progress towards their Exit Interview and Completion (ibid). LONESTAR is a set of computer files and although many images are illustrated within the Handbook, none were appropriate to include within this study.

During electronic communication October 2011, Ewell advised that it may be a useful learning tool to also review the Graduate and Alumni tracking procedures in both the USA and UK. This advice has been partially followed-up with the inclusion of The University of Warwick Alumni Process Design which will be considered later in this Chapter.

6.2 Camden Jobtrain

In addition to this, although again not a music related organisation, but an educational establishment for the socially excluded youth, Richard Jackson who was the Chief Executive of Camden Jobtrain (situated in North London) for twenty-two years before the organisations closure (May 2012), agreed to meet on a number of occasions. This was to discuss and provide information relating to his organisation and the procedure the establishment had in place for the tracking of their learners after the completion of their training at Camden Jobtrain. Camden Jobtrain was a work based learning provider

which specialised in training the Not in Education Employment and Training (NEET) group through Foundation Learning (F.L). Unlike colleges who run F.L. however, Camden Jobtrain was subject to mid-year claw-backs which meant that any temporary under-performance was penalised through funding reductions. While Camden Jobtrain was the pre-eminent F.L. provider in North London it was not able to secure long-term re-payment arrangements with the Government agency, the Education Funding Agency. Camden Jobtrain was consistently the highest performing Entry to Employment (E2E) in London with an average of seventy per cent of its leavers progressing into employment. In February 2012 the organisation was given an outstanding Ofsted grade. Jackson has had it confirmed that its high progression rate was in part attributable to the embedded procedures of longitudinal tracking carried out via different processes both formal and informal. It is worth mentioning at this point that due to the nature of this research degree, and the current financial climate it is possible that organisations and projects may not have funding sustained from one financial year to another. Prior to its closure, Camden Jobtrain provided vocational training and support for socially and educationally disadvantaged young people between the ages of fourteen and eighteen. The younger learners at Camden Jobtrain were referred to their alternative education programme Newturn Ventures Scheme, which offered a safe education environment for young people aged fourteen and fifteen who could not cope with a school environment. It was made attractive through the availability of vocational programmes, together with City and Guilds and General Certificate of Secondary Education (GCSE) qualifications. The organisation provided personally tailored F.L. programmes for their young people who were sixteen to eighteen from a range of vocational subjects; construction and motor mechanics through to retail and business administration. In addition to this, they also received lessons in English, Mathematics and Information Communication and

Technology (ICT). The organisation was also a Government Think-Tank for social exclusion and a subgroup for Learners with Learning Difficulties and Disadvantages (LLDD). The subjects of the case studies for this research were experiencing different degrees of social exclusion and therefore provided a common thread between this study and Camden Jobtrain.

The meetings with Jackson which took place on four separate occasions enabled me to gain a greater understanding of the longitudinal tracking process as the measuring tool utilised within the organisation. More importantly the system used at Camden Jobtrain was current and within the UK, unlike the previously mentioned LONESTAR system (USA). The tracking process at Camden Jobtrain was facilitated by two members of staff, both of whom dedicated fifty per cent of their full-time employment using and monitoring the tracking for the institution. Jackson (2011) believes that “you cannot see individuals real ‘fruits’ until twelve months after they have left my organisation” (Jackson, 2011). The real ‘fruits’ being the skills gained from the embedded training programmes on offer, which are functional skills (ICT, English and Mathematics), Social Development, (Citizenship) and Vocational Training (Motor Mechanics and Construction etc.) He confirms that “longitudinal tracking can show that there are elements demonstrating a proper judgement of what the student has achieved” (ibid). Jackson (2011) is clear that it is essential in his line of work that if a learner has trained as a mechanic it is imperative to establish whether he or she is working as a mechanic or for example is in fact earning a living within a fast food burger restaurant, or any other non-related areas. Without appearing too pessimistic Jackson feels that it is necessary to evaluate their own quality of outcomes, and that the Government appear to only be interested in figures showing employment rather than if the learner is actually working in a relevant organisation after their training with Camden Jobtrain. It was also evident from the meetings that there is

not a pre-determined form of tracking in place by the Government thus meaning organisations are able to choose their own methods of measuring - if at all. Thus, underlining the importance of developing evaluation questionnaires, to go beyond the workshops with an interest in the specific skills gained.

The measuring process at Camden Jobtrain had been running for about sixteen to seventeen years (as at 2011). During the meetings Jackson discussed the procedure which his employees followed and this has been transcribed as Figure 2:

Camden Jobtrain Process [Figure 2]

Data collected and passed to the Education Funding Agency (EFA)

Participant enrolment for Foundation Learning at the Institution

Work Experience of Placement which leads to either failure to achieve required standard of the course and the learner leaves the institution or the learner is encouraged to enrol for further training options.

Once the learner achieves the required standard of the course the tracking process commences:

Exit Questionnaire for learner

Moving on Plan which includes a Progression Report

Letter of Self-Declaration from learner

Longitudinal Tracking (3 months)

Longitudinal Tracking (9 months)

Outcomes from learner: Employed / Enrolled with Further Education / or the option of returning to Camden Jobtrain for further training and skills

Reviewing the process (Figure 2) from Camden Jobtrain shows that the system commenced from when the organisation received funding from the relevant party(s). Enrolment of the learners is then followed directly by the training process to gain skills and qualifications which include the vocational and functional subjects, as previously identified. The organisation also offers additional work experience or work placement opportunities for their learners prior to them completing their course or qualification. If a learner has failed to achieve the required outcomes, they have the choice of either leaving the institution or enrolling for further training options. There is also an element relating to the achievement of the individual confirming that the learner has obtained the required goals of the learning experience no matter how small or great these outcomes may be. On completion of the training and qualifications the longitudinal tracking process begins. This is in the form of each learner completing an Exit Questionnaire and a Moving on Plan. Please refer to Appendix B. The Exit Questionnaire identifies that the learner was offered a financial incentive of £50 on completion of the form, which requests details of how the learner felt about their training experience. There is also an element which requests information on how they were helped and advised whilst at the organisation with their personal development, which could include advice on drug use and sexual health issues. The third section requires information specifically relating to the learners' experience and a reflection on their work placement. The final section of the Exit Questionnaire requests information relating to the learners' destination; for example, is the learner going on to further training or study or have they obtained employment? The Moving on Plan is an opportunity for the leavers to record contact details of their home address and college/employment address details. There is also a Letter of Self Declaration from Learner which would have been completed and posted to an official at Camden Jobtrain confirming whether the leaver was in full-time education,

employment or additional training. An example of the three month tracking form is also included in Appendix B. All these forms are simplistic in style and content and allow the learner(s) to provide their personal contact details and information and evidence of their progression route on leaving the establishment. However, what the forms do not encourage the learner to include is how or if, any parts of the training were most beneficial in the longer term.

It is not foreseen that this research will use as many forms during the tracking process, as too many forms may put individuals off from completing them. Also, there will not be an opportunity to build close professional relationships with the learners, as unlike individuals from Camden Jobtrain they may only have attended a day or week long workshop as part of the research fieldwork.

While the information provided from Jackson (2011) was invaluable, it felt necessary to research and compare other tracking procedures for evaluations, although not necessarily in a longitudinal format. It was important that various styles could be evaluated before being in a position to devise an alternative method of tracking. Although Jackson had confirmed that the Camden Jobtrain process worked well, it felt that there were limitations on the information potentially received, such as the lack of knowledge relating to the benefits of the students' overall training.

6.3 The University of Warwick - Alumni Tracking Model

Acting on the advice from Ewell (2011), another UK based model which was reviewed was devised during June 2009 by students at The University of Warwick who studied the Postgraduate condensed Service Design and Delivery Module. They created the Alumni Process Design as an internal design tool, which is offered in the form of a Gantt Chart. This was a concept initially devised by Henry Gantt during 1917, (British Library, n.d.)

and used to assist in industrial planning; the appearance being similar to a horizontal bar graph. Figure 3 demonstrates this particular process, displaying different colour coded project activities. Unfortunately, however, the Gantt Chart does not incorporate a key to the different colours, nor was the purpose of the shading identified during the telephone conversation with a member of relevant staff (January 2012), so it will be assumed that the blocked colours are for ease on the eye and for the three Value (Why) headings, Pre-Module, SDD Module and Post Module. There was also no evidence (2012) that the process is complete although Networking, situated under the Post Module is one of three Values which does not include a timeline.

As acknowledged by Maylor (2005) there are both good and bad points to be had with the use of a Gantt Chart:

“Good Points

- ❖ Simple to draw and read
- ❖ Good for static environments
- ❖ Useful for providing overview of project activities
- ❖ Very widely used
- ❖ The basis of the graphical interface for most PC software

Limitations

- ❖ Difficult to update manually where there are many changes charts can quickly become obsolete and therefore discredited
- ❖ Does not equate time with cost
- ❖ Does not help in optimising resource allocation”

(Maylor 2005, p.108)

As a timeline tool for activities the procedure can function well to remind individuals, such as students and businesses, to complete projects and targets. However, arguably it would not function well for a tracking system, as it is not possible to incorporate junctions and forked decision points, similar to the LONESTAR system. When reflecting on the learners’ progress or as Maylor suggests, it is hard to physically update where there are

many alterations required. An example of when alterations are required could be when a learner from Camden Jobtrain had been encouraged to enrol for further training options if they had not achieved their required goal, or passed examinations or when the LONESTAR system offered a withdrawal option. In addition to this if the song-writing workshop is not ideal for the participant or they fail to achieve the aims, the use of a Gantt Chart would not be flexible enough for a clear tracking procedure to be integrated.

The following page incorporates a reproduced image of the Alumni Process Design (The University of Warwick, n.d.) which was extracted from The University of Warwick website during February 2012 (Figure 3).

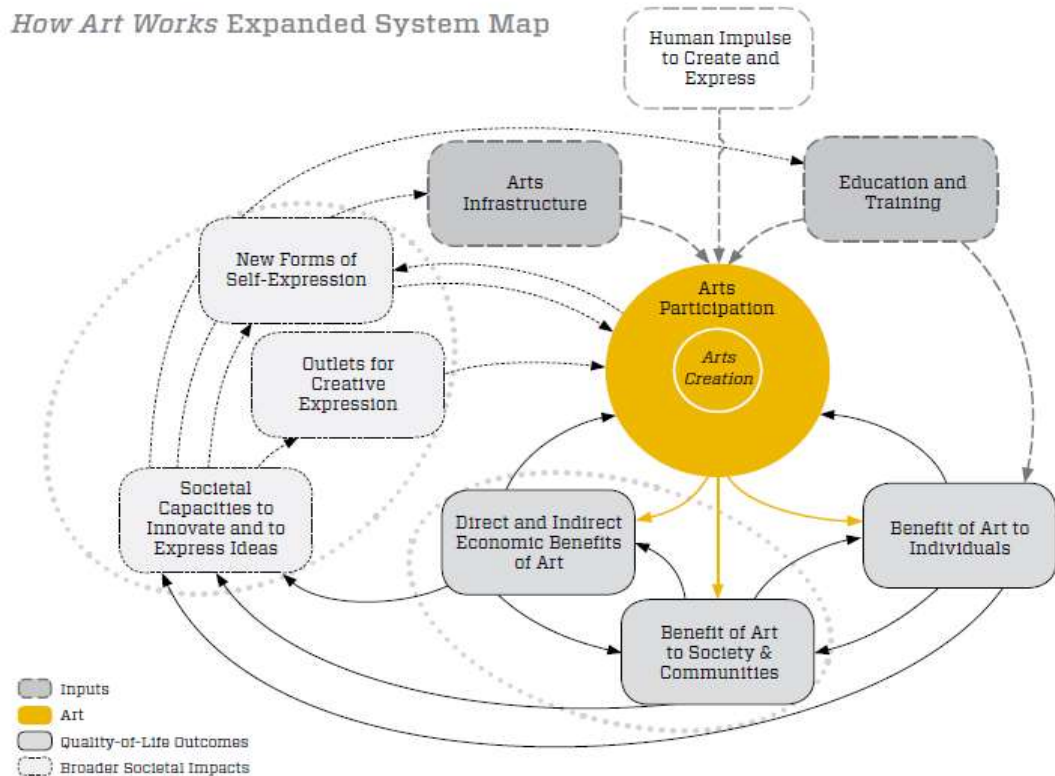
6.4 National Endowment for the Arts - How Art Works System Map

Returning to the USA, the National Endowment for the Arts (NEA) established by Congress during 1965, and based in Washington devised a system map during September 2012, following on from various research into the value and impact of the arts in American life. The Model is explained in depth within the report, How Art Works, The National Endowment for the Arts' Five-Year Research Agenda, with a System Map and Measurement Model (NEA, 2012). The report suggests that "the model should outline a rationale, defensible theory of change, and it should carry direct implications for measurement" (NEA, 2012 p.6). There are three maps or layers in total, the first providing a system map of four parts which identifies, Inputs, Art, Quality of Life Outcomes and Broader Societal Impact. "Primary inputs are factors and forces providing foundational structure to artists and arts participation. Art comes in the form of both artifacts and experiences. Quality-of-life outcomes are primary and more immediate effects of art and arts participation. Broader societal impacts result from quality-of life outcomes" (NEA, 2012 p.12).

The report recognises that the "map is both very simple and extremely complicated" (NEA, 2012 p.11). A further two layers are required to incorporate the measurement stage, with the middle layer recommending five Multipliers – the factors and forces which effect the states of the arts system at points in time such as politics, markets and subsidies, technology, demographics and cultural traditions and finally space and time. The final layer which is acknowledged in Figure 4, incorporates additional nodes New Forms of Self-Expression, Outlets for Creative Expression and Direct and Indirect Economic Benefits of Art. These are important factors to take into consideration, but there is not a node or area of the maps identifying the period of the measurements, unlike the Model designed for this research which is explained in detail later within this Chapter.

This said the nodes identifying the Direct and Indirect Economic Benefits of Art could relate to the understanding of copyright and income streams for a song-writer.

How Art Works [Figure 4]



(NEA, 2012 p.17)

6.5 Irene Taylor Trust

Launched during 1995 the Irene Taylor Trust (ITT) was established to deliver creative music projects within educational departments in prisons. The London UK based Trust was named “in memory of Irene Taylor, wife of the late Lord Chief Justice, Peter Taylor, who had a personal interest in both penal reform and music” (ITT, 2015). Appropriately entitled, Music in Prisons (MiP), the projects were formed to “support a group of

prisoners, who rarely get the chance to engage in the arts, to form a band and generate their own original and innovate music” (ibid). Projects have taken place in a number of male and female prisons across the country including HMP Manchester, HMP Brixton, HMP Whatton and HMP Risely (ITT, 2015). In more recent years the ITT has formed additional projects branching out to also incorporate:

- ❖ Sounding Out – a music programme for ex-prisoners who have previously participated in MiP activities.
 - ❖ Making Tracks – which supports and inspires NEET young people within Lambeth, London.
 - ❖ Special Projects – a number of special music projects both nationally and internationally which have included a composition for the London 2012 Cultural Olympian and a song book created by and for female prisoners.
 - ❖ Musicians in Residence – has been set-up to maintain the impact of the MiP activities.
- (ibid).

For the purpose of this research the core focus in relation to the ITT will be the projects under the umbrella name of MiP. Furthermore, this contributes to supporting one of the early aims and motives for commencing this research work, which was to work towards establishing a case study to take part within a criminal justice setting.

Camden Jobtrain demonstrated good practice for the organisations use of longitudinal tracking and measuring their learners, but as previously identified the education and vocational training centre closed during the first half of 2012. As a result, incorporating the ITT and MiP in this study with the inclusion of additional primary research allows for

a current UK case study which demonstrates excellent practice when the Trust evaluates impact and the participants of the projects.

The ITT carved “an effective project formula based upon five days of intensive creative music making” (ibid). With regards to MiP projects the facilitators professionally record the music, not for commercial release or broadcast, but to provide the participants after completion of the activity with compact discs; one copy for themselves and two copies for either friends or family. The discs are also a useful marketing tool and in addition to this, they are distributed to funders which supports evidence that the projects have taken place (Lee, 2015). The aim of the MiP projects “is to support a group of prisoners, who rarely get the chance to engage in the arts, to form a band and generate their own original and innovative music” (ITT, 2015). Anyone who has formed a band will understand the challenges and commitment required from each member to compose and record their own music in a short space of time. Mary Gauthier, an Americana songwriter and artist with international prominence expresses that “[A] songwriter has to be a great communicator” (Gauthier as cited in Schwartz, 2005 p.47). To be a great communicator also requires confidence which is an attribute that takes time to understand and develop. “Nobody starts with confidence. It’s developed and learned over time” (Schwartz, 2005 p.81). Within the criminal justice settings, participants may lack confidence, feel vulnerable, or English may not be their first language. It is also possible that individuals may still be greatly dependent on various substances resulting at times in participants lacking in concentration and having limitations on their capacity to remember detail (Lee, 2015).

Part of the ITT’s vision expresses that creating music with a number of people working together “can make a powerful impact on people’s lives, bringing them new confidence, important transferrable skills and raised aspirations for the future” (ITT, 2015).

Aware that the ITT have been evaluating and more importantly and relevant to this research, measuring outcomes of their projects for a long period of time, an interview was carried out with Sara Lee the Artistic Director since the launch of the organisation. Subsequently, as the process was previously identified and broken down demonstrating the practice of Camden Jobtrain, so has the measuring process of the ITT and their MiP projects.

“It is very important for funders to find out the distance travelled by people but I also believe that if you give people a chance to say what they really enjoyed or anything they might have done differently, it helps an organisation gauge where it might improve its practice”

(Lee, 2015).

The ITT's procedure is to provide questionnaires for the participants to complete which operate over three stages of the five day project and beyond:

- ❖ Participant Questionnaire – Pre Project – presented on day one before the music practical session commences. This questionnaire includes questions relating to soft skills, confidence levels and ability to work within a group.
- ❖ Participant Questionnaire – Post Project – presented day five once the live performance of the original compositions has ended. This questionnaire includes questions relating to motivation, personal development and whether the participants would like to continue making music.

The third and final questionnaire is distributed to the participant together with the compact discs which can be mailed between two and three months after completion of the project.

- ❖ Follow-up Questionnaire – requesting participants to reflect and complete questions asking whether they have heard the compact disc, whether they have used anything they have learnt during the MiP project during other projects or activities, motivational questions and memories of the project.

Since the initial existence of the Trust, the questionnaires have gone through various adaptations but these versions have been continuously used for a number of years (Lee, 2015). Please refer to Appendix C to view all the questionnaires in detail. When questioned about limitations and difficulties of the ITT measuring their participants, Lee verified that “they may begin a project with ten or twelve excited people but for a number of reasons may mean the project ends with less” (Lee, 2015) and therefore the Trust has been known to only receive two replies instead of ten from a project. In the prison environment and due to the nature of the workshop activities, large class sizes are not possible or ideal. Some individuals may lack self-esteem, or feel vulnerable, so the numbers are small from the start. With the Follow-up Questionnaire, the ITT is relying on a prison staff member to return any completed questionnaires. There is also the issue that certain participants may have been released or moved to another prison; sometimes without warning, resulting in the final form not being completed. It is not always possible to establish where people have gone and it may be that they have wanted to move forward and progress with their life. Lee (2015) states “it’s a bit hit and miss that part which is very sad because at that point we [Irene Taylor Trust], ask different questions.....we find out if they have been able to continue what they have started etc.” (ibid). This reinforces Susan Turner’s comments as identified in Chapter 2 Methodology, confirming that working with arts in corrections projects in the USA also results in a lack of samples to work with for a research evaluation environment. All data received by the

ITT is recorded anonymously on a database and as identified earlier may support the organisation in areas which require improvement, but more importantly assist their funding partners with evidence and additional data for their evaluation reports. Lee (2015) continued by addressing the reality that she is “shocked by the lack of evaluations from other organisations” (ibid). She is periodically perplexed by organisations who advise that they do not collect any information. To support this claim, Lee (2015) confirmed that “it is good for an organisation to find out what it is doing and re-address what it is doing. It seriously is” (ibid).

6.6 Comparing the Tracking Processes

Table 1 provides information which compares and discloses the five tracking procedures explored and discussed and distinguished comparisons between each one. Other than the How Art Works Model, they have all been used in the past and by use of desk research, either via telephone conversations or from reading, it has been confirmed that they have been reported as working in a successful manner. The How Art Works report offers a platform and invites practitioners and stakeholders, to challenge the Model (NEA, 2012). The key issue with the Camden Jobtrain system is that the information has purely been obtained through meetings with the CEO, and there is no official process documented. However, Jackson (2011) has clearly defined its format and has confirmed that it provided clear outcomes for the organisation and assisted with the future development of the learners if required. Although a clear structure, the LONESTAR system as previously identified was established during the 1980s and was used in the USA. It is not an issue that the system is from overseas, but more that the process is a computer program and generally tracks learners during their time of education, with the tracking of external achievements being an optional tool. The Gantt Chart which was designed for a particular cohort to use at The University of Warwick is simple to follow,

but the content is purely specific for its purpose and nothing relates to external usage after the academic year; even the opportunity to network and collaborate has not been blocked out and highlighted for any length of time. The concept and design of a Gantt Chart work for some purposes such as business projects or even student time lines for their assignments, but the chart does not allow for other streams to fork off if there is a requirement for choices and additional decision making. The procedure in which the ITT utilises for their MiP projects includes a number of benefits. It is currently used after workshop activities and offers the participants three questionnaires to complete over a period of time so that the workshop facilitators, organisations and funders can potentially discover measured outcomes. There was no apparent evidence of differences between the UK and USA tracking processes examined. However, Camden Jobtrain and the ITT both within the UK appear to be more in tune with each other.

[Table 1: Comparisons of Tracking Processes]

Organisation	NCHEMS Lonestar system	Camden Jobtrain	The University of Warwick Alumni Process Design	National Endowment for the Arts	Irene Taylor Trust
Procedure	Design and computer program system	Procedure rather than a model	Process for use with a Postgraduate "condensed" module only	Model to assist in measurement of value and impact of the arts in American life	Procedure rather than a model
Investigation	No evidence of questionnaires	Three tracking questionnaires	No evidence of questionnaires	No evidence of questionnaires	Three tracking questionnaires
Established	1980s	1995 (approximately)	2009	2012	1995
Evidence of Usage	Via email and Handbook	Via meetings with CEO	Via telephone communication and desk research	Desk research revealed no evidence of usage	Via meetings with Artistic Director
Tracking of Learners	Students are in the college system	Contact maintained with learners	Alumni Process for the students registered on "Service Design and Delivery Module." Process operates Pre-Module and Post Module	No understanding of how measuring will take place	Contact maintained where possible with education department
Relationship	Students tracked from enrolment	Relationships between learners and organisation already in existence	Relationships between students and lecturers already in existence	n/a	Relationships between learners and facilitators start at the beginning of a project
Execution of Tracking	Focuses on learners during their time in the educational institution	Learners may not have a fixed abode therefore, it can be difficult to obtain completed LT forms	Process is used for students registered on "Service Design and Delivery Module." Process operates Pre-Module and Post Module	n/a	Learners may not want to complete forms, may have been released, or moved to another prison
Place of Origin	Colorado, USA	London, UK	Warwick, UK	Washington, USA	London, UK
Source of Research	Details of system extracted from NCHEMS Handbook and further research from email correspondence with developer	Details of LT process only compiled from attending meetings with CEO	Details of process compiled from reviewing Gantt Chart and telephone conversation with member of	How Music Works Report (NEA, 2012)	Details of LT process only compiled from interviewing Artistic Director

			staff at the University		
Could the Process be Executed for this Research?	No - does not focus on learners once exited/graduated from institution. Follow-up elements are optional	Yes - LT process could potentially be used for similar educational / vocational establishments	No – As designed for the purpose of students to follow on a particular Module	No - No time is provided – more focus on the Multipliers and outputs	Yes - LT process could potentially be used for similar educational / vocational establishments

The outcome after comparing the five different tracking procedures was as follows:

It was decided that LONESTAR, one of the earlier systems researched for this study, developed a mutual methodology for the USA colleges, which was sound and similar to the ideology of the FiLTER Model allowing a number of workshop facilitators to use the Model. However, the LONESTAR system was devised as a computer program, which is specific for its purpose, and therefore not a suitable process to base the FiLTER Model on. It is clear that the Gantt Chart also has a number of limitations and although works for the purpose of the University of Warwick Postgraduate Module, it does not contain examples of questionnaires or evaluation forms to assist in measuring outcomes of the learners or Alumni. In addition to this, it does not provide any flexibility unlike the SSC questionnaires of the FiLTER Model (described in detail in 6.9), which asks questions relating specific to the skills gained during an activity. Furthermore, the Model, requests essential feedback such as the need to cover the subjects of copyright, sampling and moral rights for future workshop activities. Finally, the FiLTER Model presents an opportunity to establish whether one of the aims of producing and facilitating the workshop had been met as in the case of the first participants; where they were aiming to submit the recording along with additional artwork for an Expressive Arts GCSE examination. One of the motives for the NEA system map and measurement model to be created was to assist in defining the arts' value and impact, enabling the NEA to

measure progress “on achieving its strategic outcome for all research activity” (NEA, 2012 p.5). The document which contains the system map identifies a list of Direct and Indirect Economic Benefits of Art which incorporates examples of income, revenue and job creations but the map nor document do not contain examples of questions for any workshop participant, which demonstrates that the concept although a measuring tool in some areas, is not suitable for this particular research unlike the Camden Jobtrain or ITT examples of questionnaires and evaluations. Furthermore, it felt necessary to adapt the good practice of both Camden Jobtrain and the ITT, thus incorporating my initial thoughts to embed and enhance new properties for the Model developed for this research. The reasons for this became obvious quite quickly as they had been used successfully within the UK. Therefore, it assisted in the development of the initial Framework in Longitudinal Tracking Experiential Reports (FiLTER) Model.

6.7 The Four Levels Model

There have been numerous theories relating to evaluations of training and learning, which would reflect evaluations required by facilitators, trainers, organisations, funding bodies and stakeholders including Blooms Taxonomy (1956) through to Hamblin (1974). More recently Rae’s (2002) model is extremely detailed highlighting sixteen points for an evaluation process from training objectives, briefings, interim assessments ending with reports relating to the accomplishment of the programme (Simmonds, 2003).

Hamblin (1974) as cited in Bee and Bee (2003) defines evaluation as “[A]ny attempt to obtain information (feedback) on the effects of a training programme, and to assess the value of training in the light of that information” (Bee and Bee, 2003 p.135). Alluding to this research the ‘training programme’ identified by Hamblin would actually refer to a song-writing workshop activity which is arguably a ‘training workshop’ as it is a learning

development and environment that the young people and adults experiencing different degrees of social exclusion are participating in. Each song-writing workshop included a facilitator or 'teacher' to guide, assist, encourage and 'train' each of the individuals in composing an original song.

Although models are expected to be challenged by experts in the field of evaluation (Wang and Wilcox 2006) and (Holton, 1996), Donald Kirkpatrick (1959) devised The Four Levels Model which although a learning and development model for the industrial society the levels could be transferable to an educational workshop, such as the song-writing workshops for this study. Upon learning about The Four Levels Model, although established over fifty years ago, it became apparent that it was appropriate to utilise it to corroborate the theoretical framework for this particular research and assist as the foundation and basis to evaluation which is what the SSC questionnaires are applied for. The four levels have potential to be transferable for education and workshops for the arts' such as song-writing workshops used for this study. Workshops delivered on behalf of the arts could be perceived as areas of learning and development, although these terminologies are perhaps more familiar amid training and human resources within corporate organisations and businesses.

The four levels entitled in this order, Reaction, Learning, Behaviour and Results (O'Sullivan and McFadden cited in Stewart and Cureton, 2014) request information from each learner, participant or trainee to reflect on a number of questions. The first level, Reaction, is described as the level to ask participants how well they liked the training programme (Sadler-Smith, 2006). This includes the content, objectives, methods of delivery, resources (ibid) and whether the participants found the programme of value (Beevers and Rea, 2016). Therefore, Reaction would be assessing whether they enjoyed the experience of the workshop, how was the venue or space – was the

environment suitable for the workshop? Arguably if workshop facilitators continue to ask for evaluations to be completed on the final day of an activity, then the Reaction level would be more suited to this. The second level Learning considers evaluating the skills and knowledge gained from the programme; it is possible that a participant enjoyed their involvement but may not necessarily have learnt a great deal (ibid). Therefore, the Learning level has a core focus on areas such as whether an individual's skills have improved. Relating this to the SSC questionnaire used in the first case study (full details are presented in the next chapter), this level could relate to sections on the longitudinal questionnaire which ask the participants at a later date from the completion of the workshop, if they are writing lyrics, writing melodies or beats or collaborating with others. The penultimate level, Behaviour asks whether the participant or learner has changed their behaviour or improved their performance (Simmonds, 2003). Thus, aspires to measure the accomplishment of knowledge and skills each participant has learned for the workshop or environment they reside in. Again, using the first case study as an example, this could be associated to the question which asks the participants if by participating in the [song-writing] workshop have they [the participant], been inspired to be creative in other areas? Finally, the fourth level, Results provides the opportunity to measure the final results that have transpired due to the training that has taken place (O'Sullivan and McFadden cited in Stewart and Cureton, 2014). The developer of the model, Kirkpatrick states that this relates to areas such as 'bigger profits, reduced costs, less employee turnover, and improved quality" (Kirkpatrick, 1996 p.56). For this research, the subject of finance for workshops and activities is not covered. Therefore, this level could relate to the quantity and quality of the questionnaire returns received during the longitudinal tracking process. However, for funders and stakeholders this level could be important and be transferable for finance relating to funding opportunities.

6.8 Framework in Longitudinal Tracking Experiential Reports (FiLTER) Model

The following examines how the Model used for this research was devised. The terminology FiLTER was constructed from the key letters L.T. from Longitudinal Tracking. The final name for the Model, Framework in Longitudinal Tracking Experiential Reports is explained as follows:

- ❖ **Framework** – Structure and support for the model to keep track of or to monitor
- ❖ **Longitudinal Tracking** – Measurement of individuals through a period of time
- ❖ **Experiential** – Relating to the observation of the (educational / workshop) experience
- ❖ **Reports** – Identifying the outcomes of the institution or song-writing workshop

The development as previously mentioned was initially inspired from meetings with Jackson and the Work Based Learning procedure and outcomes which Camden Jobtrain had in place and also from the overall measuring practises in place by the ITT. Therefore, the Model, although not necessarily in sequential order, illustrates the general step by step approach used by Camden Jobtrain as previously shown in Figure 2. Other than one, the colour codes for the Model are based on the traffic light method of varying shades; a method used within the UK education system signifying different colours which represent the action boxes as the process develops. In addition to this method of colour use being familiar in the education system, it has also been utilised within the Governmental Department report The Assessment for Learning Strategy of 2008 (Great Britain. Department for Children, Schools and Families, 2008). The FiLTER Model incorporates a key which provides a brief description to the coloured action boxes. These are broken down into four categories as follows:

- ❖ **Purple:** Funding – Income received to enable the training to take place within the institution or via the song-writing workshop facilitator
- ❖ **Amber:** Activity - Identifies the process of learning within the educational institution or song-writing workshop
- ❖ **Green:** Longitudinal Tracking – Measurement of individuals through a period of time
- ❖ **Red:** Termination – Identifies that the learner has not achieved the aims of the workshop or institution or has failed to reach the required level of attainment

The FILTER Model which has been trialled with the song-writing workshop case studies, and as defined by Figure 5 reflects the format which the Camden Jobtrain process identifies. As a similar system to the Follow-Up Questionnaire produced by the ITT, the Model provides information relating to longitudinal tracking and measures specific skills which are relevant to the workshop content and allow for the participant to reflect on their work but also confirm whether they are continuing to use these skills. As previously stated the purple action box represents the funding which is generally required to run workshops, community music and other arts activities to both socially excluded young people and adults and individuals who feel inclusion. Arguably within a prison or young offenders' institute, either funding for the facilitator will already be in place, or they may be employed by the means of Pay as You Earn (PAYE) via the education department to run a workshop of this kind. As identified earlier within this thesis, I have work experience of facilitating and teaching at various prison establishments using both accredited and non-accredited modules relating to the UK music industry, and each employment has provided an income via an education provider, such as Milton Keynes College or the training organisation A4E.

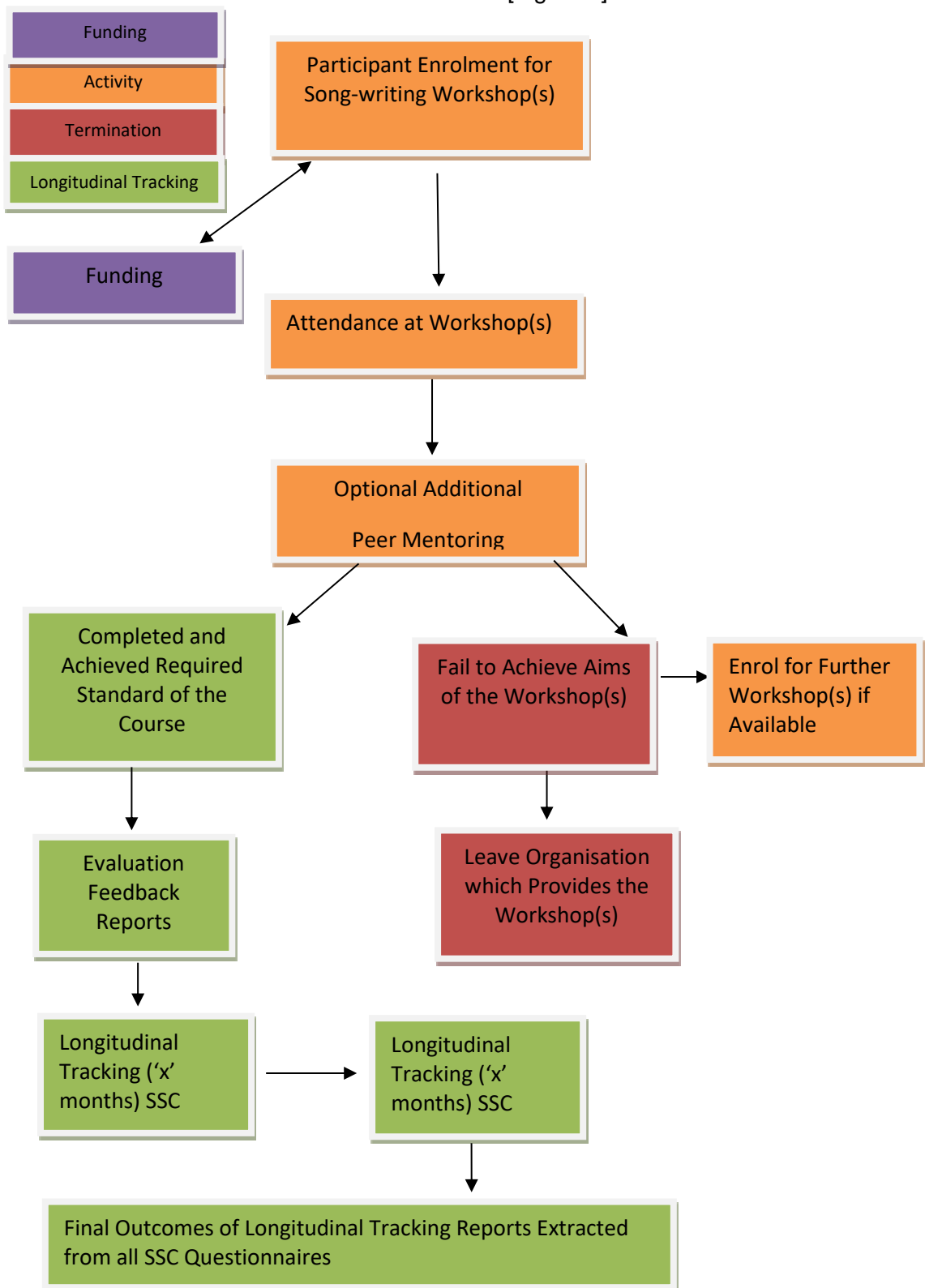
Following the flow of the FiLTER Model, once funding has been obtained, as the Camden Jobtrain procedure suggests, the participant(s) are required to enrol with the institution or workshop facilitator. Attendance monitoring is a requirement for the holistic evaluation of the education process; although debatably just because there are many individuals in attendance does not always reflect the quality of the work offered or reflect the responses received during the tracking procedure.

The amber action boxes identify the enrolment stage, the participants' attendance and the workshop itself, and finally addresses the opportunity for a learner to obtain additional peer monitoring. With the general community this could be in the form of the workshop facilitator offering their contact details to the group for future advice or private lessons and within a prison or young offenders' institution it could take the form of the teacher offering additional support during an appropriate class. The green action box defines the process of evaluating and measuring the individuals through a period of time. This section begins as soon as the workshop has been completed and the participants are invited to complete evaluation feedback reports. According to Jerry Ayers, author of books relating to the subject of evaluation he suggests "[E]valuating an instructional program, such as workshop or institute, means collecting data about a number of features of the instructional program and its impact on the participants" (Ayers, 1989). Conducting an effective evaluation process should be designed with care. Ayers, continues by stating that an evaluation system "must be in place before the workshop or institute begins" (ibid). Initially the Model suggested the measuring process would commence six months after the workshop had taken place and then the final measuring evaluation process would be repeated twelve months after the activity. However, as identified initially within the chapter discussing the methodology of this research, it

became apparent that the period of tracking would need to alter to suit the nature of the organisation, institution and / or the participants.

Ideally for the FiLTER Model to work efficiently and effectively, it is imperative that the structure of the Model works in the same manner for each purpose or organisation. However, during a meeting in July 2011 with two members of the educational staff at a Category A prison, it was identified that within their institution it may be necessary to reduce the longitudinal tracking term as there is the possibility that participants would no longer be in their establishment within the six and twelve month period of measurement. Unfortunately, it was not possible to use this particular prison as a case study for this research but if this establishment was to use the longitudinal tracking process, the suggested time frame for distributing the questionnaires was at three and six months after the workshop had taken place. This of course is not to suggest that this period of longitudinal tracking would work for all prisons and workshop facilitators, as already identified by Lee (2015) earlier in this Chapter. The final and Follow-Up Questionnaire for MiP projects is disseminated between two and three months after the activity has taken place. It was also highlighted during the meeting at the Category A prison that under the current educational system “each learner must have a learning aim” (O’Carroll, 2011). This could potentially be reproduced when the learners reflect on their targets associated with the SSC questionnaires. Full details relating to the Longitudinal Tracking and ‘Final Outcomes of Longitudinal Tracking Reports Extracted from all SSC Questionnaires,’ green action boxes are examined under section 6.9.

FiLTER Model [Figure 5]



6.9 Specific Skills Checklist (SSC)

This thesis has already disclosed core areas surrounding the subject of evaluation which has been presented through-out Chapter 5. To complete the information and development of the FiLTER Model it is necessary to produce and explain the full details of the evaluation forms used for this particular study and Model.

6.9.1 An Explanation of the Specific Skills Checklist

As previously explained the evaluation feedback forms for facilitators and funders would generally be completed at the end of a workshop or activity (identified as Evaluation Feedback Reports on the FiLTER Model). In addition to requesting information relating to demographics such as ethnicity, age and religion from the participants, more often than not the remaining questions for an evaluation process, focus on the soft skills and experiences, as to whether an individual has gained confidence, self-esteem or enjoyed the workshop, producing a similarity to Kirkpatrick's (1959) Reaction level. It is not to suggest that this information collated is not essential and important to acquire, but the differentiation for this research is that in addition to the evaluation forms produced during the final day of the workshop for the organisations and funders, supplementary questionnaires were designed and produced using a longitudinal tracking method to review and measure any changes and or developments specifically related to the workshops delivered over a period of time. Researcher and author, Sanjiv Lingayah highlighted during an Arts Marketing Association Conference that measurement assists in verifying the "value of the arts" (Lingayah, 2013 p.18). It was of course also necessary to establish whether participants would complete the questionnaires during this period, as unlike Camden Jobtrain or the ITT, as the researcher, I had not built up long-term

relationships with either the participants or organisations who formed the case studies. Chapter 7 provides further information relating to the results and outcomes of these.

Following the flow of the FiLTER Model as previously viewed in Figure 5, the measuring system is acknowledged by the two green action boxes labelled as 'Longitudinal Tracking Form ('x' months) SSC'. The name Specific Skills Checklist (SSC) indicates that the questions asked relate to the specific content produced during the workshop. These longitudinal tracking forms generated incorporate identical questions relevant for each case study. Consequently, a unique selling point here is that this allows for the questionnaires to be flexible and transferable for each workshop and discipline taught. The two forms are then disseminated and measured at suitable intervals depending on the environment and organisation. This enables the organisations or facilitators to identify any developments or changes which may have occurred over the measuring period. To accentuate the SSC questionnaires are not to take place of an evaluation form which may require completion on the final day of the workshop (Kirkpatrick's Reaction level), for funding partners and stakeholders, but as an additional tool to assist with evidence of impact relating to the specific skills learnt and gained during the workshop. Reflecting further on Kirkpatrick's (1959) The Four Levels Model, the green action boxes labelled longitudinal tracking ('x' months) SSC in the FiLTER Model relate to his two areas of Learning and Behaviour (Kirkpatrick, 1996). The examples as presented earlier can reflect the questions which ask the participants if they are continuing to write (Learning) and have the participants been inspired to be creative in any other area (Behaviour). The final green action box which relates to final outcomes from the questionnaires received could be associated to Kirkpatrick's Results.

Tables 2 and 3 show the SSC questionnaires used for case studies one, two, three and four respectfully. Table 2 identifies the questions relating to the lullaby workshop and

asks the participants whether they continued to write any other lullaby lyrics or tunes, and as a recording was made of the song by the participants during the workshop, whether they had played their CD to their baby or 'baby bump'. Education staff at the organisation encouraged the participants to submit (along with accompanied artwork produced at a later date) copies of the recording for their Expressive Arts GCSE examination so this too was linked to one of the questions, which resulted in some valuable results and also underpinned the additional significance of the workshop.

Table 3 which shows a copy of the SSC questionnaires used for case studies, two, three and four, and incorporates questions which similar to the first case study, reviews more of the hard skills of song-writing i.e. writing lyrics, writing melodies or beats, but goes on to ask whether individuals have performed or recorded their music since attending the workshop. During a meeting in 2011 with Tony Moore, when early research was taking place to justify the start of this study, music industry promoter and songwriter, Moore, acknowledged that when he provides song-writing workshops the subject of copyright and songwriter shares are not discussed. Vice President of Copyright in the UK for BMG/Chrysalis Music, Andy Godfrey was asked whether socially excluded individuals who participate in song-writing workshops should have some understanding of copyright. He responded without hesitation.

“Of course it is important. I think probably the reality is it's not going to be the first thing that is on someone's mind. It's when you start playing football or when you start strumming a guitar for the pleasure, you don't necessarily think you could make a living out of it, but it could be a benefit later on”

(Godfrey, 2012).

As some of the participants had previous experience of attending music or song-writing workshops, the SSC questionnaires also provided an ideal opportunity to ask participants of these three case studies, their opinions as to whether the subjects of

copyright and moral rights should be shared by facilitators during a song-writing workshop.

To support the inclusion of these questions, copyright is the foundation to which the music industry is built upon. It allows for creators, musicians and songwriters to protect their works. “Without copyright in place, a third-party could inadvertently ‘copy’ the original work and exploit this for financial gain to the detriment of the original creator” (Rutter, 2011 p.79). Without copyright laws in place arguably the creators would not be paid for the exploitation and usage of their works. This should not differ whether the creator is included within society or feels they are experiencing exclusion in some form. Reflecting on Pierson’s (2002) comments featured in the chapter, Social Exclusion and Evidence for Change, and relating to option of income, understanding some elements of copyright, could assist with potential income streams for an individual, who is experiencing a degree of social exclusion. Copyright covers both unpublished and published works and becomes effective once something has been created (Gammons, 2011). The subject of copyright can be a mine-field for some, especially for individuals who do not work in a discipline relating to song-writing or the music industry on a regular basis.

An interview with an established UK songwriter, freelancer and who is a member of the Songwriters Executive for the British Academy of Songwriters, Composers and Authors (BASCA), Megg Nicol shared her thoughts as to whether details relating to copyright should be taught to participants who are socially excluded and are involved in song-writing workshops. She accentuated that it is vital to have copyright information. Often the participants do not understand that when they are collaborating in a song that their contribution and involvement has any value. She highlighted that:

“in actual fact, it could be just three words that have given that song its title, or it could have given that particular hook, but the truth is that every single person who is on that song and that has helped to make that what it is, should be acknowledged and their copyright be acknowledged”

(Nicol, 2015).

There is no guarantee that in addition to hard creative skills, having some knowledge of base skills, copyright and moral rights provide an individual's composition with any monetary value, but could support an individual to feel worthy of their contribution to the workshop and provide another vehicle for self-confidence. The results to these questions are also discussed within the next Chapter and could possibly have potential of leading into the development of some further research at a later date.

SPECIFIC SKILLS CHECKLIST

Thank you for agreeing to participate in my PhD Research. Please answer the following questions reflecting on the lullaby workshop you took part in, hosted by XXXXXX on 26th September 2013.

Since the lullaby workshop you attended on 26th September 2013 at XXX, XXXX have you:

	YES	NO	Please feel free to add any further information
Listened to the recording since you received the CD?			
Played the lullaby to your baby or 'baby bump' since receiving the CD?			
If you have played the lullaby – have you sung the lullaby to your baby or 'baby bump'?			
Have you written any more lullaby lyrics since the workshop took place?			
Have you written any more tunes since the workshop took place?			
Have you listened to any other lullaby recordings since the workshop took place?			
Are you still aiming to submit the recording along with additional artwork for your Expressive Arts GCSE project?			
Has the workshop inspired you to be creative in other areas? If so, how?			

If you wish please use this space to share any further information:

Please include your initials (rather than full name).....

Date of 3 month tracking questionnaire.....

[Table 2: Specific Skills Checklist – CS1]

SPECIFIC SKILLS CHECKLIST

Thank you for agreeing to participate in my PhD Research. Please answer the following questions reflecting on the XXXXX activities you took part in, hosted by XXXXXX between (add dates) and.....(add dates)

Since the activities are you:

	YES	NO	Please feel free to add any further information
Writing Lyrics?			
Writing Melodies or 'Beats'?			
Composing Alone?			
Composing with Others (Collaborating)?			
Performing your Music? If yes where?			
Recording your Music?			
Receiving Financial Rewards? (for example, received any money/royalties from your songs)			
Has the workshop inspired you to be creative in other areas? If so, how?			
More aware of copyright and your rights as a musician and songwriter?			
Aware of your Moral Rights?			
Do you feel that music technology / music composition activities should also provide the participants with an understanding of the subjects of copyright, sampling and moral rights? If so, please state why this is important?			

If you wish, please use the space on the reverse of this form to share any further information.

Please include your initials (rather than full name).....

Date of 2 month tracking questionnaire.....

[Table 3: Specific Skills Checklist – CS2, CS3 and CS4]

For the purpose of ease of obtaining results for the measuring system for song-writing workshops, the SSC questionnaires incorporate tick boxes. This takes away any potential pressure on the participants who may not wish to complete long and detailed evaluations. However, there are issues which surround this style of form as a 'yes'/no' tick box produces closed answers. To compensate this, an additional column has been included for participants to incorporate surplus information if they desire to elaborate on any subject area, therefore, potentially receiving feedback of some areas in more detail which in turn could strengthen the overall results.

Subsequently, by producing two SSC questionnaires with identical questions over a period of time allows for the participants (if they so wish), to reflect on their learning experiences and could encourage individuals to set personal objectives and possible targets from the questions. As a form of evaluation, the SSC questionnaires which form longitudinal tracking documents will aid in additional impact data of the workshop activities, producing additional evidence for organisations, facilitators, funders and stakeholders.

Although the SSC questionnaire outcomes have been compiled by including the skills which could be gained from participating in a workshop, it is not to suggest that individuals may not already have some of these skills. However, by attending the workshop it may develop and improve their creative ideas and abilities. Weissman (2001) suggests that subconsciously, people from all cultures sing and hum, made-up songs from an early age and that anyone is capable of composing a melody or lyric, but not all will be good enough for exploitation. From both personal and practical work experience, I am aware that there are many individuals who compose music on their own, but may benefit from collaborating with others, in the way of sharing of ideas and developing concepts previously written or performed. Although the list contains specifics

such as writing lyrics and writing melodies, it is important to acknowledge that some of the participants may gain skills purely as a composer or an author, and not necessarily both. It is quite common in the commercial music industry, for these roles to be shared. Examples of this in the popular music genre include Sir Elton John and Bernie Taupin. John is renowned for his composing skills and Taupin has collaborated and been John's lyricist since 1967 on numerous works, which include the multi-million selling release "Your Song" (Taupin, 2012).

6.10 Final Comparisons of Tracking Processes

As the FiLTER Model has now been designed and explained in full, it is necessary to incorporate a fifth column for the Comparisons of Tracking Process, which was originally identified in Table 1. Table 4 now displays an additional column to support and represent this research and the Model trialled using four case studies.

Organisation	Author's Research
Procedure	"Model" and a process
Investigation	Presented as a diagram which is user friendly
Established	2011/12
Evidence of Usage	First trialled September 2013
Tracking of Learners	Some groups of socially excluded individuals may be difficult to track
Relationship	No long term relationship with learners
Execution of Tracking	Completion of forms from learners is on trust
Place of Origin	United Kingdom
Source of Research	Due to the nature of the research degree and tracking process, limitations may occur with the amount of pilots tried
Could the Process be Executed for this Research?	Yes - Designed specifically for the purpose of song-writing workshops but could be utilised for any 'arts' workshops

[Table 4: Final Comparisons of Tracking Processes]

To encapsulate, a total of five variations of measurement and tracking processes were researched which were or continue to be active in the UK or USA. Comparisons were drawn prior to the FiLTER Model being developed and trialled in the UK. At the time of compiling and completing this element of the research (2016), as there is not a pre-determined form of tracking in place by the UK Government, and as identified in the first chapter, funders have a tendency to request evaluations demonstrating immediate impact rather than measure any additional outcomes over a period of time. Therefore, it was decided that for the purpose of this research project, a new model was required to assist in establishing specific skills gained by individuals and their related outcomes. As the development for the FiLTER Model was taking place and based on the procedures

researched, only the Camden Jobtrain process appeared to have similarities to the needs of this research, but as time progressed and the research evolved, the measuring process devised by the ITT was discovered and furthermore had parallels. Although the Artistic Director of the Trust identified at times there are limitations and restrictions to receiving all completed questionnaires, she stressed the importance of trying to obtain the results of the outcomes from their projects which have potential in helping the organisation improve their practice (Lee, 2015). She also confirmed that the outcomes from their questionnaires assist in creating essential supporting documentation for their current and prospective funders (ibid). Furthermore, it is worth emphasising here that as individuals complete the questionnaires, they too are potentially helping others in a similar situation by providing evidence of their own experiences. Also confirming whether they are still using the specific skills gained which in turn could also assist in strengthening the necessity of the workshop activities when funders are having to reduce their financial support and decide on which charities and not-for-profit organisations will and will not receive any financial support. As previously acknowledged, although Jackson had confirmed that the Camden Jobtrain process worked well, it was apparent from studying the procedure that there were limitations on the information received from their learners during the tracking process. For example, the lack of knowledge relating to the benefits of the students' overall training.

Part of the outcome of this study is to establish the validity of the longitudinal tracking model, whether the procedure of using the FiLTER Model is efficient and easy to use. Including the use of Thematic Analysis, the overall results and core characteristics of the case studies from using the FiLTER Model and SSC questionnaires are disclosed in detail in Chapter 7, Data and Fieldwork.

Concluding with the comparisons of each process researched to date, the FiLTER Model appears well-defined, uncomplicated for third-parties to follow and presents a systematic process. The main benefit is that it has been designed from the knowledge of a process which existed up to May 2012 and a process still in place in the UK. It contains information specific to the process of a learner attending a song-writing workshop, and with alterations to the content of the SSC it could also potentially be used for any creative workshops. With regards to the traffic light system the Model also includes a clear key to identify the purpose of each colour used. This research allowed for the FiLTER Model to be tried and tested with both socially excluded young people and adult learners participating in song-writing workshops. The following chapter identifies whether when asked, if workshop facilitators and practitioners would find it appropriate and useful to use the FiLTER Model for their future evaluation processes.

Before completing this Chapter, which has examined the development of the FiLTER Model in depth, it is important to acknowledge, that not all participants will want to be tracked or indeed will respond to any correspondence sent to them after the song-writing workshops have taken place. Camden Jobtrain had an initiative in place by offering their leavers a fifty pound (sterling) bonus on completion of the necessary longitudinal tracking documentation, as a form of encouragement to respond to their questionnaire (Jackson, 2011). For the purpose of this research this kind of incentive was used for the participants of the first case study. The lullaby workshop offered a ten pound gift voucher to be spent on the new mother or their new born child. The participants of the second case study were offered a similar incentive. The facilitators of the third case study did not feel the incentive appropriate as they run a series of music related workshops and do not produce anything for the participants once the evaluations have been completed, even though this research was slightly different with the need of two SSC questionnaires

to be completed over a period of time. Again, the fourth and final case study took place within a prison environment so a cash or voucher incentive would have been inappropriate. This said, providing an incentive does not always guarantee a one hundred percent response rate, as will be identified in Chapter 7 with the complete research results. Furthermore, this study could not have taken place without the involvement of the participants' and their responses and as outlined in the Methodology, it felt important to give back and provide the participants with something as a thank you, to potentially assist them in the future. Each individual who completed both of the SSC questionnaires was provided with some brief text relating to their involvement in the research to be used for a future Curriculum Vitae if they so wished. The text was emailed to the education manager or workshop facilitator for distribution to the participants who were involved in the case studies run for young people. For the case study workshop with adults I obtained permission to communicate with the participants directly via email who took part in the second case study. For an example of the text provided and disseminated for the Curriculum Vitae please refer back to the Methodology Chapter.

As identified earlier, The Four Levels Model has been challenged in the past. Jack Phillips, author of books relating to the subject area of evaluation, suggests a fifth level labelled as Return on Investment (ROI) (Beevers and Rea, 2016). This does sound very industry and corporate led, but arguably when facilitators, charities, and other not-for-profit organisations are obtaining a large amount of funding, should they not review and calculate the financial value of a workshop or an activity?

It is obvious that due to the nature of this research Kirkpatrick's (1959) The Four Levels Model devised during 1959, Reaction, Learning, Behaviour and Results could only be used as inspiration and a scaffold for a starting point to work on the evaluation process for the case studies used in the research. However, as previously acknowledged, in an

educational environment, community arts and song-writing workshops etc. which include additional evaluation questionnaires for funders, stakeholders, facilitators and organisations, The Four Levels Model could be transferable and implemented if the Levels were modified to suite the environment better. It is perhaps worth noting here that there are already variations to the level titles provided by Kirkpatrick as acknowledged by Bee and Bee (2003). Reaction remains the same as detailed earlier, but Learning is identified as Immediate/Learning. Behaviour becomes Intermediate/Job Behaviour and Results is identified as Ultimate/Results Level (Bee and Bee, 2003).

Chapter 7:

Data and Fieldwork

The previous chapter presented details of how the FiLTER Model was developed and designed. To meet the research objectives outlined in the Introduction and support the original contribution to knowledge, it was necessary to pilot and trial the Model once the delivery of some song-writing workshops had been executed. This Chapter will reflect on, and discuss the four case studies which support this research and will analyse the information extracted from the results obtained by the use of the longitudinal tracking process identified at the end of the Model featured in Chapter 6 [Figure 5].

It felt appropriate that the research design and fieldwork used to meet the aims of the research was the case study approach. As Stake (1995) comments “[C]ase studies are undertaken to make the case understandable” (Stake, 1995 p.85). Therefore, by designing a longitudinal tracking model, would the participants of the case studies complete the evaluation forms reflecting specifically to the content of the workshops at a later date?

A fifth case study included herein demonstrates an example of impact with a third-party organisation who are now using the FiLTER Model to evaluate their activities. Permission has been obtained to share their results within this thesis.

As previously stated, I have experience working with socially excluded individuals with a focus on adult prisoners. My aim was to work with members of society experiencing different degrees of social exclusion and offer them song-writing workshops. The

Methodology Chapter mentions the specific challenges faced in obtaining opportunities to access case studies for this research. As the thesis title suggests the participants of the four case studies, were young people or adults. The Market Research Society (MRS) states in their Code of Conduct that the definition of young people are aged 16 and 17 years, and the terminology adult mentions an individual who is over 18 years (Market Research Society 2014). However, for the purpose of this study, young people relates to school age within the UK and adult denotes the participants who were 18 years and over. Veal and Burton (2014) raise the question as to the age young people can give informed consent to participating in research. For the purpose of this work the first case study, CS1, was delivered on behalf of a Community Interest Company (CIC) and via an educational institute, and therefore it was not necessary for the CIC to apply for consent from parents and guardians directly but it was necessary to obtain consent via the education manager. A similar process was in place with the third case study (CS3), and the CIC therefore, they took it upon themselves to seek permission. The second (CS2) and final case studies (CS4) used adult participants only, but again permission was obtained to use the data collected via the organisations involved as I did not have any personal contact with the participants.

7.1 Fieldwork

This section presents each case study in turn and illustrates the results from the SSC questionnaires received. The first case study (CS1) was the initial trial to ascertain whether the FiLTER Model worked and the longitudinal tracking evaluations were completed. Therefore, assisting the way forward with the additional case studies. As shown in Chapter 6, [Table 2], due to the nature of the first workshop the questions relating to copyright, sampling and moral rights were not presented or reported on within the evaluations. It was more appropriate here to establish evidence whether the

lullaby recording had been submitted for an examination. Presenting different questions to CS1, than CS2, CS3 and CS4 supports the fact that the SSC questionnaires are transferable for use.

7.2 Case Studies Exercised and Results

Returning to Pierson's definition of social exclusion as acknowledged in Chapter 3, Social Exclusion and Evidence for Change and the previous chapter, to some extent this study will include some of the elements which Pierson suggests embraces the means of social inclusion. The first point he makes is "maximising options of income" (Pierson, 2002 p.9). Although this area is not explored for this study, there are a couple of questions on the longitudinal tracking questionnaires asked to the participants of the case studies which are of relevance. Three of the case studies received SSC questionnaires, asking the participants whether they felt the subjects relating to copyright should be factored into song-writing workshops. If this was to happen at a later date, arguably for an individual to gain some knowledge of this area provides potential to support an individual in maximising an income if their work was active in any way. For example, if work was performed live, or aired on a local radio via opportunities such as BBC Introducing shows, (BBC Music, 2018), there is potential to receive royalties. The second point "[S]trengthening social networks" (Pierson, 2002 p.9) could relate to the fact that individuals are strengthening their networks and confidence from attending one of the case studies. Using the first case study as an example, a young mother at the workshop and from attending the education academy where it was held, may make friends with another young mother, who is in a similar situation. The study will not be "tackling the quality of life in neighbourhoods" (ibid) or find a solution to "making services more accessible" (ibid) as this is not related to the theme of this specific research area. This said I would like to challenge Pierson's suggested core areas relating to social

exclusion. His opinions unfortunately feel as only a starting point in this current society. The young mothers and expectant mothers who participated in the first case study were not necessarily immediately linked to Pierson's areas. As they are so young, only teenagers at 14-16 years of age they could potentially be judged by others in society and therefore could feel excluded. However, this may not be perceived to be the case by others.

The following sections of this Chapter introduces and examines each of the four case studies used to pilot and trial the FiLTER Model. Core characteristics will draw out important points from each one.

7.2.1 Case Study 1 (CS1)

The first workshop was run in conjunction with a non-profit organisation which was established to "promote the art of song-writing and celebrate the role of the songwriter as a modern contribution to social inclusion" (Park Street Music, 2014). It was a lullaby writing workshop for young mothers or expectant mothers still of school age.

The song-writer who led the workshop had previous experience of working with young people and runs song-writing workshops using themes with a positive message such as anti-bullying, friendships and individuality (Clayton, 2013). Occasionally the lyrical content providing a similar ideology to Frith's (1996) narrative-in-action. I was also a facilitator of this case study, identifying the interpretation of the lullaby as a song and the benefits of a lullaby for mother and child. In addition to taking on the role of an observer and researcher, I also assisted and encouraged the participants with the lyric writing process and phrasing. It can be argued that there is potentially a conflict of interest with this case study as I assisted as a workshop facilitator and was also present as an academic researcher. Therefore, this introduces the question as to whether the results

produced were biased. Eisner, Professor of Comparative and Developmental Criminology at Cambridge University proposes, that there are two explanations to different results, one being the “*high fidelity view* holds that the implementation quality is better in studies in which the program developer is responsible for the implementation” (Eisner, 2009 p.164). Eisner continues to express however, that there is nothing significantly incorrect with the research outputs but “the findings lack external validity” (ibid). It could be viewed that assisting to set up the first case study, is no different to setting up a research experiment. This thesis relates to the measurement of outcomes from song-writing workshops and testing whether the FiLTER Model works as a longitudinal tracking evaluation process. Although in attendance I had no input or influence to the responses on the SSC questionnaires.

The song-writer who facilitated the workshop was introduced to the FiLTER Model and questioned about her opinions on longitudinal tracking. She felt it was an essential tool to use after a song-writing or any arts activity had taken place (Clayton, 2013). The response was:

“it is absolutely important to track how a song has influenced the individuals, or helped them through their journey as a mother because they have written a song as a lullaby and a memoir of the day - it’s not going to disappear into nowhere. They have got it forever so why not track them so that you can see exactly how it has affected them?”

(Clayton, 2013).

She resumed by stating that the tracking could also discover whether the recording made of the lullaby had been submitted to the examiner for the GCSE Expressive Arts’ examination (ibid).

Table 5 shows the results from the 3 month longitudinal tracking period:

<i>n</i> = 6			
Questions	Yes	No	Additional Comments
Listened to the recording since you received the CD	2	2	
Played the lullaby to your baby or 'baby bump' since receiving the CD?	1	3	
If you have played the lullaby – have you sung the lullaby to your baby or 'baby' bump?	0	3	
Have you written any more lullaby lyrics since the workshop took place?	0	4	
Have you written any more tunes since the workshop took place?	0	4	
Have you listened to any other lullaby recordings since the workshop took place?	1	3	
Are you still aiming to submit the recording along with additional artwork for your Expressive Arts GCSE project?	2	2	
Has the workshop inspired you to be creative in other areas? If so how?	1	3	"Through my art work and Expressive Arts"

[Table 5: Results from 3 Month Longitudinal Tracking Period]

There was an area on the form to include additional information if the participants so wished. Two participants responded to this section with the following:

"It was a great workshop and I got a lot out of it" (Participant CS1/1). "It was an okay workshop" (Participant CS1/2).

Table 6 shows the results from the 6 month longitudinal tracking period:

<i>n</i> = 6			
Questions	Yes	No	Additional Comments
Listened to the recording since you received the CD	2	1	
Played the lullaby to your baby or 'baby bump' since receiving the CD?	1	2	
If you have played the lullaby – have you sung the lullaby to your baby or 'baby' bump?	0	2	
Have you written any more lullaby lyrics since the workshop took place?	0	4	
Have you written any more tunes since the workshop took place?	0	4	
Have you listened to any other lullaby recordings since the workshop took place?	0	4	
Are you still aiming to submit the recording along with additional artwork for your Expressive Arts GCSE project?	2	2	
Has the workshop inspired you to be creative in other areas? If so how?	1	3	"Painting with son"

[Table 6: Results from 6 Month Longitudinal Tracking Period]

7.2.1.1 Case Study 1 Core Characteristics:

Organisation Host: Education Academy.

Delivered by: Not-for-profit Community Music organisation and self-employed independent song-writer. Researcher of this work.

Workshop Activity: One day lullaby song-writing workshop.

Workshop Participants: 6 young expectant mothers/young mothers registered with their main-stream school and the Education Academy working towards relevant examinations. White British 14-16 year olds. Workshop took place in Northamptonshire.

Longitudinal Tracking Period: 3 and 6 months.

Responses: 4 (3 month) 4 (6 month).

Participant CS1/2 submitted recording for Expressive Arts GCSE and had listened to the recording.

Participant CS1/3 submitted recording for Expressive Arts GCSE and had listened to the recording.

Participant CS1/4 was going to submit recording for Expressive Arts GCSE, but the second SSC questionnaire advised that this had not happened. This could mean that she was not going to submit, or in fact the recording had already been submitted.

Challenges: Yes/No tick boxes encouraged closed answers.

No depth to the replies. Not all the entire yes/no columns included written responses.

Contradiction on form. Participant CS1/1 stated she had listened to the lullaby CD but on the second SSC questionnaire stated, she had not received a copy of the recording. Likewise, it was not clear as to whether CS1/4 had submitted the recording for the examination.

As previously identified, it was necessary to ask specific questions which related to the workshop activity and content, so for the next three case studies the SSC questionnaires were adapted to reflect this. The organisations involved were asked to confirm the most convenient duration for their longitudinal tracking process.

7.2.1.2 Case Study 2 (CS2)

CS2 was delivered in partnership with a not-for-profit community music organisation. Nicol, previously identified in Chapter 6, who is a UK songwriter and educator amongst other music industry related roles, facilitated the workshop. The song-writing workshop provided an opportunity for the participants to collaborate together and to find inspiration and ideas to be presented in a new composition. Although I was present during the day, I took on the role of observer and only assisted briefly in some of the lyric writing when a 'break-away' group was formed.

Each participant was asked for their reasons as to why they had wanted to attend the workshop. Three replies were given. "[T]he chance to write a song with other people" (Participant CS2/1), "I am interested in taking music further" (Participant CS2/2) and "I enjoy music" (Participant CS2/3).

Reassessing the Guiding Original Lyrics and Music Method (GOLM Method) presented in Chapter 4, and specifically following the "Structural Reframing" (O'Brien cited in Baker and Wigram, 2005 p.184) there was natural apprehension when the participants were asked to sing their lyrics, but as the workshop progressed and individuals felt comfortable

within themselves and their surroundings the song developed and the “Secondary Reframing” (ibid) developed naturally.

The following table provides a break-down of the results received. The information gathered from the SSC questionnaires was very detailed and therefore of immense value. The final column identifies any outcomes which occurred:

<i>n</i> = 3			
Original Question from SSC	2 Month Response	4 Month Response	Outcomes
Writing Lyrics?	1 = Yes 1 = No	2 = Yes	Small Contribution
Writing Melodies or 'Beats'?	1 = Yes 1 = No	1 = Yes 1 = No	-
Composing Alone?	1 = Yes 1 = No	1 = Yes 1 = No	Regular
Composing with Others (Collaborating)?	1 = Yes 1 = No	2 = Yes	Collaborating
Performing your Music? If yes where?	2 = No	2 = Yes	Performing Locally
Recording your Music?	1 = Yes 1 = No	2 = No	-
Receiving Financial Rewards? (for example, received any money/royalties from your songs)	2 = No	2 = No	Future Aim
Has the workshop inspired you to be creative in other areas? If so, how?	2 = Yes	1 = Yes 1 = No	Creativity
More aware of copyright and your rights as a musician and songwriter?	2 = Yes	2 = Yes	
Aware of your Moral Rights?	2 = Yes	2 = Yes	
Do you feel that music technology / music composition activities should also provide the participants with an understanding of the subjects of copyright, sampling and moral rights? If so, please state why this is important?	2 = Yes	2 = Yes	Knowledge of Copyright law is essential Protection

[Table 7: Results from CS2]

7.2.1.3 Case Study 2 Core Characteristics:

Organisation Host: Not-for-profit Community Music organisation.

Delivered by: Self-employed independent song-writer and educator. Researcher of this work.

Workshop Activity: One day song-writing workshop.

Workshop Participants: 3 adults with different degrees of learning difficulties and mental health problems. 2 male and 1 female. 1 male was on the autistic spectrum. White British. Workshop took place in Northamptonshire.

Longitudinal Tracking Period: 2 and 4 months.

Responses: 2 (2 month) 2 (4 month).

The participants who responded appear to be the two who already had some musical experience.

The yes/no tick boxes did not encourage closed answers. Clear additional information was shared.

Participant CS2/1 identified at the first point of longitudinal tracking that they were not writing lyrics, but by the fourth month, they had begun writing lyrics.

Participant CS2/2 at two months after the song-writing workshop had taken place confirmed that they were not composing with others (collaborating), but by the fourth month they were composing with others, and using other skills, such as their lyric writing.

Both participants initially stated that they had not performed their music. There is evidence of a development with the second longitudinal tracking which suggests that Participant CS2/1 had since performed at local events and a charity fundraiser and Participant CS2/2 performed at a local music festival organised by friends.

Challenges: Possible contradictions - When asked if each participant was still recording music since attending the workshop, Participant CS2/1 initially ticked 'yes' but the second SSC questionnaire suggests that they have not. This therefore, could mean that the participant has not recorded anything new since the two month tracking was executed.

The question which asks the participants if they have been inspired to be creative in other areas confirms that both participants initially stated 'yes', but Participant CS2/2 stated 'no' in the final SSC questionnaire.

7.2.1.4 Case Study 3 (CS3)

The third case study was delivered by another not-for-profit community music organisation. Unlike the first two case studies, I was not present. The participants were asked by the facilitator their reasons for taking part. “Curiosity and wanting to increase my knowledge” (Participant CS3/1) and “I would like to generally know more about the subject” (Participant CS3/2). To explain the lack of response from one participant, email communication was received by one of the Managers from the organisation confirming that one parent emailed to say “that they didn’t feel it was relevant and as such their child would not be filling it [the SSC questionnaire] out.” (Anon, 2015).

The following table provides a break-down of the results for the third case study. The final column identifies any outcomes which occurred from the responses received:

<i>n</i> = 8			
Original Question from SSC	2 Month Response	4 Month Response	Outcome
Writing Lyrics?	6 = Yes 1 = No	2 = Yes	-
Writing Melodies or 'Beats'?	7 = Yes	2 = Yes	-
Composing Alone?	6 = Yes 1 = No	2 = Yes	-
Composing with Others (Collaborating)?	5 = Yes 2 = No	1 = Yes 1 = No	Collaborating
Performing your Music? If yes where?	4 = Yes 3 = No	1 = Yes 1 = No	Performing Locally
Recording your Music?	6 = Yes 1 = No	1 = Yes 1 = No	-
Receiving Financial Rewards? (for example, received any money/royalties from your songs)	1 = Yes 6 = No	0 = Yes 2 = No	Occasional Gig
Has the workshop inspired you to be creative in other areas? If so, how?	4 = Yes 3 = No	2 = Yes 0 = No	Creativity
More aware of copyright and your rights as a musician and songwriter?	7 = Yes 0 = No	2 = Yes 0 = No	-
Aware of your Moral Rights?	7 = Yes 0 = No	2 = Yes 0 = No	-
Do you feel that music technology / music composition activities should also provide the participants with an understanding of the subjects of copyright, sampling and moral rights? If so, please state why this is important?	7 = Yes 0 = No	2 = Yes 0 = No	Knowledge of Copyright law is essential Protection

[Table 8: Results from CS3]

7.2.1.5 Case Study 3 Core Characteristics

Organisation Host: Not-for-profit Community Music organisation.

Delivered by: Facilitated by Not-for-profit Community Music organisation.

Workshop Activity: Five day song-writing workshop.

Workshop Participants: 8 young people experiencing different degrees of social exclusion. 8 males. White British. Workshop took place in Lincolnshire.

Longitudinal Tracking Period: 2 and 4 months.

Responses: 7 (2 month) 2 (4 month).

The participants who responded for the 4 month evaluation appear to be the two who already had some musical experience.

The yes/no tick boxes did not encourage closed answers. Clear additional information was shared.

Both participants continue to write lyrics and compose music on their own. Participant CS3/3 continues to collaborate although Participant CS3/4 remains only to be composing alone.

Participant CS3/3 continues to perform music live. Participant CS3/4 confirms that live performance has not happened since the workshop.

Participant CS3/3 continues to record music. Participant CS3/4 has not recorded anything since the first SSC questionnaire was completed.

Participant CS3/3 was receiving some royalties from paid performances/gigs but additional income had not been received by the second SSC questionnaire. Participant CS3/4 remains to not be receiving any form of income from the songs.

Both participants felt that the workshop had inspired them to be creative in other areas and this included detailed written responses to confirm this.

- “we all like the idea of adding some software instruments and synths into our music.” Followed by “allowed me to explore alternative genres of music, understand and appreciate the work that goes into producing it” (Participant CS3/3).
- “it has definitely given me a creative boost in my music, and has given me a better awareness of how to make my music sound as good as it can.” Followed by “It has made me think more about how to create my music and how to utilise my live instruments on my software, and has also helped me think more about the production values” (Participant CS3/4).

Challenges: Possible contradictions - When asked if each participant was still recording music since attending the workshop, Participant CS3/1 initially ticked yes but the second SSC questionnaire suggested that they have not. This therefore, could mean that the participant has not recorded anything new since the two month tracking was executed.

7.2.1.6 Case Study 4 (CS4)

The fourth and final case study, CS4, evolved from attending the Arts in Corrections Conference in the USA during June 2015 and building a professional relationship with the Artistic Director of the ITT who is based within the UK. As identified in the previous Chapter, a face-to-face interview was held with Lee. This was in order to build on the extent of Lee's knowledge and experience of running song-writing and music workshops within the criminal justice setting and establish knowledge of their evaluation method. From the content of the interview which is shared in Chapter 6, it was verified that the ITT demonstrate excellent practice and when possible measure outcomes of their participants. Meticulous information relating to this practice is presented within the previous Chapter, which discusses comparisons and existing tracking models. Lee reviewed the FiLTER Model and on confirming that she commended the concept of the Model (Lee, 2015) she offered an opportunity to utilise the FiLTER Model and SSC questionnaires instead of the organisations own tracking method and evaluation forms for a song-writing project. This was quintessential for the research to develop further. It also provided the opportunity for the Model to be piloted by a third-party, which has been established for a number of years, and to discover whether participants within the criminal justice setting would be content with completing the SSC questionnaires over a period of time.

In relation to ethical considerations, the ITT obtained permission via email (which I was copied in on) from the Education Manager for the FiLTER Model to be used, with the

understanding that names would not be used on the questionnaires. This was an area which had already been considered, as the SSC questionnaires (as presented in Chapter 6) requested an individual's initials, rather than a full name. As previously acknowledged, the justification for this is that each participant remains anonymous but the process allows a way to correspond and collate the questionnaires once the measuring process has finished. When evaluating any activity, it is necessary to put into context the environment and participants.

The following table provides a break-down of the results for the fourth case study:

<i>n</i> = 3			
Original Question from SSC	2 Month Response	4 Month Response (none received)	Outcome
Writing Lyrics?	2 = Yes 0 = No		-
Writing Melodies or 'Beats'?	1 = Yes 2 = No		-
Composing Alone?	1 = Yes 2 = No		-
Composing with Others (Collaborating)?	1 = Yes 0 = No		Collaborating
Performing your Music? If yes where?	1 = Yes 0 = No		Performing Locally
Recording your Music?	0 = Yes 3 = No		-
Receiving Financial Rewards? (for example, received any money/royalties from your songs)	0 = Yes 3 = No		Occasional Gig
Has the workshop inspired you to be creative in other areas? If so, how?	3 = Yes 0 = No		Creativity
More aware of copyright and your rights as a musician and songwriter?			-
Aware of your Moral Rights?			-
Do you feel that music technology / music composition activities should also provide the participants with an understanding of the subjects of copyright, sampling and moral rights? If so, please state why this is important?	2 = Yes 1 = No		Knowledge of Copyright law is essential Protection

[Table 9: Results from CS4]

7.2.1.7 Case Study 4 Core Characteristics

Organisation Host: Criminal Justice Setting. In addition to education, the prison provides a number of activities and projects to support women to deal with the challenges after time spent in prison.

Delivered by: Not-for-profit Community Music organisation. Creative Programmes Manager of Trust.

Workshop Activity: Five day song-writing workshop.

Workshop Participants: 3 female offenders in a prison. Not privy to information relating to ethnicity. Workshop took place in Cheshire.

Longitudinal Tracking Period: 2 and 4 months.

Responses: 3 (2 month) 0 (4 month).

Very small sample to evaluate, but all participants confirmed that the workshop had inspired them to be creative in other areas.

Participant CS4/1 confirmed that she loves performing arts. Participant CS4/2 advised that she was inspired to participate in art activities and CS4/3 identified that she would like to try new instruments.

The prison has no facilities to allow the participants to continue with recordings but one participant confirmed that she would like to continue performing and writing on release (Participant CS4/1).

The yes/no tick boxes did not encourage closed answers. Clear additional information was shared.

Challenges: Average stay for the prisoners was seven weeks and therefore could be moved to another prison or released at any point of their seven week stay. Therefore, no second SSC questionnaire were completed.

7.3 Reflections of the Results from the Case Studies

The aim of this research is presented at the beginning of Chapter 2. Fundamentally, it was necessary to establish whether it was possible to measure outcomes of specific skills of song-writing workshops to ascertain changes over time. This was achieved following the design and implementation of a longitudinal tracking model. Although it was initially difficult to obtain case studies due to the limitation of the chosen art activity

(song-writing) and lack of funding at the time (see sub-heading 2.3.1), the workshops for the case studies were eventually delivered to young people and adults experiencing different degrees of social exclusion. This definition for the participants reflects points made by Pierson (2002, 2010) and Jermyn (2001) as discussed under sub-heading 3.1 Social Exclusion. As formerly identified, the participants of CS1 were young mothers or expectant mothers between 14 and 16 years of age. The participants for CS2 were adults with different degrees of learning difficulties and mental health issues. CS3 were young people experiencing different degrees of social exclusion and the participants for CS4 were adults in a female prison. To determine any changes over time, the study relied on these participants to complete two SSC questionnaires. Despite not receiving a one hundred percent return, ultimately, the results collated demonstrate the power of the FiLTER Model and indicate that it can cope with diverse situations and different demographics.

The literature of the practice area presented evidence for the need to change the way in which song-writing workshops and other art disciplines are evaluated. Hence the use of case studies. The literature reviewed herein expressed that arts evaluations had been reviewing soft skills such as confidence, self-esteem and other areas associated with well-being. These were written and published by academics and organisations such as ACE reports (2006 and 2015), the Arts Alliance (n.d.) and Brewster, (1983, 2014). Furthermore, Clinton (1993), Hallam (2015), Jermyn (2001, 2004) and Clift et al, (2015).

The distinctiveness of the present study lies in its addressing of novel issues particularly questions relating to the specific content delivered for each of the four case studies. Therefore, the evaluation forms are flexible. The questions on the two SSC questionnaires are identical to establish the journey (outcomes) of each individual who had participated. The results extracted from the data collected from each case study recognise soft, hard and knowledge skills (for the definitions refer to Chapter 1, Introduction) but do not relate to the areas of well-being as previously evaluated and reported on over the past few decades.

As previously mentioned in this Chapter, due to the nature of the workshop, CS1 used different questions on the SSC questionnaires, compared to CS2, CS3 and CS4. This confirms that that Model is flexible and transferable for each individual workshop / activity.

The soft skills results for CS1 indicated that one young mother had become more creative from attending the workshop and had started painting with her son. Another advised that she had been inspired to be creative towards the artwork for her Expressive Arts GCSE examination. Whereas results for hard skills identify that two young or expectant mothers had played the lullaby recording to their baby or 'baby bump.' This could also suggest that the young participants were proud of what they had achieved during the lullaby workshop. It is clear from the results that the participants had not continued with any form of song-writing since the workshop had taken place. This was

of no surprise as the workshop delivered had been unique and the Academy focused on the school curriculum for their pupils. However, it was pleasing to see that there was evidence of some creativity taking place externally in the form of painting.

Soft skills for case studies, CS2, CS3 and CS4 focus on the creativity gained from attending the workshops. Clear responses were received from CS2 and CS3 confirming that some participants were continuing with their music. This was either by writing lyrics, writing melodies or beats or composing alone or in collaboration. Participants from CS2 had not performed 2 months after the workshop but had performed locally by the follow-up evaluation; 4 months after the workshop. CS3 identifies that one participant had performed locally at the tracking periods of 2 and 4 months. CS4 only showed one individual had performed on the first evaluation form at 2 months. CS4 also identified one participant collaborating with others. What is encouraging is that all three participants stated that the workshop had inspired each individual to be creative in other areas. All three presented different reasons. Participant CS4/1 stated her love of music and performing arts, participant CS4/2 suggested the workshop inspired her with her art, and finally participant CS4/3 revealed that since the workshop she would like to try new musical instruments.

As stated in the Introduction Laker and Powell's (2011) definition of hard skills refers to technical skills. Therefore, hard skills which have been evaluated relate to the question which asks the participants if they are recording their music since attending the workshop. This question was put to CS2, CS3 and CS4. Participants CS2/1 and CS3/1 initially stated that they had made a recording, but the second SSC questionnaire suggested they had not. As there is no additional text in the additional comment section

of the SSC questionnaires, this may suggest that they have not recorded any new material during the second 2 month interval. It is deemed necessary to emphasise here that the fourth case study was held in a challenging and secure environment but again presented core details and confirmed that recordings were not continuing due to the prison not having any facilities.

Knowledge skills were also embedded by asking if financial rewards had been received. These skills were also covered via the question relating to music technology and the subjects of copyright, moral rights and sampling. Results gathered from CS2 showed that receiving financial rewards was a 'future aim' for two participants and this was the same outcome for Participant CS4/1 as she also stated that she will try to receive a royalty from her music upon release from prison. CS3 shows that one young person had received some income at the 2 month evaluation but not at 4 months. The outcome here stated 'occasional gig' and would suggest that one participant had been paid to perform at a gig or gigs but had not played live since.

As the Core Characteristics show for the case studies, there is evidence that there have been some contradictions over the longitudinal tracking period and results received. For example, with one of the soft skills on the SSC questionnaire relating to listening to the lullaby recording, Participant CS1/1 originally responded by stating that she had listened to the recording but on the follow-up SSC questionnaire, stated she had not received a copy. There are two possible explanations. Firstly, that the participant did listen to it in the first 3 months, but then had not played the recording since. Secondly, the participant may have forgotten she had received the CD. Arguably, at the time of the workshop the

young mothers and expectant mothers had other important issues to contend with in their lives such as coming to terms with being a young new mother, or concerned about the imminent birth. It was also unclear as to whether Participant CS1/4 had submitted the lullaby recording for her Expressive Arts GCSE examination.

Although, only a very small quantity, these contradictions have presented results which provide inaccuracies. As May notes, “[M]ixed methods research is perhaps particularly prone to ‘contradictions’ in data because of the different categories and levels of analysis, as well as contrasting explanatory logics, that are employed” (May, 2010). To manage this for future evaluations it will be useful where possible to provide participants with access to their original SSC questionnaires. This is reflected upon later in this Chapter under sub-heading 7.7 Evaluation of the FiLTER Model. Despite this, the majority of the results obtained present details of a participant’s story and journey two, three, four or six months after attending a song-writing workshop. The results show that there have been positive changes over time with participants continuing to use their song-writing skills and perform their work live, at school concerts or local grassroots (small) venues. The third case study produced very detailed written responses and was proof that providing the option to tick a yes / no column does not always produce closed answers.

Finally, it is fair to suggest that even by working with small class sizes and small samples, key information can be extracted. Furthermore, each of the participants’ journeys present changes over time with fruitful information. The results therefore, have potential to assist in future funding applications and support the importance of future song-writing or arts activities.

7.4 Reflections Relating to Copyright, Moral Rights and Sampling

In addition to the reflections already presented, there are significant outcomes which relate to the questions on the subjects of copyright, sampling and moral rights. The rationale behind the inclusion of these questions is discussed in the previous Chapter, with the explanation to the development and content of the SSC questionnaires with specific reference to CS2, CS3 and CS4. The following quotations have been extracted from the three case studies:

“Important for composers/songwriters to understand their rights. What’s legal and illegal regarding copyright” (Participant CS2/1)

“Definitely because many artists aren’t familiar with the business side of the music industry and often exploited and taken for granted.” (Participant CS2/1)

“A lot of people don’t realise the boundaries/restrictions of copyright, and this can lead people to get into trouble or to be breaking the law unintentionally because of a lack of knowledge.” (Participant CS2/2)

“Because a lot of the time, people are unaware of these things, which can lead to people either losing their work, or accidentally be breaking the law out of not knowing. It is vital to know.” (Participant CS2/2)

“It is important that when people are introduced to the world of creating and releasing music, they understand how not to infringe any copyright laws for doing what they enjoy.” (Participant CS3/3)

“It is important so that young producers know their rights and the rights of others, and avoid difficult copyright situations.” (Participant CS3/4)

“Yes, because every artist should know about the copyright laws in the music industry”
(Participant CS3/5)

“You can get prison” (Participant CS4/1)

Considering this specific data in the research demonstrates that participants of song-writing workshops feel the need for the subjects relating to copyright, moral rights and sampling be communicated in future song-writing workshops. Furthermore, this identifies that there are potential opportunities for future research within the area of song-writing workshops and subjects relating to copyright. This has also been underpinned by the industry professionals who have been interviewed for this study. The following Chapter, which provides conclusions and future recommendations, will provide some suggestions as to how these needs can be met.

7.5 Impact and Significance of the FiLTER Model: Drum+Brass

The use of four case studies have been mentioned through-out this thesis which were testing the FiLTER Model to evaluate via a longitudinal tracking method changes over time with participants of song-writing workshops. However, it has also been recognised that this process is transferrable for other arts activities, as the SSC questionnaire content relates directly and specifically to the delivery which has been executed and taught during the workshop. Subsequently, Drum+Brass a Leicester based arts organisation and social enterprise company who were established during 2013 (Drum+Brass n.d.), confirmed that the organisation would use the FiLTER Model and SSC questionnaires therefore demonstrating the Model in practice and with significant impact. The organisation confirmed they would use the Model for future activities. “We [Drum+Brass] needed better evaluation approaches as those we were using were a little ad hoc” (Maxwell, 2018). The organisation wanted to review actual progressions with their participants and felt that the FiLTER Model would support additional evidence and enhance future funding opportunities and applications (Maxwell, 2018). The project

which used the FiLTER Model and SSC questionnaires was a participant lead improvised performance arts project in HMP Leicester (Maxwell, 2018) which commenced in October 2017. Director and co-ordinator of a number of projects, Maxwell, confirmed:

“the specific use of the [evaluation] Model will assist the organisation to gain evidence to expand our projects city wide but ultimately across a wider area. It will also help our participants to know what they have achieved over a period of time”

(Maxwell, 2017).

Maxwell, has also confirmed that future projects which will use the FiLTER Model include a regular music and movement activity for the under 5s, and therefore the parents or guardians will be encouraged to complete the SSC questionnaires and reflect on any developments and ‘changes over time’ their child (or themselves) have gained over a period suitable for the organisation. Drum+Brass is currently aiming to revitalise a dormant training band and will use the Model to assist in these evaluations too.

The following results in the table relate to the performing arts project delivered by Drum+Brass in HMP Leicester. With my support the results were produced using the same process to analyse the SSC questionnaires which were used for the four case studies for this study to trial the Model.

<i>n</i> = 7			
Original Question from SSC	5 Month Response	6 Month Response	Outcome
Have you read the script since the session?	6 = Yes 1 = No	2 = Yes 1 = No	Approved of Script-
Have you shown the script to anyone else?	3 = Yes 4 = No	1 = Yes 2 = No	Shared with cell mate
Have you practised any of the techniques from the session?	4 = Yes 3 = No	2 = Yes 1 = No	Creativity
Do you intend to continue developing your performance skills while at HMPL?	7 = Yes 0 = No	2 = Yes 1 = No	When Possible
Would you consider enrolling on any kind of arts course after you leave HMPL?	6 = Yes 1 = No	2 = Yes 1 = No	Intend to Continue
Have you done any other kind of creative workshops at HMPL?	6 = Yes 1 = No	2 = Yes 1 = No	Arts Workshops
Have the workshops inspired you to be creative in other areas? If so how?	7 = Yes 0 = No	2 = Yes 1 = No	Open Approach to Arts

[Table 10: Results from Third-Party Impact]

The results identified in Table 10 illustrate that seven participants completed the first longitudinal tracking SSC questionnaire five months after the project had started, which is a very good result considering the nature of the environment as prisoners can be released or moved at a moment's notice. Comments were established to produce outcomes from the detailed responses. Reviewing the results from the SSC questionnaires produces the overall theme that the participants since attending the workshops have felt inspired to continue to be creative in some way. Two of the three participants who completed the six month SSC questionnaires would like to continue with the arts. Additional text on the evaluation forms expressed that once 'outside' of the prison wall, individuals were unsure how to go about getting involved. It is extremely

gratifying to confirm that from the use of the FiLTER Model and the results received, Drum+Brass are now in discussions with #DMULocal, at DMU with the possibility of using university premises to assist the ex-offenders to continue with their performing arts project. There have also been additional discussions for this relationship to form an official partnership, offering the opportunity for DMU students to work on arts activities with Drum+Brass and ex-offenders. This will also evolve into further use of the FiLTER Model as changes over time and an individuals' journey can be evaluated from both the participation of the ex-offenders and student experiences (Maxwell and Bogic, 2018).

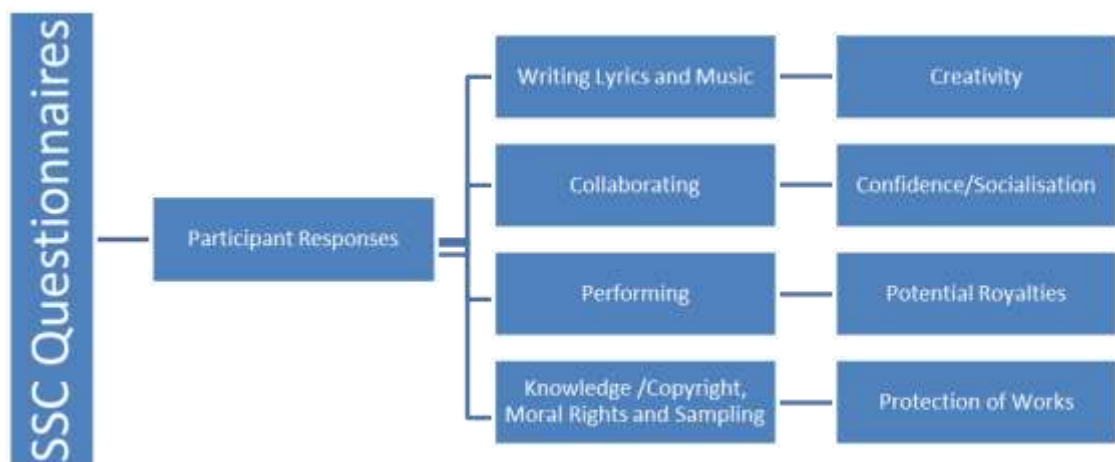
When asked to compare the organisations previous evaluation process and reflect on the use of the FiLTER Model, Maxwell (2018) indicated that the former evaluation was a snap shot of a well-being and soft-skills evaluation. She confirmed that it was a valuable evaluation tool but the FiLTER Model was an enhancement and the results provide details of an individual's journey. "It was really interesting to see that within the prison population, the participants, felt very engaged and involved but on leaving the prison they felt anxious to go and find a place to continue with the arts and they did not know how to access it" (Maxwell, 2018).

7.6 Thematic Analysis: A Framework for Analysing the FiLTER Model Data

Interestingly, when analysing the data, the Model has provided information which can be evaluated and analysed to draw out important patterns and themes resulting in the use of Thematic Analysis. As already acknowledged in the Methodology Chapter and sub-heading 2.3, Thematic Analysis is a framework which can be used to assist in analysing themes from qualitative data (Komori, n.d.).

From all the data gathered from the initial four case studies, when using Thematic Analysis it is possible to detect themes which emerged from the longitudinal tracking

procedure and responses obtained from each of the SSC questionnaires. As CS1 was the initial pilot for the FiLTER Model and presented different questions to the other three case studies, this section will reflect on the data received with specific reference to the core themes or outcomes from CS2, CS3 and CS4. Furthermore, Figure 6 represents “essential features and relationships” (Wolcott, 1994 p.24) which assists in reviewing any promising patterns or themes collated from the data as a whole.



[Figure 6: Themes using Thematic Analysis]

From this the theme definitions are as follows:

Sub-Theme

- ❖ Writing Lyrics and Music – Some participants are continuing to write both lyrics and music.
- ❖ Collaborating – Some participants are writing songs with other young people/adults.
- ❖ Performing – Some participants are performing live in front of an audience.

- ❖ Knowledge/Copyright, Moral Rights and Sampling – Some participants feel that song-writing workshops should include advice on each of the subject areas.

Overall Themes

- ❖ Creativity – By participants writing lyrics and music, individuals are continuing to be creative with their work.
- ❖ Confidence/Socialisation – By participants writing with others, can assist in increasing confidence and socialisation skills.
- ❖ Potential Royalties – By participants performing live, there is an opportunity to obtain royalties and be paid fees.
- ❖ Protection of Works – By participants gaining some understanding of copyright, moral rights and sampling, they will know how to protect themselves, their creativity, but also not use lyrics/recordings which are not owned by them without prior permission from the copyright owner(s). It also supports the overall theme of receiving some potential royalty streams.

There is always a risk involved with producing questionnaires or surveys as there is the concern that there is a lack of flexibility (Braun and Clarke, 2013) and the “responses are contained” (Braun and Clarke, 2013 p.141). There was a potential risk of introducing yes / no tick boxes on the SSC questionnaires, but by keeping them simple, not too long, and the questions easy to understand have shown that the majority of participants were content in providing some additional comments. Therefore, it is evident that by reflecting on the aims of this research, there are positive outcomes to share. As mentioned earlier, the samples were only small due to the nature of the research objectives and class sizes for each workshop. It is clear that participants are generally quite willing to complete additional evaluation forms at a later date. Other than the pilot, which was the first case

study, in addition to responding to tick boxes most participants, as previously mentioned, were willing to provide additional information where deemed appropriate. This has resulted in strengthening the need and trajectory for evaluating song-writing workshops and other art related activities. The responses are able to reveal individual stories and do not present evaluations with a sole focus on well-being such as one gaining confidence and self-esteem.

7.7 Evaluation of the FiLTER Model

Suffice to say, now the results from the four case studies have been analysed, it is necessary to validate the FiLTER Model and evaluate whether it has worked. It was clear very early on that due to the environment, any samples received would be small. It is true to suggest that for a number of reasons a one hundred percent return obtained for any case study was not achieved. Reasons for this were varied. The Academy which hosted CS1 did not follow-up with one of their students who had moved education provider and regions. The organisation for CS2 never advised why one of the participants did not complete any SSC questionnaires. With regards to CS3 one parent felt the evaluation was not relevant, and finally due to the prison where CS4 was delivered it was possible the participants had moved on or been released and therefore not tracked. This is reiterated earlier in Chapter 6, by Lee (2015) the Director of the organisation as to a key issue of measuring impact evaluations within the criminal justice setting. This said from the data received the longitudinal tracking impact evaluations provide evidence that participants will generally complete the SSC questionnaires to present their changes over time. As the researcher there was either little contact with the participants or no contact at all. Perhaps it is fair to suggest that if professional relationships and trusts had been developed with the participants additional SSC questionnaires may have been completed. In addition to this, paper SSC questionnaires were used through-out. It could

not, and should not be assumed that all people experiencing different degrees of social exclusion have access to computers and or regular fast speed internet connections. This is not say that when possible electronic SSC questionnaires could be disseminated in the future which may encourage additional returns. This could also reduce any contradictions in the replies as it may be more manageable to send the participants copies of their first completed evaluation to assist with their reflections.

This Chapter has presented results relating to the practical fieldwork carried out for this study. The data has been collected from the completed evaluation forms via the longitudinal tracking process using the FiLTER Model. What can be expressed despite not having a one hundred percent return from all of the case studies, is that the SSC questionnaires provided enough information relating to changes over time. There is a paradox to the outcome for the first case study as one participant initially stated that she had listened to the lullaby recording, but within the follow-up SSC questionnaire suggested that she had not received a copy of the compact disc. CS2 may have included a response which also provided a contradiction so by taking these into account; and as previously mentioned, it could be useful to provide participants with copies of their original responses to assist them with the completion of their evaluation forms. Therefore, showing a more coherent journey.

The fact that the tables from each case study can produce themes and outcomes using the Thematic Analysis approach is also of benefit as it presents a detailed and clear picture of the impact evaluations.

In addition to this the most significant area of focus is the current impact which has been demonstrated by a third-party organisation. Drum+Brass have to date used the FiLTER Model for an arts workshop which is “part of a national recognition of the value of the arts

in rehabilitation” (Drum+Brass, n.d.). This forms as a testimonial presented by Drum+Brass and will support and potentially encourage other third sector organisations whom deliver arts activities and apply for funding to pilot and use the FiLTER Model for their own requirements.

It is also essential to recognise here that along with the work of Drum+Brass there are also discussions taking place with representatives of the London Philharmonia Orchestra in London with the intension for the FiLTER Model to be executed to measure their audience journeys over a four year evaluation. This endorses that the FiLTER Model is transferable for other third-party impact evaluations.

Chapter 8:

Conclusion and Recommendations

By reviewing the research aims presented in both the Introduction and Methodology Chapters of this thesis, this final Chapter confirms whether the intention of the research has been met. In addition to drawing conclusions, this Chapter also provides some future recommendations. These become apparent from the results obtained after piloting the FiLTER Model via the four case studies, and from the outcomes of the impact and use from the community arts organisation Drum+Brass. Results acquired from the completed SSC questionnaires suggests that there is potentially some incremental future research relating to copyright, sampling and moral rights to be executed at a later date. Details relating to this are summarised under sub-heading 8.3.1 Further Developments and Research Opportunities.

To recapitulate, the Introduction presented the original contribution to knowledge and the nature of the research problem. Together, these areas established that there is no official or consistent method of evaluating and measuring over a period of time the impact of song-writing workshops or any form of community music or arts' activities. Subsequently, this resulted in a longitudinal tracking model being designed, developed and trialled. As I have had some previous experience within this field, the case studies herein were represented as song-writing workshops delivered to young people and adults experiencing different degrees of social exclusion. The research has also disclosed in the Introduction, Methodology and Social Exclusion and Evidence for Change Chapters, that where impact evaluations have been undertaken and / or reported on (Brewster

1983, Clinton 1993, Jermyn 2004 and Hallam, 2015) fundamentally not much has changed over the years. Historical case studies relating to music during the Second World War Holocaust (Gilbert, 2005), and the 1970s under the control of the Khmer Rouge in Cambodia, were also presented in Chapter 3 to support the power of music, and how music as an art form, assists those individuals and groups of people who are suffering (Flam 1992, Friedlander 2007, and ChannelH2 2016). These areas were chosen for personal reasons, but are powerful examples and evidence that we are already aware that song-writing, music and the arts are a benefit to the well-being of individuals. Facilitators, funders, stakeholders and charities, continue to focus on evaluating the well-being and soft skills of community music and arts' activities but now it is time for change.

There is evidence to suggest that longitudinal tracking and the measuring of some activities are being executed (Clift et al, 2015 and Royal Liverpool Philharmonic, 2016), but there is no firm clarity concerning evaluating the outcomes from the actual content delivered and still there remains no standard form of measuring. Therefore, the SSC questionnaires, which form part of the FiLTER Model used for the measuring procedure, asked questions that related to the specific skills gained or learnt during the song-writing workshops to be able to discover changes over time.

Frith's (1996) narrative-in-action theory has been disclosed by presenting some transcriptions of lyrics written by individuals experiencing different degrees of social exclusion; the subject characterisation of the participants who took part in this study. Furthermore, the Guiding Original Lyrics and Music Method (GOLM Method) (O'Brien cited in Baker and Wigram, 2005), is identified and discussed to demonstrate and support a conventional way for delivering song-writing workshops and the general format for the case studies used herein.

The subject area relating to evaluation depicts the definition and importance of this subject and identifies a number of toolkits. The evaluation toolkits which have been referred to, have all been in practice since the turn of the Millennium. The research presented issues with the majority of the documents (excluding the toolkit published by Rotherham Metropolitan Borough Council), as it was not always clear as to when the impact evaluations were being executed, or if any longitudinal tracking was being encouraged, and therefore were not influential in the completion of the FiLTER Model.

8.1 Final Reflections on the FiLTER Model

The FiLTER Model was devised from a mixed methods approach initially from meetings with a CEO of an organisation who had used a longitudinal tracking process (Jackson, 2011). Obtaining information from a Trust who continue to run song-writing and music projects was also extremely helpful. Some of their projects are in the criminal justice setting, but all relate to individuals potentially experiencing different degrees of social exclusion, marginalised and disadvantaged (ITT, 2015).

The data gathered introduced existing processes and systems from both the UK and USA relating to measuring outcomes and has been presented in an organised and systematic manner to review any comparisons. This assisted towards the decisions made when producing the final Model. For example, LONESTAR, although providing inspiration during the foundations of this study, was a computer program and therefore not suitable. It was apparent very early on that the designing of a Gantt Chart would not be flexible enough. In addition to establishing third-party processes and systems to assist in the design and development of the FiLTER Model, Chapter 6 also discussed in depth the theoretical framework; Kirkpatrick's (1959) The Four Levels Model (O'Sullivan, McFadden cited in Stewart and Cureton, 2014). Although the first level, Reaction

suggests the initial evaluation tool focuses on soft skills, the second level Learning had much more relevance for this research as it suggests the measurement of learning. Measurement being the significant word, and could relate to longitudinal tracking and changes over time. This Level reviews whether a participant has an increase in knowledge from attending a workshop and therefore may confirm whether or not they are continuing with their song-writing skills. Certainly, by reviewing all Levels as outlined by Kirkpatrick's 1959 model supported the development of the planning and design stages of the Model piloted herein.

The FiLTER Model is clear by providing each stage for running a workshop. It is flexible in a number of ways. Although the song-writing workshops used for this research were delivered to participants experiencing different degrees of social exclusion, the Model can be used outside of this remit. Also, by not providing standard questions on the SSC questionnaires allows and encourages the relevant parties to reflect on the content delivered during their workshops. By including the specific skills on evaluations, allows each organisation to choose what they want to find out from the content delivered during the workshop, and ascertain a participant's journey.

It was extremely rewarding to discover that six months after the first case study was delivered, some of the young expectant mothers or young mothers had submitted their lullaby recording CD for their Expressive Arts GCSE examination. Likewise, changes over time were apparent from two of the participants in CS2, as they acknowledged that they were continuing with their song-writing skills and had performed their music live, four months after the workshop had taken place. A similar pattern emerged from CS3, as two participants also confirmed that they were continuing with their music and one participant since attending the workshop was receiving some financial rewards from performing live. CS4, produced only one SSC questionnaire as part of the longitudinal

tracking. However, there was core evidence that the participants found the song-writing workshop helped encourage them to be creative in other areas.

Drum+Brass have assisted in presenting proof that if the FiLTER Model is used by other parties it is possible that key data received could be used to support evidence of the workshop or activity and has potential to help with obtaining additional future funding and projects. Therefore, I can confirm that from the completed SSC questionnaires it is possible to ascertain an individual's journey from attending a workshop and evaluate their developmental changes over time.

8.2 Research Limitations and Challenges

There were limitations to this research. As shown by Turner (2015) and Lee (2015) within Chapters 3 and 6, the workshops' environments mean small class sizes and therefore small sample sizes and returns. Lee (2015) acknowledged that due to the nature and environments of the workshops run by the Irene Taylor Trust (ITT) it is common for numbers of participants to fall by the end of the completed sessions. This would then mean potentially receiving a smaller number of completed evaluation forms. It could be argued that larger class sizes do not necessary result in the completion of more SSC questionnaires. What this research is showing is illustrative and suggestive findings.

Participants experiencing different degrees of social exclusion could feel vulnerable, shy and lack self-esteem. In the early developments of the research it was also very difficult to acquire case studies. This was due to the change in a lack of funding opportunities for projects. Perhaps in hindsight it is not always ideal to follow one's own social ideologies for research purposes and by providing song-writing workshops to young people and adults experiencing different degrees of social exclusion limited the organisations and

areas to obtain case studies. However, the case studies were constructed and delivered by perseverance and sharing the research concept with a variety of people, with the aim that individuals within different organisations would allow the workshops to be delivered and the longitudinal tracking to be piloted.

Not having any long-term relationships with the participants of the case studies, there was a natural concern as to whether they would complete two identical questionnaires which formed the measuring process and evaluations over a period of time. It is also worth noting that I had not met any participants of the fourth case study. Still, a respectable amount of SSC questionnaires were returned for the overall study, providing clear outcomes and show that individuals are prepared to complete forms and provide information where relevant. To reiterate a key point mentioned in the previous Chapter, it is also vital to acknowledge that the majority of the questionnaires received, contained detailed responses.

8.3 Recommendations

In light of the research conducted and conclusions drawn, for future activity and professional guidance, there are a number of recommendations to propose from this research. They are:

- ❖ The Department of Culture Media and Sport (DCMS) and the HM Treasury (who produced The Magenta Book, Guidance for Evaluation in 2011), will be contacted with information relating to this research to propose the FILTER Model as an evaluation tool and the SSC questionnaires as guidance for future impact evaluations.
- ❖ Participants are provided with a copy of their first SSC questionnaire so that they can reflect on their initial answers and thus hopefully discouraging any results

which are contradictory. The SSC questionnaires used for this research were paper based as it should not be assumed that individuals experiencing different degrees of social exclusion have access to technology and computers for electronic copies of the evaluation forms.

- This said SSC questionnaires could be disseminated electronically if it is a preference with future participants.
- ❖ Arts activities have been evaluating soft skills for a number of years (Clinton, 1993) thus by undertaking the points above, encourage facilitators, funders, organisations and stakeholders to gain confidence and develop new approaches in producing new impact evaluations.
- ❖ Promote and highlight the benefits of the FiLTER Model and SSC questionnaires to be accessible to workshop facilitators and encourage them to use the Model.

8.3.1 Further Developments and Research Opportunities

In relation to the current use of the FiLTER Model and impact evaluations by Drum+Brass, the overall outcome was that some prisoners would like to continue with the arts after release from prison. However, they are unclear how and where to access this or indeed if it would be possible. Therefore, by introducing a Director of Drum+Brass to a representative of #DMULocal initiative at DMU, has meant that a partnership will now develop and support the ex-offenders and the Drum+Brass programme allowing for the activity to continue outside of the prison. This would not have materialised if individuals were only requested to complete evaluations that asked if they had enjoyed the workshop, and questions relating to their confidence and self-esteem and other areas associated to well-being.

This has also resulted in further use of the FiLTER Model to support evaluations reviewing changes over time of both ex-offenders and DMU students who will be encouraged to apply to support the Drum+Brass workshops. There are also on-going conversations that relate to other arts activities with HMP Leicester and third-party workshop facilitators to use the Model on projects attended by individuals on probation.

8.3.1.1 Motivation and Engagement

Further research also presents the opportunity to review and develop the SSC questionnaires to incorporate an element of cognitive evaluation theory and explore intrinsic and extrinsic motivators, measuring the outcomes of these to establish any changes over time. "Motivation is a theoretical concept that accounts for why people (or animals) choose to engage in particular behaviours at particular times" (Beck, 2000 p.3).

Intrinsic motivation includes doing activities because an individual wants to, such as "hobbies, games, puzzles, creative endeavours" (Beck, 2000 p.194). In the case of this research an individual interested (Sansone and Harackiewicz, 2000) in participating in a song-writing workshop or a workshop relating to an arts discipline. Examples of questions which could be included on future SSC questionnaires are:

- ❖ Do you feel motivated to take part in song-writing workshops if you enjoy the subject?
- ❖ Has the workshop given you the motivation to progress further with the subject?

Whereas researching extrinsic motivation focuses on having to do an activity for a reward (Benabou and Tirole, 2003) and therefore could incorporate a question such as:

- ❖ Do you feel more motivated to enrol and complete the workshop if there is a certificate on completion?

8.3.1.2 Music Copyright, Sampling and Moral Rights

It is anticipated that on completion of this research, and from extracting some of the data from the completed SSC questionnaires utilised within this study, there are further research opportunities relating to the subject areas of music copyright, sampling and moral rights. The SSC questionnaires used for case studies, two, three and four included questions relating to these subject areas. To simplify, the participants were asked if they felt the need for these subject areas to be shared during relevant future workshops. Results revealed that the participants would like to gain some knowledge for reasons as identified below:

“A lot of people don’t realise the boundaries/restrictions of copyright, and this can lead people to get into trouble or to be breaking the law unintentionally because of lack of knowledge” (Participant CS2/2).

“It’s important so that young producers know their rights and rights of others, and avoid difficult copyright situations” (Participant CS3/4).

“They only need to know about these things if they [songwriters] go into it further” (Participant CS3/4).

Feedback from music industry professionals has also supported the importance of including some knowledge of this subject area (Godfrey, 2012). Nicol (2015), stated that it is vital for people to be provided with the subject area of copyright. In doing so, it could make an individual (especially one experiencing different degrees of social exclusion) to feel valued, and that their contribution to the workshop has also been respected. Furthermore, in addition to the welcomed evidence obtained from the impact longitudinal tracking already active with Drum+Brass, on completion of this research degree there

are clear implications of additional future research opportunities with the subject areas of copyright, sampling and moral rights. The future research will aim to establish how these subjects could be shared with UK music industry organisations, workshop facilitators, organisations and participants of song-writing activities and other arts' educational workshops. Therefore, by researching and developing these areas contributes to continuous professional practice and personal development.

8.4 Concluding Remarks

The original contribution to knowledge of designing and piloting the FiLTER Model, has shown that it is possible to evaluate projects over a period of time. In addition to the future research stated above, it is imperative that establishing any changes over time for impact evaluations of song-writing workshops and other arts activities, should now be fundamental. This would strengthen any future funding applications by community music and arts organisations. The value added and impact highlights that the FiLTER Model has been used by a third-party to bring about practical changes and the overall outcome will provide additional support to individuals aiming to continue with the arts once released from prison.

This final paragraph is a note of contemplation. What is poignant about this research and my personal journey is that reflecting on a point made under sub-heading 1.1 Personal Motivations Behind this Research, is that a prisoner unknowingly encouraged me to enrol for this research. The FiLTER Model is now an example of impact being used by a third-party and potentially now assisting both prisoners and ex-offenders on their life journey within the arts.

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Appendices:

Appendix A

Guiding Original Lyrics and Music (GOLM Method) in Song-writing

GOLM Stages Guidelines and Structures

Brainstorming	Guiding free brainstorming and establishing rapport Guiding further exploration of ideas and themes
Structural reframing	Directing the free brainstorming towards a recognisable song structure Grouping ideas into a song structure
Determining the style and key of the song	Offering the patient different song styles Responding to the patient's description of desired style
Setting the melody and accompaniment	Methods of guiding the melody I. Encouraging active choice II. Constructing the song in sections III. Deriving the organic melody IV. Placing the melody into context for the patient V. Integrating the patient towards creating melodies Notating the music in a section Secondary reframing of lyrics influenced by the melody Methods of guiding the accompaniment I. Musically interpreting a patient's descriptions and/or non-verbal interactions II. Spontaneously underpinning the melody III. The accompaniment as a means of word painting IV. Guiding the patient towards using variation within the song Patient's choice and ownership
5. The completed song (O'Brien, cited in Baker and Wigram, 2005 p.184)	Presenting and recording the finished song

Appendix B

Camden Jobtrain

Camden Jobtrain Questionnaires:

Exit Questionnaire

Tracking for 3 Months



Registered office:

EXIT QUESTIONNAIRE

The Learner will receive £50 for completing, signing and returning this questionnaire

Name of Learner:

Name of Tutor(s):

Section:

Start Date:

End Date:

You should complete all sections of this questionnaire. This questionnaire needs to be returned to Jobtrain within three weeks of the date on which you received it.

Please ask someone (e.g. your supervisor, another tutor, a friend etc.) to help. The information you give will help us to improve the services that Camden Jobtrain provides so please be honest and open with your answers. All information will be treated in strictest confidence.

1. YOUR TRAINING

Please tick the box that best describes how you feel about these things. Put N/A if it doesn't apply to you.

	Very good	Good	OK	Bad	Very bad	N/A
The training						
Practical work						
Support from trainers						
Equipment and Materials						
Other facilities						
Literacy/ESOL support						
Numeracy support						
Basic food hygiene course						
First aid course						
Health and safety training						
Citizenship						
Any others (please tell us what they are)						

N.B. PLEASE ANSWER ALL QUESTIONS

a) Did you get help with English and/or maths? Yes No

b) Do you feel that you received enough help with English and/or maths?
Yes No

If no, what extra help do you feel that you needed with English and/or maths?

• More English/maths teaching time Yes No

• Access to more English and/or maths teaching materials Yes No

• Going to classes outside Jobtrain Yes No

Other (please comment) _____

1) YOUR TRAINING (CONTINUED)

Please add any other comments about ANY of your training at Camden Jobtrain:

2) YOUR PERSONAL DEVELOPMENT/CITIZENSHIP

Jobtrain aims to help with your personal development and citizenship. Please tick the box that describes how you were helped or advised about these things (this could have been by tutor, fellow trainees, placements, special training courses, outside agencies etc.). Put N/A if it doesn't apply to you.

	Very good	Good	OK	Bad	Very bad	N/A
Money management						
Housing issues						
Welfare rights						
Drugs/alcohol/Smoking						
Sexual Health						
Anger/Stress management						
Respect tolerance and diversity						
Political literacy						

Comments: _____

3) YOUR PLACEMENT

Please answer **Yes** or **No** to these questions and add comments where you want.

a) Have you been on work experience placement? Yes No

b) If Yes, how long did you spend in each placement? _____

c) If NO, were you given the opportunity to go on work placement?

Yes No

Comments: _____

d) Are you now employed by any of your placement companies?

Yes No

e) How useful were your placements? Please comment: _____

f) Were you supervised in your placement?

Yes No

Comments: _____

g) Were you supported in your placement by Jobtrain staff? Yes No

h) If you were in work placement, were you visited by Jobtrain tutors at least every six weeks? Yes No

i) Did your experience on your placement help you in getting your qualification?

Yes No

Comments: _____

4) YOUR DESTINATION

a) What qualifications did you hope to get from your course?

b) What qualifications did you actually get?

c) Have you got a job?

If YES, what is the name and address of your place of work? _____

If YES, what is your job title? _____

Yes No

d) Are you going on to further training or study?

Yes No

If YES, where is this and what are you going to do? _____

e) Are you going to do something else? Yes No

If YES, what this _____

f) If you are not going into work/training etc., what plans or ideas do you have about the future?

g) Is there anything that you can suggest that would have improved your time at Camden Jobtrain?

h) What did you find most useful/enjoyable/interesting about your time at Camden Jobtrain?

i) Finally, please make any other comments you wish about Camden Jobtrain and your time here

Signature: **Date:**

TRACKING FORM (3 months)

Name of Learner:

Date of Birth:

Date left:

Length of time on programme:

Contact (phone/address/email)

Destination Details:

Company etc (contact)

When start

Job Title

Further Aim

If NEET:

Any positions since leaving

Aim

Further support needed

For CJT

(signed)

date

Appendix C

Irene Taylor Trust

Irene Taylor Trust Music in Prisons Questionnaires:

Pre-Project

Post Project

Follow-Up

PARTICIPANT QUESTIONNAIRE - PRE PROJECT

Thanks for taking the time to fill this in. We have asked for your name and prison number so we can send you a follow up questionnaire in a month or so. The questions asked help us measure the impact of our projects on the people that take part. All of your answers will be anonymous.

Name.....Number.....
HMP.....

Date of birth.....Nationality/ethnicity.....
....

Do you have any musical experience? If so, what is it?

.....
.....
.....

As a person, how confident do you think you are?

Not at all
Very

1 2 3 4 5
6

How comfortable are you working in a group?

Not at all
Very

1 2 3 4 5
6

Have you told anyone you are taking part in this project? If so, who have you told?

.....
.....
.....

How far do you agree with the following statements? (please circle)

"I have hope for the future."

Strongly Disagree
Strongly Agree

6 1 2 3 4 5

“I feel motivated to take part in educational and arts activities in this prison.”

Strongly Disagree
Strongly Agree

6 1 2 3 4 5

“I am able to do things as well as most other people.”

Strongly Disagree
Strongly Agree

6 1 2 3 4 5

“I feel proud of my achievements”

Strongly Disagree
Strongly Agree

6 1 2 3 4 5

PARTICIPANT QUESTIONNAIRE - POST - PROJECT

NAME.....NUMBER.....

HMP.....

Would you like to continue playing/making music now the course has finished?

Yes

Maybe

No

Which aspects of the project interested you most?

.....

As a person, how confident do you think you are now?

Not at all
 Very

1 2 3 4 5
 6

How comfortable are you now with working in a group?

Not at all
 Very

1 2 3 4 5
 6

Did you speak to anybody about the project this week? If so, how did you describe it?

.....

Now the project has finished, how far do you agree with the following statements?

"I have hope for the future."

Strongly Disagree
Strongly Agree

1 2 3 4 5
6

“I feel motivated to take part in educational and arts activities in this prison.”

Strongly Disagree
Strongly Agree

1 2 3 4 5
6

“I am able to do things as well as most other people.”

Strongly Disagree
Strongly Agree

1 2 3 4 5
6

“I feel proud of my achievements”

Strongly Disagree
Strongly Agree

1 2 3 4 5
6

Please describe any changes you noticed in yourself during the project

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.....

Please describe any changes you noticed in others during the project

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.....

What life skills have you learned this week that you will be able to carry forward into other learning/other parts of your life?

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Which parts of the project did you enjoy and why?

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.....

Which parts of the project did you not enjoy and why?

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Please describe what you thought of the teachers you worked with this week

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Do you have anything else to mention that has not been covered in these questionnaires?

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FOLLOW UP QUESTIONNAIRE - MUSIC IN PRISONS PROJECT

NAME.....NUMBER.....
HMP.....

How did you feel when the project ended?

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What is your lasting memory of the project?

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Looking back, what do you think you achieved?

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.....

Has the project raised your musical/educational aspirations in any way? If so, in what way?

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Have you used anything you learned (musical or personal) during the project in other activities? If so, what?

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Have you heard the CD yet? If so, what did you think?

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Who did/will you send the CD to?

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.....

Have you managed to continue playing music since the end of the project? If so, how and if not, why?

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.....

Have you signed up to any other education/vocational courses since the music project ended? If so, which ones?

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.....
.....

As a person, how confident do you think you are?

	Not at all					Very
	1	2	3	4	5	
6						

How comfortable are you working in a group?

	Not at all					Very
	1	2	3	4	5	
6						

How far do you agree with the following statements?

“I have hope for the future”

Strongly Disagree
Agree

1 2 3 4 5 6

Strongly

“I feel motivated to take part in educational and arts activities in this prison.”

Strongly Disagree
Agree

1 2 3 4 5 6

Strongly

“I am able to do things as well as most other people.”

Strongly Disagree
Agree

1 2 3 4 5 6

Strongly

“I feel proud of my achievements”

Strongly Disagree
Agree

1 2 3 4 5 6

Strongly

If you would like to write in more detail about any of the questions or simply give us more information and/or feedback then please do so here.

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**Once again, thanks so much for your help. It is much appreciated.
Very best wishes from all of us at Music in Prisons**