

MUSICAL PATHWAYS

An exploratory study of young
people in the criminal justice
system, engaged with a
creative music programme

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All CD artwork displayed in this report is produced by research participants involved with the music programmes.

TRACKS



KIDS BEHIND BARS

1. JORDAN'S JAM
* JORDAN
2. WHERE TRUE GANGS GO
* PAT
3. ASHLEY SAUNDERS
* PAT C/W JORDAN
4. 'BROTHERS' / ONE BLOOD
BY TERENCE JAY/ * PAT
5. POP A SICK WHEELIE
* JORDAN C/W PAT



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ABSTRACT

There is growing evidence from across the arts and health field that suggests that participatory arts programmes can contribute to health improvement, emotional resilience and social reintegration, among vulnerable and excluded groups including criminal justice populations. This report presents a three-year research project funded by the BIG Lottery Fund that completed in 2013. The project was a collaboration between Superact Community Interest Company and the University of the West of England, Bristol. It used mixed methods to investigate a participatory music programme delivered to young people in justice settings by Superact.

The research was conducted within a range of custody and community based youth justice settings. These included Young Offender Institutions, Juvenile Secure Units and Prisons, Secure Children's Homes and Youth Offending Teams. Ethnographic research explored responses and perceptions of Superact's music programme, focusing on links between music and health, wellbeing, behaviour and social inclusion. Data collection included participant observation, semi-structured interviews and focus groups across eight sites and fifteen programmes. As well as examining in depth the responses and views of young people who took part, the research explored the perceptions of stakeholders including prison staff and musicians. A key objective of the research was to pilot conventional validated health, wellbeing and social inclusion questionnaires with this population, partly to establish baseline scores and also to explore the feasibility of measuring these indicators with a transient and 'hard-to-reach' population.

The research has yielded valuable insight into the perspectives and attitudes of young people in justice settings, in relation to music and their identification with it, and participatory music programming. The research reveals the effects of group dynamics, institutional systems, behavioural factors and population transience on delivery of programmes across these settings. Perhaps inevitably, the high degree of transience of the population impacted on programme attendance and participation, limiting what could be drawn from the quantitative data. However, while the baseline questionnaire data reveal no significant findings with respect to health, wellbeing and social inclusion indicators, the qualitative findings reveal a myriad of themes that underlie the process of programme delivery and the value of music to individuals. These data reveal significant affordances offered by music making for young people and illustrate programme and contextual factors necessary for these affordances to be realised. Essentially, creative music making has the potential to engage even 'hard to reach' young people, delivering positive learning experiences and enabling them to forge new identities. Active engagement in arts programmes of this kind can deliver life-changing benefits for some individuals; certainly, for the majority of participants in this study, the programme was valuable in helping them cope with difficult circumstances, including custody, and to consider how music could help them look positively towards the future. Team-building, group dynamics and creativity were key factors underlining successful programme delivery and effective engagement of young people.

In conclusion, we argue that participatory music programmes provide opportunities to young people to engage alternative skills and competencies that are not routinely afforded them via conventional education and training programmes. Moreover, music provides a medium that enables young people to engage their life experiences in creative ways, to identify positively with music, to draw on knowledge and experiences, and to engage with their peer group. An important feature of programmes delivered by professional musicians is that they have the skills and experience to garner respect from young people, particularly groups that are difficult to engage and present with challenging attitudes and behaviours. We believe that music programmes that take this approach are a major asset to youth justice organisations, especially since they are located outside the system and therefore command respect and credibility from young people.



1.0 INTRODUCTION

Growing evidence suggests that participatory arts programmes can contribute to health improvement, emotional resilience and social reintegration among criminal justice populations. This report describes a research project funded by the BIG Lottery Fund, which took place between 2010 and 2013 across eight youth justice settings in England and Wales. The aim of the project was to contribute to the research evidence base relating to the efficacy of participatory music programmes as mechanisms for improving health, wellbeing and rehabilitation of young people in justice settings. The project was led by the South West of England regional branch of the national charity *Live Music Now!* (LMN) and its partner Community Interest Company *Superact*.¹ A team from the University of the West of England, Bristol, the authors of this report, was commissioned to conduct the research in partnership with LMN/Superact alongside the delivery of a series of participatory music programmes to young people aged 13-21 years within Young Offender Institutions (YOIs), Secure Training Centres (STCs), Secure Children's Homes (SCHs), Juvenile Secure Units (JSUs) and Youth Offending Teams (YOTs).

The primary objective of the research was to utilise qualitative research methodologies to explore young people's perceptions of a participatory music programme, the personal significance and meanings they attributed to music, how they identify with it, and the relevance and perceived impact on their personal health, wellbeing, behaviour and social life. A secondary objective was to contribute to the debate on developing an evidence base for participatory arts interventions, particularly in the light of the political imperative to commission Third Sector organisations to deliver outcomes orientated services on a 'payment by results' basis. Four survey tools were piloted to explore the efficacy and feasibility of measuring changes in health, wellbeing and social inclusion with this population, the findings of which were used to triangulate with qualitative data. Qualitative research methods included participant observation, semi-structured interviews and focus groups. In summary, the research had a number of objectives. It endeavoured to make sense of the lives of young people engaged with the justice system and to explore their experiences of the youth justice system. It explored their perceptions of a participatory music programme delivered by a Third Sector organisation, their involvement and participation in it, and their perceived outcomes from the programme. It explored more generally young people's values and beliefs about music, as a personal and social activity. It examined the impact of a range of justice settings (custodial and community based) upon delivering Third Sector programmes and upon conducting research.

Part-way through the project, the research team was commissioned by *Youth Music* to undertake an evidence review, identifying and synthesising evidence on outcomes of music-making with children and young people in the youth justice system. Published in 2011, the review comprised a

¹ Midway through the project, the partner charity, Live Music Now South West, was dissolved, and Superact, a Community Interest Company, took over the project management. This involved the same personnel since the two organisations were already in partnership.

systematic evidence review of published literature, an evidence and best practice review of 'grey' literature and a review of projects funded by Youth Music since 1999 (Daykin *et al* 2011; Daykin *et al* 2012).

This report provides detailed description and explanation of the research context and process, and in-depth analysis of the research findings. It explores the efficacy of delivering arts programmes within youth justice settings, particularly given the vulnerability of this population and the challenges this brings in terms of producing good evidence-based research. The report also endeavours to provide rich insight into individual cases in terms of their experiences, narratives and progression through the system.



2.0 INSTITUTIONAL & POLICY CONTEXT

2.1 YOUNG PEOPLE IN THE JUSTICE SYSTEM

The age of criminal responsibility for England and Wales is 10 years. This is determined to be the age at which a young person is perceived to be able to understand what constitutes offending behaviour and appreciate the consequences in the form of justice interventions. It is therefore the age at which individuals can formally enter the criminal justice system. Young people aged between 10 and 17 years, who enter the justice system via the courts, are classed as ‘Juveniles’, while those aged between 18 and 21 years are classed as ‘Young Offenders’ (YOs) (YJB/MoJ 2013). This research project accessed young people across this age range, ‘Juveniles’ and ‘YOs’. For the remainder of this report, research participants are referred to as “young people” to avoid the further use of pejorative labels.

The Youth Justice Board (YJB) for England and Wales manages young people aged 10-17 years (‘Juveniles’), whereas ‘Young Offenders’ (18-21 years) are managed by Her Majesty’s Prison Service (YJB/MoJ 2013). The YJB is a non-departmental public body, created by the Crime and Disorder Act 1998, and commissioned by the Ministry of Justice to manage youth justice. However, as suggested previously, there is a transition point at a young person’s 18th birthday where individuals who remain in the system enter the adult criminal justice system but are classified as a YO until their 22nd birthday.

The YJB manages a network of organisations in collaboration with Local Authorities and HM Prison Service. These include Youth Offending Teams, the Police, the Crown Prosecution Service, the Courts and Judiciary, and secure accommodation providers. *Youth Offending Teams* (YOTs) are local partnerships of the Police, Probation Service, Local Authority children’s services and local health services; they manage young people aged 10-17 years in the community and in liaison with secure accommodation/custody teams. Secure custody comprises *Secure Children’s Homes* (SCHs) (10-17 years) and *Secure Training Centres* (STCs) (10-17 years), managed by Local Authorities. *Juvenile Prisons* (15-17 years) and *Young Offender Institutions* (YOIs) (18-21 years) are managed by HM Prison Service, some of which are tendered to private providers (fig.1) (YJB/MoJ 2013). Figure 1 summarises the structure and jurisdiction of the youth justice system.

YOTs perform a key function in assessing the offending risks and criminogenic needs of young people; they make sentencing recommendations to the courts, deliver and manage community sentences, and undertake preventative work to reduce re-offending. The range of offender management options available include:

- *Final Warning*, issued by the Police;
- *Referral Order* of six months community-based supervision, involving 15 hours of unpaid work;

- *Youth Rehabilitation Order* of six months community-based supervision; and
- *Detention and Training Order*, a custodial sentence, half of which is typically served in custody, half under community supervision.

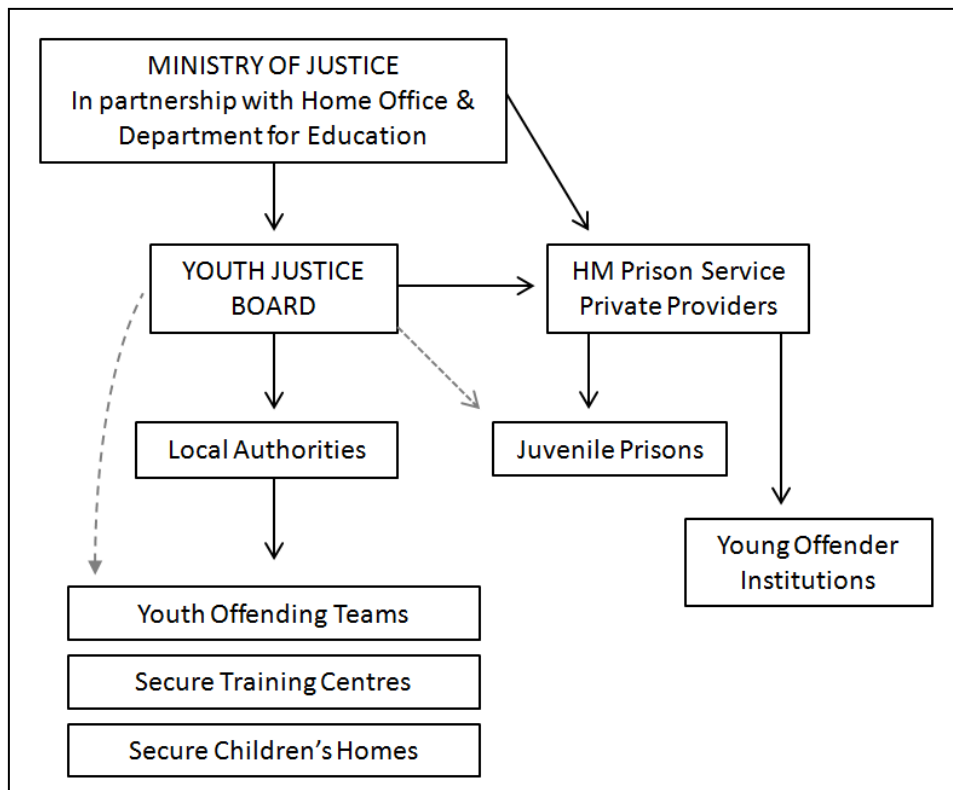


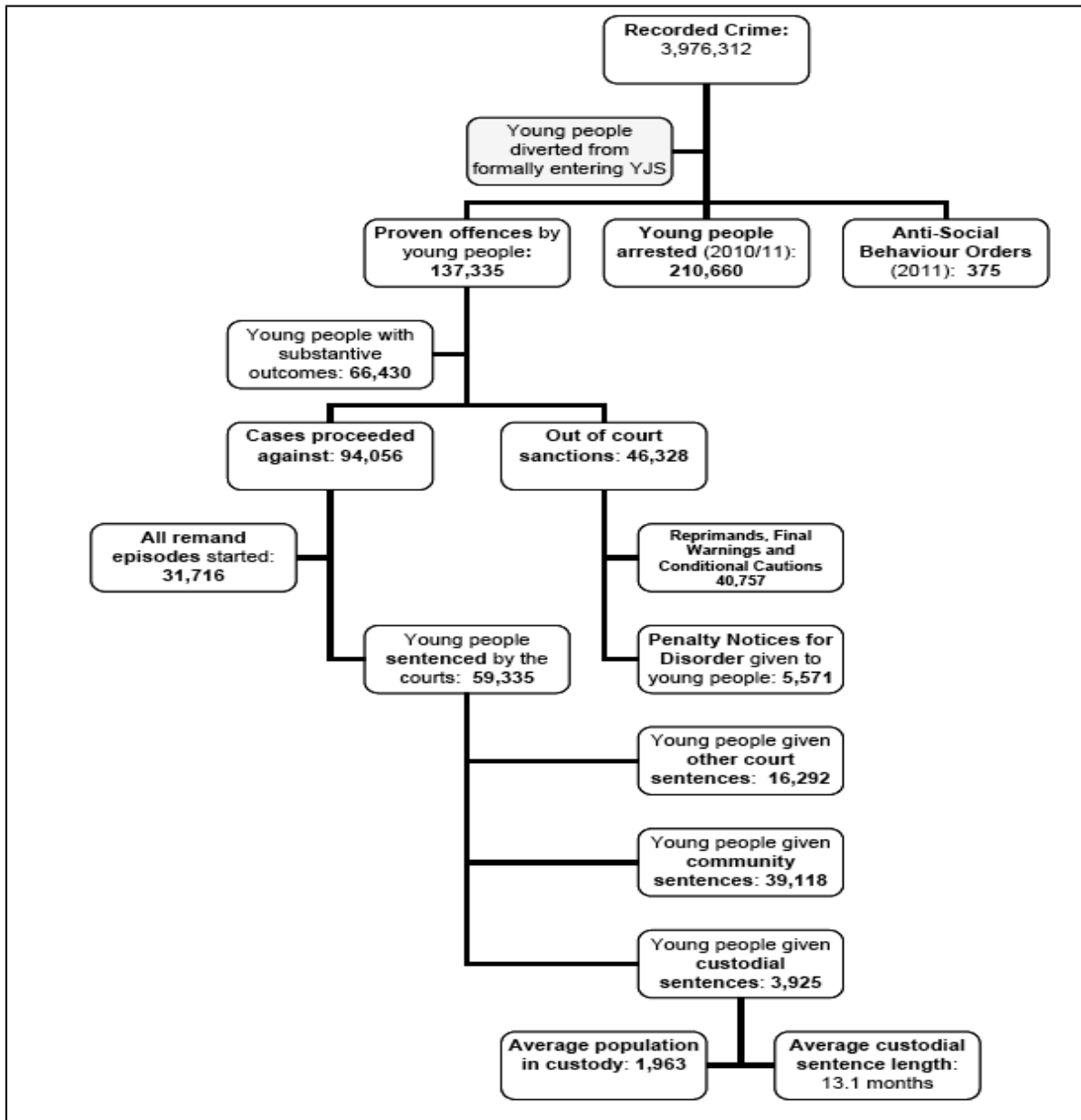
Figure 1. Structure and Jurisdiction of the Youth Justice System

‘Supervision’ can entail curfew, electronic monitoring (‘tagging’), exclusion, prohibited activities, local authority residence, drug treatment, education, mental health treatment, unpaid work, drug testing, intensive supervision and surveillance, intoxicating substance treatment and intensive fostering (YJB/MoJ 2013).

Approximately one third of custodial sentences are for a maximum of four months, with around half this period spent in custody (NAO 2010). Young people aged 10-19 years can be sentenced to a Detention and Training Order (DTO), imprisonment under section 90 or 91 of the Powers of Criminal Courts (Sentencing) Act 2000 or imprisonment under section 226 or 228 of the Criminal Justice Act 2003 (YJB/MoJ 2013). However, custody is an expensive option, the average annual cost per placement being £200,000 for a Local Authority Secure Children’s Home, £160,000 for a Secure Training Centre and £60,000 for a Juvenile Prison/Unit or Young Offender Institution (NAO, 2010). Custodial settings are required to provide care and accommodation for detainees, including statutory education. The smaller SCHs, STCs and prison based Juvenile Secure Units provide tailored

support via a high staff to detainee ratio. Figure 2 shows the proportions of young people across the different parts of the youth justice system in 2011-12 (YJB/MoJ 2013:7).

Figure 2. Distribution of young people across the youth justice system in 2011-12 (YJB/MoJ 2013:7)



Around 37,000 young people entered the Youth Justice System for England and Wales for the first time in 2011-12, accounting for 18% of first time entrants to the criminal justice system (i.e. adults accounted for 82%). This number reflects a year-on-year decline in new entrants to the youth justice system, from a peak in 2006-7 of around 111,000. However, a significant proportion of these (36%) re-offend within one year of caution or conviction (YJB/MoJ 2013). Of those young people who are convicted of an offence (11% of the total sentenced population), only 2% (1,678) received

custodial sentences in 2012 (YJB/Moj 2013). The South West of England and Wales accounted for 18,922 young people receiving a caution or a conviction, 62% of these for violence against the person, theft and handling stolen goods, public order offences, drugs related offences and motoring offences. The complete data set is displayed in Table 1, arranged by age group and gender (YJB 2013a).

| Table 1. Offences resulting in a disposal 2011/12 South West England and Wales | Age | | | | Gender | | TOTAL |
|---|--------------|--------------|--------------|--------------|--------------|---------------|---------------|
| | 10-14 | 15 | 16 | 17+ | Fem | Male | |
| Violence against the person | 1,078 | 821 | 919 | 1,086 | 1,109 | 2,794 | 3,904 |
| Theft/handling stolen goods | 988 | 699 | 955 | 1,092 | 1,019 | 2,715 | 3,734 |
| Public order offences | 311 | 346 | 565 | 699 | 469 | 1,451 | 1,921 |
| Drugs offences | 131 | 224 | 476 | 693 | 161 | 1,363 | 1,524 |
| Motoring offences | 46 | 136 | 358 | 729 | 57 | 1,212 | 1,269 |
| Breach of statutory order | 66 | 128 | 265 | 365 | 112 | 712 | 824 |
| Domestic burglary | 120 | 129 | 171 | 227 | 42 | 605 | 647 |
| Other | 83 | 100 | 146 | 270 | 129 | 470 | 599 |
| Non domestic burglary | 102 | 64 | 121 | 123 | 16 | 394 | 410 |
| Vehicle theft/misuse | 50 | 79 | 99 | 156 | 21 | 363 | 384 |
| Breach of bail | 21 | 30 | 71 | 164 | 45 | 241 | 286 |
| Criminal damage | 669 | 487 | 521 | 723 | 420 | 1,979 | 240 |
| Sexual offences | 58 | 53 | 44 | 85 | 0 | 240 | 240 |
| Robbery | 26 | 47 | 71 | 94 | 22 | 216 | 238 |
| Racially aggravated offences | 40 | 20 | 39 | 45 | 32 | 112 | 144 |
| Arson | 52 | 32 | 28 | 21 | 23 | 110 | 133 |
| Breach of conditional discharge | 7 | 20 | 44 | 60 | 13 | 118 | 131 |
| Fraud and forgery | 21 | 24 | 40 | 36 | 31 | 90 | 121 |
| Death/injury by dangerous driving | 1 | 2 | 4 | 6 | 1 | 12 | 13 |
| TOTAL | 3,870 | 3,441 | 4,937 | 6,674 | 3,722 | 15,197 | 18,922 |

Source: Youth Justice Board (2013a) Offences resulting in a disposal 2011/12. London, MoJ.

Table 2 shows the numbers of young people receiving different types of caution or conviction ('disposals') for South West England and Wales for 2011-12, displayed by age group and gender (YJB 2013b). Of the 13,792 young people processed, 2,427 received community-based sentences and 401 received custodial sentences. Of the total disposals, 79% were male and 21% female. The majority of young people in custody were aged 17 years and over (217), with 113 young people aged 16 years, 52 aged 15 years and 19 aged 10-14 years. Pre-court and first tier disposals appear

to be more evenly distributed across the age bands, suggesting that older individuals are more likely to receive custodial sentences.

| Table 2. YJB Regional Disposals 2011/12 South West England & Wales | Age | | | | Gender | | TOTAL |
|--|--------------|--------------|--------------|--------------|--------------|---------------|---------------|
| | 10-14 | 15 | 16 | 17+ | Fem | Male | |
| Pre-court Disposals | | | | | | | 5878 |
| Police Reprimand | 1,201 | 665 | 697 | 713 | 939 | 2,336 | 3,276 |
| Final Warning | 751 | 538 | 650 | 659 | 651 | 1,945 | 2,598 |
| Conditional Caution | 1 | 0 | 2 | 1 | 1 | 3 | 4 |
| First-tier Disposals | | | | | | | 5086 |
| Absolute Discharge | 16 | 24 | 33 | 47 | 24 | 96 | 120 |
| Bind Over | 3 | 7 | 6 | 15 | 12 | 19 | 31 |
| Compensation Order | 163 | 179 | 323 | 454 | 171 | 948 | 1,119 |
| Conditional Discharge | 74 | 117 | 270 | 348 | 136 | 673 | 809 |
| Fine | 8 | 39 | 165 | 348 | 41 | 519 | 560 |
| Referral Order | 456 | 473 | 594 | 798 | 431 | 1,881 | 2,312 |
| Reparation Order | 23 | 21 | 46 | 41 | 19 | 112 | 131 |
| Sentence Deferred | 0 | 0 | 0 | 4 | 1 | 3 | 4 |
| Community Sentences | | | | | | | 2427 |
| Attendance Centre Order | 0 | 0 | 0 | 4 | 1 | 3 | 4 |
| Community Punishment and Rehabilitation Order | 0 | 0 | 0 | 3 | 0 | 3 | 3 |
| Community Punishment Order | 0 | 0 | 0 | 5 | 0 | 5 | 5 |
| Community Rehabilitation Order | 0 | 0 | 0 | 4 | 2 | 2 | 4 |
| Curfew Order | 6 | 21 | 34 | 63 | 15 | 109 | 124 |
| Supervision Order | 1 | 1 | 3 | 5 | 1 | 9 | 10 |
| Youth Rehabilitation Order | 267 | 408 | 652 | 950 | 351 | 1,926 | 2,277 |
| Custodial Sentences | | | | | | | 401 |
| Detention and Training Order | 19 | 50 | 105 | 196 | 19 | 351 | 370 |
| Section 226 (Public Protection) | 0 | 1 | 1 | 2 | 0 | 4 | 4 |
| Section 90-91 Detention | 0 | 1 | 6 | 19 | 1 | 25 | 26 |
| Section 228 | 0 | 0 | 1 | 0 | 1 | 0 | 1 |
| TOTALS | 2,989 | 2,545 | 3,588 | 4,679 | 2,817 | 10,972 | 13,792 |

Source: Youth Justice Board (2013b) Disposals by Region 2011-12. London, MoJ

Recruitment to this research commenced in 2011 at a time when the youth justice population – particularly the custody population – was at an all-time low. Indeed, on completion of the research, the youth justice population (aged under 18 years) in secure accommodation totalled 1,320

nationally, a decrease of 553 from 2012 (MoJ 2013a). Two of the sites involved in the research were undergoing closure in April 2013.

2.2 HEALTH AND CRIMINOGENIC NEED

Developing needs-based interventions for young people in justice settings is challenging, especially within institutional contexts dominated by compulsory rules, regimes and procedures (Johnston and Hewish 2010), where there may be an underlying atmosphere of volatility, threat and fear (de Viggiani 2006a; 2006b). Further challenges arise from the complex educational, health and social needs of young people who encounter the criminal justice system (SEU 2002; DH 2005; DH 2007; DH 2008; Bradley 2009). Young people who enter youth justice commonly exhibit significantly high levels of educational underachievement, learning disability, school truancy and exclusion compared with their peers, with approximately one half having under-achieved at school and around 15% having special educational needs (YJB 2005). The majority present with disproportionately high levels of complex health and social need, relative to the general population, often linked with traumatic and unstable childhoods and family experiences (Lader *et al* 2000; Hagell 2002; Chitsabesan *et al* 2006; Farrington 2006; Nurse 2006; Arnull, *et al* 2007; HMIP 2007; NAO 2010). Moreover, young people in the justice system show higher relative levels of psychiatric morbidity (mental illness), emotional, behavioural and social difficulties, and drug and alcohol misuse (Farrington 2006; Nurse 2006; HMIP 2007). Newman *et al* (2013) recently identified that a significant proportion will have mental health, social care and educational problems. Their research found that around one quarter of the population have very low IQs (less than 70), while significant proportions have health, social care and education needs. Specifically, 43% of those on community orders have emotional and mental health needs, with a much higher proportion among those in custody. Two thirds have communication difficulties, half of whom have poor or very poor communication skills. The youth justice system refers around one third of all those who need to access substance misuse services. Finally, on ending their period of youth justice supervision, around one quarter are not in full time education, training or employment (Newman *et al* 2013:1). It is also suggested that girls and young women are the most vulnerable subgroup of this population (Batchelor and McNeill 2005; Chesney-Lind and Pasco 2003; HMIP 2004; Howard League 1997; Tye 2009), exhibiting high levels of psychiatric disturbance, self-harm and substance misuse (Plugge and Douglas 2006).

Commonly, youth offending behaviour is associated with social exclusion, deprivation and health inequality (SEU 2002; YJB 2005; Farrington 2006; Nurse 2006; HMIP 2007). These factors increase the likelihood that young people who have offended will re-offend (MoJ 2008). Thus, given the often complex needs and vulnerabilities of this population, interventions are required that aim to improve health and well-being, reduce likelihood of re-offending, foster social re-integration and equip them with life skills, competencies and emotional resilience so that they may begin to realise their potential. While the proportion entering youth justice has fallen significantly (YJB/MoJ 2013),

it is clear that those who enter the system are highly vulnerable, probably have deep-seated health, social and educational needs, and therefore need a form of management that is both caring and empowering, and possibly unconventional in approach.

2.3 PUBLIC SERVICE REFORMS

A central policy driver – introduced by the former Labour government and since developed under the Coalition government – is ‘World Class Commissioning’ (WCC). This was introduced to align NHS Organisations with other sectors, thereby enabling better procurement of services based on local health need. It would provide a system of governance to enable improved effectiveness, efficiency, accountability and quality across public services (DH 2007). Thus its purpose was to create a robust system of accountability for the management of contractual relationships between commissioners and providers. Providers would be legally accountable for their practices and required to practice to ethical standards set by the commissioner (DH 2007). For the criminal justice healthcare sector (prisons, youth justice system, police custody, courts service), a key objective was for health and social care services to contribute to reducing re-offending, especially via strategies to tackle health inequalities (DH 2007; Bradley 2009); this remains an objective for the NHS National Commissioning Board (NHS Commissioning Unit 2012). Commissioning would also provide conditions for greater integration and partnership working across the public, voluntary, community and independent sectors, a vision the Coalition government expressed via its ‘Big Society’ agenda; this involves opening up service provision to a more diverse range of providers, including charities, social enterprises, private companies and employee-owned cooperatives (Cabinet Office 2011; House of Commons Public Administration Select Committee 2011).

The Coalition government introduced a ‘Payment by Results’ (PbR) approach to service commissioning as an economic lever to engage with the community, voluntary and independent sectors. The objective was to introduce effective alternative and innovative approaches to public services with the priority on achieving measurable outcomes. PbR contracts bring retrospective payment (payment ‘in arrears’) for improved outcomes achieved as a consequence of the intervention. Providers are therefore required to orientate their services towards the delivery of measurable outcomes (e.g. reduced reoffending, improved educational achievement or increased employment), rather than towards service outputs (e.g. delivery of an agreed number of literacy or offender management courses). To be eligible for a PbR contract, a provider must be able to fund the intervention in order to be remunerated once the service has achieved its expected outcomes (Fulton and Savell 2012).

The current goal of the Ministry of Justice is to apply PbR contracts to the majority of rehabilitation work by 2015, where providers will be paid under PbR contracts if they achieve a demonstrable decline in reoffending. Essentially, this means that the majority of non-custodial rehabilitation, including probation services, will be delivered by the private and voluntary sectors (MoJ 2013b).

This has received cautious optimism from Third sector organisations (NAYJ 2011; NCVYS 2011; Griggs 2013), although, as Griggs (2013) has highlighted, small charities and agencies are concerned that they may be disadvantaged in competing for PbR contracts if they struggle to source upfront funding or to draw client referrals from host organisations. Development costs for new interventions can be prohibitive, especially for small providers required to re-orientate their activities towards measurable outcomes. Furthermore, the National Association for Youth Justice (NAYJ) has suggested that restricting PbR contracts to a single output of reducing re-offending may obscure underlying causes of offending behaviour, and therefore be perceived as a quick fix for deep-seated societal problems (NAYJ 2011). Specifically, the NAYJ (2011:3) has argued that that to link financial rewards to reducing re-offending

“will divert attention from other important developmental, welfare-orientated, milestones. The wellbeing of disadvantaged children will be subordinated to an arbitrary focus on short term delinquency.”

In this regard, PbR based contracts may not adequately address health, social or criminogenic needs that underlie offending. Moreover, heavily regulated criminal justice settings may be difficult for external, third party agencies to penetrate and introduce innovative programmes. Futon and Savell (2012) state that PbR contracts are unlikely to be awarded against ‘soft outcomes’, such as improved resilience, wellbeing or communication, but will be more likely awarded to services who can demonstrate ‘hard outcomes’; these could include increased youth employment, reduced custody or reduced re-offending. Successful PbR bidders are also likely to have a good track record of outcomes orientated interventions, evident through detailed auditing, and robust partnerships with other sectors. For instance, a service to reduce reoffending might involve partnerships with education establishments, families and employers, as well as youth justice providers.

3.0 THE VALUE OF MUSIC PROGRAMMES TO YOUTH JUSTICE

3.1 ARTS PROGRAMMES FOR JUSTICE CONTEXTS

Arts programmes have proliferated across criminal justice settings in the UK and elsewhere for many years. Indeed, the UK now has many arts programmes that work specifically with criminal and youth justice organisations, probably more than most other countries. However, there has been little clear evidence of what works. The political agenda is timely in this respect, providing a catalyst for building a robust evidence base for arts interventions in justice settings. To date, arguments supporting the value that arts programmes can bring to reducing re-offending and improving health and social care outcomes have tended to be either somewhat anecdotal or under-researched. There are vociferous claims that arts programmes bring health, education, social, employment and community gains (Miles 2004; Wrench and Clarke 2004; Ruiz 2004; ACE 2005 (b); Arts Alliance 2010). Arts programmes are also perceived to be accessible, non-threatening and participatory (Anderson and Overy 2010), and therefore particularly appropriate for use with people with complex or challenging health and/or criminogenic risk factors (Ruiz 2004; Baker and Homan 2007).

Arts Council England (2005b) recently examined young people's experiences of arts activities within custody settings and found these varied significantly between establishments, ranging from very little to substantial provision. However, 93% of respondents reported access to at least one arts-based activity since leaving custody. Activities most commonly experienced were painting, drawing and computer design. Provision of arts projects within justice settings received impetus in 2005 with the development of Arts Council England's national strategy for the arts and young people at risk of offending (ACE 2005a). This strategy was developed in response to concerns over the growing numbers of young people aged between 10 and 17 years becoming involved in crime, many of whom had become completely detached from education, training and employment (ACE 2005a). Likewise, since 1999, Youth Music, the leading UK charity that seeks to use music to transform the lives of disadvantaged children and young people, has supported a dedicated programme of work in youth justice settings. More broadly, UK government policy has emphasised the importance of education as a key to well-being and social inclusion (DfES 2004; Social Exclusion Task Force 2007; Cabinet Office 2008). The Healthcare Commission (2009) argued that significant impact on reducing youth re-offending could be achieved via a needs-orientated approach, with justice organisations working in partnership with other agencies to develop interventions tailored to young people's social, educational, employment or health needs (SEU 2002; DH 2007; Bradley 2009).

3.2 OVERVIEW OF MUSIC PROJECTS IN YOUTH JUSTICE SETTINGS

The last twenty years or so have shown a gradual expansion of music activity across youth settings in the UK, some in youth justice settings and others across the general youth population.

Mapping Hidden Talent was commissioned by the Prince's Trust and the National Youth Agency in the 1990s. This was the first attempt to map 'grassroots' youth orientated music projects in the UK. It identified approximately 200 music projects that had recruited in the region of 12,000 young people; two thirds of these were young people directly disadvantaged by unemployment and economic deprivation, and identified as at risk of offending (Ings, Jones, Randell 1998). The review identified a tendency towards guitar-based programmes, particularly orientated towards rock music. More recent projects have reported the proliferation of alternative genres in music making, including rap, hip-hop, urban, R&B, and greater use of computer assisted technology. Such programmes are usually demand-led and thus evolve to reflect the generation or age group targeted.

Most music programmes delivered in criminal justice contexts are provided by charities and Third sector organisations, and employ musicians to run participatory workshops with small groups of volunteer participants. They tend to be student-centred, active learning opportunities that can vary widely by musical genre, equipment or instruments used, and the musicians' backgrounds and skill-mix. Some projects offer an accredited qualification as the output. Others lead to the development of an audio-recorded CD and/or a live performance. A range of projects are now summarised that illustrate the range of approaches commonly used.

Reaching the Parts targeted young people in YOTs and YOIs perceived to be at risk of re-offending and with identified emotional or behavioural difficulties (Spafford 2003; Spafford and Havell 2005). Its objective was to develop skills, confidence and self-esteem among participants by helping them to express themselves through music. It involved DJ-ing, computer-based music mixing and CD recording. *Sonic db* uses a similar approach to deliver week-long, musician facilitated programmes to socially excluded young people in penal institutions, with the aim of addressing offending behaviour and developing transferable skills (Smith 2013).

Good Vibrations' *Gamelan* programme has involved more than 3000 participants in around fifty secure settings. It supports participants in developing life skills and employment skills through an intensive course in Indonesian bronze percussion. The course typically runs for one week, involves 15-20 participants, and ends with a live performance and production of an audio CD (Eastburn 2003; Wilson *et al* 2008a, 2008b; Caulfield 2010).

Safe Ground works with participants to develop relationship skills, with the goal of reducing risk of re-offending. The musicians endeavour to create a workshop environment that is conducive to self-reflection and strive to develop participants' skills, confidence and motivation to make personal choices and decisions. Its two prison-based programmes, *Family Man* and *Fathers Inside*, have been delivered in around fifty male establishments in England and Wales, involving approximately 4,600 participants. *Fathers Inside* is a six-week course that aims to develop confidence, co-operation, improved communication skills and responsibility. It leads to an accredited qualification through the Open College Network (OCN) and aims to develop parenting skills and encourage participants

to reflect upon the impact of their behaviour on others. It also works towards connecting prisoners with their families by involving them with their children's education while they are in custody (Halsey *et al* 2002; Halsey *et al* 2004). *Making Tracks* is an example of the music making component of a longer six-week *Fathers Inside* programme that was undertaken in a male YOI between 2005 and 2007. The project recruited forty-two participants in three cohorts. Each cohort spent four days composing lyrics dedicated to their children, which contributed towards a final performance and production of a CD. It was reported that the project instilled confidence and personal responsibility, and enabled participants to earn an accredited Open College Network (OCN) qualification. Evaluation of the programme reported increases in skills and attitudes among participants, particularly in reading and writing, teamwork, confidence and music skills. The workshops also improved participants' ability to express their feelings through storytelling and to reflect constructively on their parenting role. Institutional challenges were problematic in terms of their impact on attendance and completion rates (Boswell and Poland 2008).

The Irene Taylor Trust has run its participatory *Music in Prisons* project in UK prisons since 1995. Each programme involves a one-week intensive creative music workshop for prisoners, facilitated by professional musicians with whom they work to create new music that is later recorded to CD and performed to their peers, prison staff, families and friends. One such programme, *Fair*, was developed in partnership with the National Youth Theatre and ran over three weeks at a female prison in 2006. It recruited twenty-one young women and nineteen completed the whole programme. Participants learned a range of music and theatre skills and developed a musical theatre production based on a storyline relevant to their experiences, addressing teenage pregnancy, drug misuse, infidelity and imprisonment. They later performed before prison staff, their peers, family members and the local press. The project was evaluated using focus groups and qualitative interviews at three follow-up periods (one week, one month and ten months post programme). The evaluation revealed outcomes such as increased confidence and self-esteem, empowerment and overall improvement in life-skills and attitudes. It highlighted pride among participants in their achievement, along with strengthened self-belief, increased energy levels and 'lifted spirits'. The report also stressed the difficulties encountered with delivering this kind of project within a strictly regulated institutional environment (Goddard 2006).

Live Music Now! has a long track record of providing participatory, creative music programmes within welfare, education, justice and health contexts. An example of their approach is *Music Place*, which was aimed at encouraging young people back into education. Twenty participants undertook six workshops over six weeks facilitated by two musicians, and were assessed pre- and post-programme against personal development attributes geared towards employability. Most participants returned to education following the programme. The workshops involved team-building activities designed to build confidence and group cohesion, and participants worked collectively towards creating a music CD and performing before their peers and families. The programme was reported to have had positive impacts on self-confidence, self-esteem,

engagement, communication skills, awareness of future educational opportunities, improved team-working skills, and development of lyric-writing and performance skills (Smith 2010).

The end goal of music making with young people is not necessarily a product, since process issues and skills development are key to successful outcomes (Smith 2009). However, many music projects have a strong emphasis on outputs such as recordings and performances (Smith 2010; Goddard 2006; Eastburn 2003). CD production is often reported as a powerful incentive for young people to take part. An important priority for offender management commissioners is to be able to support programmes that have measurable impact in terms of reducing re-offending, whilst also reaching a large proportion of the “at risk” population. *SPLASH Extra* was one such initiative, organised by the Youth Justice Board in 2002 as a national street crime initiative. While it was not exclusively music orientated, it delivered around 300 combined arts-based activity projects during the summer of 2003 to approximately 90,000 young people in areas perceived to have high rates of crime, street violence and antisocial behaviour. The YJB considered this project successful because it engaged almost double its target number, involved activities that addressed criminogenic risk factors and demonstrated measurable impacts on reducing crime within some of the target areas (Shah and Clegg 2003).

3.3 MEASURING OUTCOMES: KEY CHALLENGES AND DEVELOPMENTS

While arts programmes have been extensively used across the youth and criminal justice sectors for many years, and there is much support for their use in rehabilitating those who are serving sentences or who are identified at risk of offending, there is a dearth of good research evidence that examines the effects of such interventions (ACE 2005a; NAO 2010).

As the arts sector has developed within the last 10-15 years, several umbrella organisations have begun to support and disseminate evidence on the use of music within the youth justice sector. Between 2002 and 2007, the Unit for Arts and Offenders, subsequently the Anne Peaker Centre for Criminal Justice, published information, evaluation and research on prison arts projects across the UK, and contributed to establishment of the European Prison Arts Network (PAN) supported by the EU Commission’s Socrates Program. The development of the evidence base in the UK has been supported with the establishment of the Arts Alliance, which is managed by CLINKS². The Alliance promotes and disseminates research and evaluation of projects undertaken within justice settings and hosts an online Evidence Library that includes projects covering the range of art forms including theatre, dance, creative writing and music (Ellis and Gregory 2011; McLewin 2011).

² CLINKS is a network organization, funded by a consortium of charitable trusts, Arts Council England, the Ministry of Justice, the Home Office, the Department for Communities and Local Government and the National Offender Management Service, that supports, represents and campaigns for Third Sector organisations working with people in the criminal and youth justice systems.

Carrying out research or evaluation of arts projects within justice settings is complex and can be fraught with institutional, security and operational challenges. There is no particular consensus regarding most the suitable approaches or methodologies. Guidance produced by Youth Music provides information for practitioners about evaluation approaches, and includes quantitative assessment tools based on validated health and wellbeing questionnaires that are relevant to youth justice settings (Youth Music 2010).

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

As well as documenting outcomes in evaluation, Miles (2004) has emphasised the need for research to develop models and theories that can explain these effects in specific contexts. He argues that both quantitative and qualitative methodologies can make a valid contribution, and that, in particular, longitudinal and follow-up data are essential to track longer term impacts and to develop theoretical understanding.

In practice, evaluation approaches range from relatively unstructured case studies (for example, Ings *et al* 1998) to more extensive field research. In the case of *SPLASH Extra*, evaluation involved analysis of an online survey as well as interviews with YOT workers, scheme co-ordinators, delivery partners and young people, plus senior policy makers (Woolland 2003). Within custodial settings, evaluation approaches range from external assessment of individuals' progress through to methods designed to elicit participant feedback. Evaluations often use mixed methods including interviews, observation and questionnaires (Spafford and Havellm 2005). The evaluations of *Fathers Inside* (Halsey *et al* 2004; Boswell and Poland 2008) and the *Good Vibrations Gamelan Project* (Eastburn 2003; Caulfield *et al* 2009) involved staff reporting on participants' attitudes and behaviours in areas such as co-operation, teamwork, verbal and non-verbal communication, contributing ideas, respecting others, enthusiasm, group feedback, confidence and musical skills.

The *Urban Beatz* project report (Wickham 2008) discussed the feasibility of undertaking a retrospective SROI evaluation of a small-scale school-based arts project. As well as assessing impacts on participation and absence from school, the project sought to calculate the costs to society of doing nothing. Information on offending behaviour was not included, although the

evaluation measured variables associated with an increased risk of offending, including school truancy and exclusion.

Those who have undertaken research and evaluation in youth justice settings report that this is challenging for many reasons. Many of the factors affecting project delivery also affect research and evaluation. Miles and Clarke (2006) examined the issues for researchers in justice settings where arts projects are often disparate, small scale and short-lived. Usually these are delivered by small, voluntary organisations that may lack the capacity and skills to undertake extensive research or evaluation. Projects operating within custody settings face particular challenges arising from the need to fit in with organisational regimes and security constraints (Goddard 2006). Availability of arts to young people can be limited by organisational factors such as lack of financial resources, lack of adequate space (Ings *et al* 1998), staff shortages, timetabling/schedule conflicts, and negative attitudes, with some staff and managers expressing lack of interest or support for arts provision (ACE 2005a). Such institutional constraints mean that project activities and relationships are fluid and unpredictable, which can create difficulties for recruitment and retention (Miles and Clarke 2006). Moreover, young people in justice settings may be difficult to engage because of experiences of trauma, behavioural difficulties and negative experiences of previous education in their formative years (Bittman *et al* 2009; Anderson and Overy 2010). Low self-esteem and low confidence of young people in custody, combined with difficult group dynamics, can be a major impediment to delivering a successful arts programme (ACE 2005b).

A further challenge for project delivery and research or evaluation is attrition or dropout. Securing and maintaining engagement of young people in projects through to their completion is a recognized problem (Spafford and Havell 2005; Smith 2010). Fluctuations in attendance and high dropout rates can make it difficult to measure outcomes and follow up participants, preventing assessment of longer term outcomes such as reduced re-offending, educational development or improved health and wellbeing.

A review of Irene Taylor Trust projects (McLewin 2005) identified key challenges associated with introducing robust, scientific research designs into justice settings. In particular, the review emphasised that while quantitative methodologies and validated assessment tools could strengthen the reliability and validity of research outcomes, they could create barriers and raise anxiety among participants if not carefully handled. The review recommended that research within such settings should be undertaken in close collaboration with project participants, who should be fully informed about the potential effects of the research, intended or otherwise.

3.4 MUSIC PROGRAMMES FOR ADULTS IN JUSTICE SETTINGS

Evaluations of music projects involving adults in the criminal justice system have identified a range of benefits from participation. Such outcomes tend to be qualitative, based on interview and observation data.

Good Vibrations (Caulfield *et al* 2009) reported that participatory music programmes can provide a valuable foundation stage in participants' learning and rehabilitation, from which they develop impetus, motivation and inspiration to work towards personal goals and realise their potential. It is argued that participants learn to better cope with or adapt to their circumstances, even to benefit from imprisonment, detention or sentencing, through acquiring improved life-skills, emotional resilience and psychological wellbeing. In turn, it is suggested that this may help reduce their likelihood of re-offending (Caulfield *et al* 2009; Wilson *et al* 2008a; 2008b; Caulfield 2010). Similarly, evaluation of *Music in Time*, a series of music programmes for older prisoners run by Superact, found that participants benefited personally and socially from the experience, particularly in terms of improved self-confidence, self-esteem, self-efficacy, interpersonal and communication skills, focus and discipline, enhanced well-being, and improved self-perceived mental health (de Viggiani *et al* 2010). Adult prisoners who participated in *Safe Ground's Fathers' Inside* project reported that it made them more self-aware, particularly more conscious and considerate towards others in their actions, and more committed towards their families. The project also reported improved social and life skills (Halsey *et al* 2002; 2004). Changing Tunes, a UK-based charity, similarly works with small groups of prisoners to provide musical instrument coaching and tuition, singing, composition, improvisation, rehearsing, recording and performing. Its goals include building self-esteem and altering attitudes. Maruna's (2010) evaluation of Changing Tunes observed a range of short term and longer term impacts, the former including raised emotional energy, reduced withdrawal, feelings of depression or anger, and better coping, while longer term impacts included increased confidence and creativity, increased employability and being able to escape – albeit temporarily – from feeling like an offender. Cox and Gelsthorpe (2008) identified greater capacity and motivation for learning, improved self-esteem and raised hope for the future as key outcomes of music programmes with adult prisoners.

3.5 SUMMARISING THE EVIDENCE - MUSIC MAKING IN YOUTH JUSTICE SETTINGS

Despite the political desire to award contracts to the Third Sector against hard outcomes such as reduced re-offending and improved educational attainment, employment, health and social care, there remains little reliable quantitative evidence to suggest that arts programmes are achieving, or able to achieve, these kinds of outcomes. Indeed, Arts Council England's (2005a:2) review of access, participation and progression in the arts for young people in the youth justice system concluded that:

“despite a growing recognition among government agencies and their staff in the community and among custodial sectors of the criminal justice system of the potential benefits of the arts, there are few rigorous research projects that measure the direct impact of the arts. The largely qualitative results do not substantiate any explicit outcome on lifestyle and offending behaviour. Despite this, anecdotal evidence suggests that nearly all young people have some experience of the arts, and there are strong indications that, as well as liking the activities, young people are affected in a positive manner with regard to offending behaviour and social exclusion.”

It is, moreover, difficult to evaluate the effects of participation in music programmes; some of the reasons for this include:

- programmes tend to recruit small numbers of participants, making it impossible to measure generalisable quantitative outcomes;
- individuals tend to move through the youth justice system quickly, making it difficult to track them for follow-up;
- the range of community-based and custody-based settings and provision makes it difficult to generalise research results across the youth justice system;
- the wide age range, health status and demographics of young people in the youth justice system make it difficult to generalise meaningfully across the population;
- the range of small providers offering their own bespoke approaches, built on experience and tradition, mean there is no single shared music programme methodology;
- a common goal is to seek personal and/or social outcomes at an individual or small group scale, not conducive to quantitative measurement;
- the preponderance of qualitative research and evaluation to measure subjective indicators;
- the difficulty accessing demographic data upon which to base cohort based research.

Nonetheless, Arts Council England appears to be committed to developing robust, outcomes orientated methodologies to build the evidence base for arts interventions that benefit young people at risk of offending and enhance their learning and career pathways (ACE 2005b). Music is an important cultural influence for young people, which plays out at different levels within youth justice settings. Connectedness that young people may feel to music is an important ingredient in their willingness to become involved in organised music activities. To date, however, published research provides at best a patchy evidence base. Few studies have offered sufficient methodological rigour to demonstrate effectiveness in delivering outcomes. There is a pressing need to strengthen the research evidence base through application of more rigorous methodological approaches and consideration of key indicators of process, outcome, impact and cost-effectiveness.

Qualitative research has yielded valuable insight into the experience of music making, particularly in relation to key themes of identity construction, empowerment, the role of music genres, cultural relevance, and the value of expression for young people in justice settings. Qualitative research

suggests that music projects must be relevant to the wider cultural experience and milieu of young people in order to be viewed as worthwhile and purposeful by them. However, projects also need to recognise the impact of disadvantage and vulnerability on participants and work in sustained ways to bring tangible medium and long term benefits to programme participants. Qualitative research has highlighted key process issues, including challenges of sustainability, resources and access, which can impede project recruitment, retention, delivery and outcomes. However, methodological deficiencies prevail, leading to unsubstantiated claims. This is particularly the case for the grey literature, where research outcomes are commonly overstated. Moreover, the ambitious claims of many studies are compromised by lack of attention to methodological detail – especially in relation to reliability and validity, and lack of clear focus.

Future research on the impact of music making on young people within justice settings could embrace a range of different strategies to address these important deficits:

- Use of appropriate quantitative research methodologies, including randomised controlled trials, with adequate sample sizes to identify robust outcomes.
- Development of dedicated outcome measures sufficiently broad and suited to assessing the effects of music programmes on vulnerable young people within volatile settings.
- Research that addresses the value of music programmes to stakeholder organisations and communities at large, including economic and social benefits to commissioners.
- Use of qualitative research that adopts appropriate methodologies that ensure validity, reliability and credibility, from research design through to reporting.
- Address gaps in research, exploiting differences and variations with gender, age, generation, locale, ethnicity, and the impact of different music genres and activities.

4.0 THE MUSICAL PATHWAYS PROJECT

4.1 INTRODUCTION

The idea for the *Musical Pathways* project arose from an existing collaboration between the research team at the University of the West of England, Bristol (UWE) and Live Music Now South West (LMN SW). In 2010, UWE undertook an evaluation of *Music in Time*, a music programme involving older prisoners within six prisons in South West England, and funded by the Department for Business, Innovation and Skills' Transformation Fund (de Viggiani *et al* 2010). Superact, LMN SW's Community Interest Company partner, led this project. This work provided valuable insight and experience of working with adults in custody and of the logistical, ethical, access and security issues encountered when accessing prison settings. Subsequently, it inspired the collaborators to develop a larger, region-wide study across youth justice settings, which would not only examine the music intervention but involve a more substantial study of participants themselves. Initial thoughts were to conduct an ethnographic study of young people in the justice system. However, following further discussion, the team decided to investigate the efficacy and value of creative music making for addressing health and social needs of this population, and to explore – using ethnographic methods – young people's experiences, values and identities in relation to music and their offending histories. With hindsight, the project could have examined additional quantitative outcomes, such as educational attainment or reduced re-offending. However, health, wellbeing, emotional resilience and social inclusion were prioritised for the primary focus for this research, using qualitative and quantitative methodologies to explore synergies between music and health within the context of young people's experiences of the justice system.

The project team shares a strong commitment towards raising the profile of creative arts, particularly music interventions, within justice settings. During the course of the research, we were particularly keen to access young people who felt marginalized or disadvantaged by conventional programmes of education and rehabilitation. On reflection, we hope that this research helps to expand the evidence base, demonstrating the efficacy and value of creative arts within "mainstream" provision for young people passing through the justice system.

4.2 PROJECT FUNDING

Research funding was sought from the BIG Lottery Fund, to cover a three-year period from 1st July 2010 to 30th June 2013. The Fund was introduced by BIG Lottery to enable voluntary and community sector organisations to produce and share evidence based knowledge and experience, influence local and national policy and practice, and improve intervention outcomes for beneficiaries. An additional goal of the Fund was to generate the capacity and capability of

voluntary and community sector organisations to engage in primary research (BIG Lottery Fund 2013).

At the time of the funding application, the lead applicant was Live Music Now SW, a regional subsidiary of the parent charity Live Music Now! The University of the West of England was identified as a partner in the application, while LMN SW was nominated as the project lead; a requirement of the BIG Lottery Fund is that the partner voluntary or community sector organisation takes the lead. In this regard, therefore, the UWE research team was subcontracted to undertake the research. Midway through the project, responsibility for project management transferred from LMN SW to Superact CIC; this was an unanticipated event involving the closure of LMN SW and the subsequent transfer of project management responsibility to Superact. It should be noted that both organizations shared the same premises and staff. Superact's status as a Community Interest Company means it operates on a not-for-profit basis.

Total funding awarded for the project was £361.121, allocated equally between LMN/Superact and the UWE research team. Approximately half of the budget supported the management and production of the music programme, and half supported UWE research staff costs and expenses, including the employment of a full time Research Associate.

4.3 MUSIC PROGRAMMING

LMN SW and Superact have for many years operated from the same base, securing project grants to work with vulnerable or disadvantaged groups. Both organisations developed with the goal of using creative arts interventions to improve health and wellbeing of people from a wide variety of backgrounds and abilities. In particular, they work with mental health, social care, education and criminal justice service providers and clients. Through their work, they endeavour to break down barriers, build self-esteem, promote social inclusion and employability, and provide strong channels of expression and communication. While LMN's work exclusively involves music, Superact's activities extend to other creative arts, including storytelling, crafts, visual arts and drama. For the remainder of the report, to avoid unnecessary repetition, Superact is solely referred to as the project's lead organisation.

Superact takes a bespoke approach to the planning and delivery of their music programmes. They are designed and adapted according to the specific requirements of each client group and setting. The objective is to optimise the relevance, meaning and accessibility of the programme to the client group. Superact music programmes typically involve between six and twelve sessions, with around ten participants. These are usually organised over half-days, which may run as full days depending upon the setting and client group. The sessions are facilitated by two or three musicians, who bring their unique skills to the workshops. During the sessions, the musicians use active learning and participatory approaches to engage with participants, often inviting them to become familiar with a

range of instruments, and involving them in singing, breathing or word association exercises, composing lyrics and preparing CD artwork. They involve participants in inductive team building exercises, ice-breakers and engagement activities, working towards the goal of creating new musical compositions that the group then 'own' and which, in the final session, are professionally recorded to CD and may be followed up with a live performance to peers. The musicians endeavour to work with the ideas, interests and skills of participants in producing songs and compositions. They bring a range of instruments and equipment to workshops for participants to experiment with, which include percussion instruments, guitars, keyboards and computer based music technology equipment.

Superact and LMN SW have delivered music programmes in justice settings for around ten years. Anecdotally, they report an abundance of creativity and skill development among participants. It is argued that workshop programmes provide conditions for participants to validate their involvement in creative arts activities, which they may formerly have under-rated or been discouraged from pursuing. Moreover, programmes delivered within justice settings arguably help to break down barriers, open up communication and forge positive peer relations, as well as instilling confidence among participants, invoking a sense of purpose and belonging at the social level, alleviating stress and providing sense of achievement. Such personal gains impact positively on participants' self-concept, self-efficacy and identity. In this regard, music is perceived to be a powerful force for forging identities among young people.



Figure 3. Superact Musicians working in Custody Settings

Music can have important cultural resonance for young people, who may find it difficult or personally challenging to express themselves through conventional or expected channels. Engagement via participation in music may reach people in ways mainstream programmes of education, healthcare or rehabilitation fail. However, it is important to remain cautious when such claims are based solely on anecdotal evidence. This research therefore sought to explore the experiences and narratives of young people from varied backgrounds, who had experienced the youth justice system and encountered a creative music programme. It also examines how we might endeavour to improve the evidence base for arts interventions within justice settings.

5.0 RESEARCH DESIGN AND METHODOLOGY

This section begins with a discussion of the research objectives and then proceeds with an overview of the research process. It summarises the research quality and ethical approval processes, and describes the research sites along with access, security and procedural issues. Finally, it provides detailed discussion of the research methods – recruitment, sampling, data collection and data analysis.

5.1 RESEARCH QUESTIONS AND OBJECTIVES

At the research proposal stage, it was anticipated that this study would endeavour to ask the following research question:

Is participatory music programming an effective intervention for improving health, reconstructing identities and reducing likelihood of re-offending among young people in justice settings?

Implicitly, it was anticipated that the research would explore whether the music intervention could bring about measurable health benefits, increased wellbeing, reduced likelihood of re-offending, and enhanced personal development, including increased self-esteem, self-efficacy, self concept, positive identity affirmation and respect for others. Moreover, we hoped to explore the extent to which participatory music programmes could realistically contribute to ‘mainstream’ health, education or offender management programmes.

To achieve these goals, the initial intention was to sample participants from across a range of youth justice settings, using quantitative and qualitative methods. We selected four validated quantitative scoring tools to measure changes in health, wellbeing and social inclusion among participants, pre- and post- intervention. Furthermore, these data would be compared with data collected from an equivalent number of non-intervention controls. However, following scrutiny of the research design by the Ministry of Justice Research Quality Approval (RQA) Panel (Appendix A), we decided to drop the proposal to use control groups. The MoJ RQA Panel argued that it would be unethical to invite young people to participate as controls within establishments where others were benefiting from the intervention. It was also felt that the sample sizes (of intervention and control groups) per site would be too small to elicit reliable outcomes data. Therefore, particularly given the predicted small numbers per case study (programme) and the likelihood that programmes would not be comparable – given the different character of the sites, the use of different musicians per programme, and differences in timing/scheduling of programmes – it was determined that the original comparative analysis would be unfeasible. Moreover, the MoJ RQA panel recommended that the quantitative research component should constitute a ‘feasibility study’ to explore the efficacy of using health and wellbeing scoring tools with this population.

In hindsight, the original research question was ambitious, especially the intention to produce quantitative outcomes. The short duration, small-group nature of the intervention, coupled with a highly transient, unstable population, meant that qualitative outcomes would likely yield the most meaningful research data, whereas quantitative outcomes would have limited potential for demonstrating effect. These changes to the research design were communicated to the funder in September 2010 prior to recruitment.

The final agreed research design comprised qualitative and quantitative methods to investigate the efficacy and value of creative music making as an intervention for addressing health and social needs of young people within youth justice settings. It doing so, it would explore synergies between music and health, particularly in relation to participants' values, beliefs, identities, life experiences and offending histories. The research was therefore primarily a qualitative study that employed ethnographic methods. Four quantitative scoring tools were also piloted, pre- and post-programme, partly to yield individual data for triangulation purposes but, moreover, to investigate feasibility of conducting outcomes-orientated research with this young and potentially vulnerable and volatile population. Health, wellbeing, emotional resilience and social inclusion were identified as key focal areas for the research.

| Timeline | |
|---------------------------|--|
| 6 months pre-programme | Access, permissions, communication with site gatekeepers Pre-programme site meetings with gatekeepers Establishment of time frame and dates for programmes |
| 1-4 weeks pre-programme | Site meeting to distribute participant information leaflets and posters Pre-programme music taster session to audience of potential recruits Recruitment of volunteers via gatekeepers |
| 1 week pre-programme | Pre-programme information and consent session with volunteers Completion of pre-programme questionnaires |
| 3-6 weeks | Music programme: 6 half day sessions over 3 to 6 weeks Ongoing participant observation Semi-structured interviews with musicians and gatekeepers |
| Final session | Recruitment to focus group |
| 1 week post-programme | Summative focus group with participants Completion of post-programme questionnaires Recruitment to semi-structured interviews Semi-structured interviews with musicians and gatekeepers |
| 2-3 weeks post-programme | Semi-structured interviews with participants Recruitment to 3-4 month post-programme interview |
| 2-3 months post-programme | Distribution of music CDs from programme |
| 3-4 months post-programme | Repeat questionnaires 2 nd semi-structured interview |

The research took place across a variety of community and custody sites under the jurisdiction of the YJB, HM Prison Service and Local Authorities. These included Youth Offending Teams, Secure Children's Homes, Young Offender Institutions and Juvenile Secure Units (within YOIs). Each site accommodated either one or two music programmes, totalling fifteen across all sites. For each site, the research process followed the schedule shown in Table 3. Each stage is described in the ensuing sections.

In summary, the research had the following objectives:

- *To investigate, using qualitative research methods, the meanings and values young people in justice settings attribute to music, how they identify with music, its relevance to health and wellbeing, its social resonance in terms of lifestyle, behaviour and social status, and its value as the basis for programme based intervention.*
- *To assess the feasibility and acceptability of conducting a quantitative evaluation of health, wellbeing and social inclusion impacts of a participatory music intervention.*
- *To explore pre- and post- programme trends in health, wellbeing and social inclusion for individuals and case studies (programmes).*

5.2 SITE SELECTION AND ACCESS

We planned to recruit up to 120 young people from across a variety of potential sites in South West England and South Wales, of which we identified more than twenty Youth Offending Teams, three Secure Children's Homes, four Young Offender Institutions and three Juvenile Prisons (or units within YOIs). Superact has longstanding positive working relations with several custodial and community based justice sites across the region, and therefore we anticipated that access to particular sites would be relatively straightforward, especially since good relations continued to prevail with some key gatekeepers and via steering group members. Table 4 shows the research timeline we established, along with the types of site and numbers of young people recruited to each programme.

We initially approached each site via email or telephone call, either to an existing contact within the site or to the manager, director or governor. This approach came jointly from the Superact Director and the Principal Investigator. In total, three Youth Offending Teams, two Secure Children's Homes, three Juvenile Prisons/Units and one YOI were approached. For reasons of confidentiality, the specific sites are not identified, yet we were successful in acquiring permission to access all the sites approached except for one YOT.

| TIMELINE Start (month/year) | Programme Number | Site Identifier | Site Type | Gender (m/f) | Recruits (m/f) | Age (years) | TIMELINE end |
|--|------------------|-----------------|-----------|--------------|----------------|-------------|--------------|
| 11/2010 | 1 | A | YOI | M | 8 | 18-21 | 08/2011 |
| 11/2010 | 2 | A | YOI | M | 6 | 18-21 | 08/2011 |
| 11/2010 | 3 | B | JP/U | M | 11 | 15-17 | 08/2011 |
| 11/2010 | 4 | B | JP/U | M | 14 | 15-17 | 08/2011 |
| 01/2011 | 5 | C | JP/U | M | 8 | 15-17 | 09/2011 |
| 06/2011 | 6 | D | JP/U | F | 12 | 17 | 08/2012 |
| 10/2011 | 7 | E | SCH | M/F | 10/1 | 10-15 | 08/2012 |
| 10/2011 | 8 | E | SCH | M/F | 5/1 | 10-15 | 08/2012 |
| 01/2012 | 9 | F | SCH | M/F | 1/2 | 10-15 | 08/2012 |
| 01/2012 | 10 | F | SCH | M/F | 2/5 | 10-15 | 08/2012 |
| 03/2012 | 11 | D | JP/U | F | 10 | 17 | 11/2012 |
| 03/2012 | 12 | D | JP/U | F | 4 | 17 | 11/2012 |
| 07/2012 | 13 | G | YOT | M&F | 10/2 | 10-17 | 04/2013 |
| 07/2012 | 14 | H | YOT | M&F | 4 | 10-17 | 04/2013 |
| 07/2012 | 15 | H | YOT | M&F | 3 | 10-17 | 04/2013 |
| Total Recruits | | | | | 118 | | |
| Key: YOI=Young Offender Institution; JP/U=Juvenile Prison/Unit; SCH=Secure Children's Home; YOT=Youth Offending Team | | | | | | | |

Preliminary meetings were then organised with the respective managers and key personnel at the sites to explain the aims of the project and discuss feasibility and operational issues. Once agreement was reached to run the programmes, a liaison person ('gatekeeper') was identified from each site with whom we communicated on a regular basis. At these preliminary meetings, we provided hardcopies of project summaries and of ethical approval and scrutiny documentation. We agreed timing, location, and discussed potential recruitment numbers. We also explained the recruitment and consent procedures. Since the gatekeepers would be required to act as intermediaries for recruitment, it was essential to convey to them the importance of adhering to the ethical protocols and the format that the research would take. Follow-up visits to sites were organised to confirm arrangements and hand over participant information leaflets and posters for dissemination and display.

5.3 ETHICS, QUALITY AND GOVERNANCE

5.3.1 RESEARCH QUALITY AND ETHICS APPROVAL

To proceed with the research, the project team was required to take the proposal through a number of stages of approval. Research Quality Approval was sought from the Ministry of Justice, who provided feedback on the quality of the research methodology (Appendix A). As previously stated, the MoJ RQA panel advised us to modify the quantitative research design, which we did with its oversight and approval. We sought ethical approval from the National Offender Management Service (NOMs) via the Integrated Research Application System (IRAS), who granted permission to conduct the research across all settings within the jurisdiction of the YJB (Appendix B). At the time (2010), NOMs held responsibility for research ethics approval across the prison and YOI estate. However, since we were also planning to carry out the research with Local Authority managed Secure Children's Homes, we approached two SW based SCHs for their advice on the appropriate procedure. We were advised that our NOMs and MoJ approvals would be adequate. Nonetheless, we also applied for ethical approval from the Research Ethics Committee of the University of the West of England's Faculty of Health and Life Sciences (Appendix C) as a safeguard, given that the research team comprised UWE employees. A further requirement was for all members of the project team who expected to access to the research sites, including the musicians, to undergo enhanced level Criminal Records Bureau (CRB) checks. Each of the prison/YOI sites required us to re-apply for CRB approval on a site-by-site basis, and undergo Home Office vetting.

Before the recruitment process was initiated at each site, we sought the permission of respective site managers, directors or governors to conduct the research within their establishment. It was at this stage that MoJ, NOMs and UWE permissions were presented to site managers, along with the research proposal (Appendix D). For each custody site, the project team sought permission to use digital recording equipment and was required to publish a list of equipment that would be brought onto the site, including musical instruments, music technology equipment, digital audio recording equipment and refreshments for participants. Each item of equipment was listed and approved, and then had to be checked in and out at each visit.

5.3.2 STAKEHOLDER STEERING GROUP

Once ethical and research quality approval for the project had been established, a project steering group was convened to provide expert advice and oversight for the project team. The membership and terms of reference of the steering group are provided in Appendix E. The project team met with the steering group at six monthly intervals throughout the duration of the project. Meetings were used to provide briefings and updates on progress of the project, and to consult on methodology, access to sites and progress. These meetings provided a valuable opportunity to elicit external expert opinion and scrutiny, and to address key emerging challenges. In particular, steering

group members had strong associations with prisons and youth justice settings in the region, so were able to advise on which sites or gatekeepers to approach.

5.3.3 INFORMED CONSENT

All young people eligible to participate in the Musical Pathways project were provided with flyers that advertised the project (Appendix F). Posters advertising the project were also displayed within education and residential areas (Appendix G). Individuals who expressed an interest to take part were invited to attend a one-hour meeting with the research team and the Superact lead to learn more about the project. These were organised four weeks before each music programme commenced and provided the opportunity to explain the project in greater detail, distribute information sheets (Appendix H) and respond to questions. Samples of music produced from other programmes run by Superact were played via a portable music system. The purpose of these informal pre-programme sessions was to inform potential participants as fully as possible what would be required of them. They involved warm-up ice-breaker exercises, refreshments, discussion about individuals' musical interests and preferences, and of their expectations and apprehensions about the music programme; a typical schedule is provided in Appendix I.

Individuals were given the option to consent to the research at this meeting or to take time to consider volunteering, and therefore to provide consent at the start of the programme. It was essential that the consent process provided individuals with clear information to enable them to comprehend what they would be participating in, to be sure they understood what their consent implied, to feel able to make a free decision without coercion, and to be able to take part with no obligation to continue should they choose to withdraw. Furthermore, given that literacy levels were likely to be relatively low among some individuals, it was important to gauge their competence to provide consent. In all cases, consent was subsequently taken on a one-to-one basis by a researcher, and, in some instances, a key worker (e.g. an education officer, tutor, case worker or personal officer) would be involved to provide support and guidance. It was emphasised to volunteers that they would be invited to consent at each stage of the research, with the option to withdraw at any stage without repercussions to them. The consent form is provided in Appendix J.

5.3.4 CONFIDENTIALITY AND DATA PROTECTION

Caldicott Principles, used as the benchmark for safeguarding patient information within the NHS, provided the ethical framework for maintaining confidentiality for this research. Under these principles, while the project team was aware of the names and identities of participants during the programme, all personal identity data were anonymised in order to protect and respect individual participants' identities and privacy, to ensure anonymity and confidentiality throughout data management, processing and analysis. Personal identities are not disclosed in this report and all person-identifiable information has been removed from all the data published here. Person-identifying information was only used for the purposes of recruitment and consent. Following

recruitment, participants were allocated a unique alpha-numeric code, used subsequently to record references to them (e.g. to tag interview transcripts). Coding information (names and codes) was stored in a password protected Microsoft Word file on a UWE password protected network drive, accessible only to the research team. During the consent process, volunteers were asked to provide their name and signature to validate the consent process. This information was then stored in a locked filing cabinet in the research team's office at UWE and destroyed on completion of the project. During the research, no circumstances arose when there was any need to breach confidentiality; participants were advised that this could be necessary if at any stage information was divulged that placed them or others at serious risk of harm. The UWE-based research team and the independent transcribers employed to assist in the transcription of interview data were the only individuals with access to raw data from interviews and focus groups, all of whom signed a witnessed confidentiality statement (Appendix K).

Electronic audio recorded data from interviews and focus groups was transported via a password protected digital audio recorder and the files transferred to a password protected UWE network drive only accessible by the research team. All uploaded data files were subsequently named with their respective alpha-numeric participant codes. During transcription of audio data to Microsoft Word files, where names or personal identifying information arose in the recordings, these were anonymised by substituting them with alpha-numeric codes or deleted. Transcribed Word files were also named with participants' alpha-numeric codes and password protected. Hardcopy printed transcripts were likewise coded. Essentially, all electronic data stored on UWE computer network drives during the life of the project was anonymised. All audio, word processed and hardcopy data (as described above) will be destroyed within six months of publication of this report.

Given the small numbers of participants recruited from each research site for this project, where there was a risk that participants could be identified, data specifically relating to individuals has not been linked to specific sites within this report, but is referred to in more general terms. In this way, individuals are not identifiable from the report and cannot be traced to specific sites.

5.3.5 SAFETY, SECURITY AND RISK MANAGEMENT

We did not anticipate that the project itself would bring unnecessary or unpredictable harm or risk to participants. The techniques used by the musicians and the researchers were not intended to be exploitative or intrusive, and there was no indication from participants that this occurred. Participants' consent was agreed on the premise that they could choose to withdraw from the project at any stage. Moreover, the project team indicated that it would withdraw from an establishment if requested to do so. Participants and gatekeepers were advised that should individual participants unexpectedly disclose information of a sensitive nature that could potentially pose a risk to them or to others, this information would be disclosed to the relevant site gatekeeper. This would include any expressed intention on the part of the participant or another

participant to self-harm, harm another named person, pose a threat to security, or signal any other breach of the site's rules. As stated, the decision to exclude an individual from the project on account of risks they may have posed to safety or security was at the discretion of gatekeepers.

Project team members (musicians and researchers) all had previous experience of working with prisoners or vulnerable individuals. Additionally, as stated, they had undertaken appropriate security training before commencement of the project. A requirement within all the participating sites was that music sessions and research interventions were supervised by appropriate site staff or guardians. Project team members were accompanied at all times when in the presence of project participants. This also meant that confidential one-to-one interviewing had to be conducted in locations which guaranteed privacy but that were accessible and visible to security staff. In no instances were researchers or musicians alone with research participants. Where data collection was undertaken within the community, this was carried out in a public place and the respective researcher was required to provide their location and to report in to the research team by mobile phone pre- and post- data collection.

5.4 RECRUITMENT

Through communication with site gatekeepers, young people were then recruited to the project; the key challenge was to convey to potential participants that they would be volunteering not only for a programme of creative music workshops, but, more importantly, committing themselves to a research study over a longer period of time. The research design therefore had to dovetail effectively with the music programme. It was important to convey unambiguously to gatekeepers, potential participants and musicians that the project would be conducted primarily for research purposes, with the music programme embedded within the design. However, we anticipated that participants and site staff would naturally perceive the research as somewhat peripheral to the music programme. Conveying the project as primarily a research exercise could, furthermore, dissuade individuals from willingly volunteering, yet it was essential that recruits volunteered fully informed and without coercion. Conversely, such populations may not automatically recognise the value and attraction of a participatory arts programme, and, for this reason, may be reluctant to volunteer. By necessity, therefore, recruitment was restricted to a convenience sample of volunteers. It was, moreover, dependent upon successful marketing of the music programme to draw volunteers, and upon its credibility to the population and to institutional gatekeepers.

A further challenge to recruitment relates to the nature of the different research settings, where participants were required to conform to compulsory regimes, sentences or programmes, making recruitment on a purely voluntary basis unusual. Research within custody settings is also difficult given the highly transient and potentially volatile, suspicious or vulnerable populations. In this regard, different establishments' security constraints and risk management requirements meant recruitment numbers had to be limited to a maximum of ten per programme; in some cases, this

was much lower. Nonetheless, we anticipated that numbers of participants would vary by site type, given the differing demands of the different populations and institutions.

Thirdly, successful recruitment depended upon how each site planned to incorporate the project within its daily routine and scheduling. Some custody sites preferred to schedule the project into their weekly education timetable. Volunteers were then sought on the basis that they would attend the music programme during scheduled education time, whilst it remained an optional activity for them. It was then necessary for site gatekeepers to screen the composition of workshop groups for potential conduct and safety risks before proceeding with consent; unfortunately, this meant that some individuals had to be excluded. On this basis, we aimed to recruit two or three programmes of workshops per site, to enable numbers to be kept below ten per programme, and to enable sites to allocate individuals safely. Eligibility for inclusion was based on age – males or females aged between thirteen and twenty-one years – and ‘fitness to participate’; essentially this meant that individuals were excluded if they posed a safety, discipline or health risk to themselves or to others. The lower age limit of thirteen years was a requirement of ethical approval with respect to the research; in fact, in one of the YOTs, one twelve year old participated in the music programme but did not participate as a research subject. In this case, the individual would have been the only non-participant.

In total, 118 young people were recruited to the project over eight sites, comprising eighty-one (65%) males and thirty-seven (35%) females, spanning an age range of thirteen and twenty-one years (mean age 16.64 years). Recruitment numbers per site ranged between seven and twenty-six, and programme group numbers ranged between three and fourteen, although numbers fluctuated on a session-by-session basis due to unavoidable or unanticipated priorities. It was also necessary – as with the twelve year old – to allow an additional two individuals to participate in some sessions, as non-research participants, to avoid excluding them.

5.5 THE MUSIC WORKSHOPS

Across the sites, it was impossible to deliver an equivalent standard, format and approach to the music programme workshops, essentially due to constraints with timetabling, physical space and security. Nevertheless, each programme group shared an equivalent experience in terms of methodology and time allocation. All the programmes involved six sessions of music, typically three hours in length with a break. For some sites, this was scheduled as a morning or an afternoon over six weeks (i.e. one session per week); for others, six sessions were scheduled over three weeks on consecutive days. The latter was necessary in the SCHs due to the rapid throughput of ‘residents’, most of whom spent short periods in custody, completing their sentences or orders within the community. Despite this, there was quite wide variation in attendance across all workshop sessions, with participants attending, on average, three of the six workshops. This fluctuating attendance is illustrated in Table 5.

| Table 5. Individual music programme sessions attended across all programme participants | | |
|--|------------------------|----------------------------------|
| Number of Sessions | Number of Participants | Percentage of Total Participants |
| 0 | 8 | 7 |
| 1 | 25 | 21 |
| 2 | 16 | 14 |
| 3 | 11 | 9 |
| 4 | 19 | 16 |
| 5 | 19 | 16 |
| 6 | 20 | 17 |
| Totals | 118 | 100 |

Seven different musician groups were employed, either in pairs or as a trio. They came with different genres and experience, though all had formerly received training from Live Music Now to work within custody settings and had experience of working with vulnerable groups. Two Superact mentors were also employed to support the musicians throughout the duration of the project.

A standard set of instruments and equipment was available for all the programme groups. These included multiple hand-held percussion instruments, Djembe drums, acoustic guitars and one bass guitar. Some sites had their own musical instruments, which were available to the groups, including guitars, keyboards and drums. The musicians also brought their own percussion, string and wind instruments, and technical equipment including DJ-ing and MC-ing equipment, laptop based applications, other electronic devices and professional recording equipment. As musicians engaged with participants in the creation of new music compositions, they used specialist recording equipment to 'capture' material during workshops as it emerged. Dedicated sessions were also allocated for recording with a professional recording engineer. These recordings provided the output for the published CDs.

Part of one session was dedicated to exploring designs for the CD artwork. This session was facilitated by a graphic designer who worked with participants to produce ideas for the CD covers and inserts. Participants were encouraged to think about and come up with ideas in advance of this session. In all cases, the CD artwork was either created or inspired by the participants, along with track names and album titles.

With all the programmes, participants were encouraged to consider taking part in a live performance to their peers at the end of their respective programmes. However, this occurred on only five occasions; most preferred not to do this and in some instances this was unfeasible for security reasons.

5.6 DATA COLLECTION

Participants were invited to engage with the research process before the music programmes commenced, throughout the music programme and then at staged time points following the programme (table 3, p.26). Data collection comprised qualitative and quantitative methods; these included four questionnaires (conducted as a batch, pre-programme, immediately post-programme and three months post-programme), summative focus groups (conducted post-programme), semi-structured, one-to-one interviews (conducted one to three weeks post-programme and three to four months post-programme), and participant observation (conducted throughout each programme). The rationale and approach adopted with each of these data collection methods are now explained.

5.6.1 QUESTIONNAIRES

Four questionnaires were initially selected to use with participants; they are presented in full in Appendix L:

a) The General Health Questionnaire (GHQ-12)

The GHQ-12 is a shortened version of the original 60-itemed General Health Questionnaire, designed to detect psychiatric disorders within non-clinical settings. It is a self-administered questionnaire that focuses on respondents' perceptions of altered mental health status in two key areas: [1] their ability to carry out normal functions, and [2] the appearance of new or distressing phenomena or symptoms. As such, it is designed to screen for anxiety, depression, social dysfunction and loss of confidence. Using a four-point scale, respondents score against twelve symptoms or behaviours. Six questions are positively phrased and six are negatively phrased; available responses are inverted to allow for accurate scoring against positive and negative questions. Responses available for the positively phrased questions are: *more so than usual, same as usual, less so than usual, much less than usual*, and those available for the negatively phrased questions are: *not at all, no more than usual, rather more than usual* and *much more than usual*. Various scoring methods are available to allow judgments to be made on an individual's overall mental wellbeing. Using a Likert scale, responses are weighted between 0 and 3, resulting in total scores ranging between 0 and 36. A 'healthy' score is around 11-12, while a score greater than 15 can indicate evidence of distress, and a score greater than 20 can suggest severe psychological distress (Goldberg *et al* 1997). The GHQ-12 has been used in numerous studies and translated into many languages for which it has been validated. Although many studies have used it with adolescents, it has only been validated for use with individuals aged 16 years and over within with the general population.

b) The Warwick-Edinburgh Mental Well-being Scale (WEMWBS)

The WEMWBS comprises fourteen items that measure a respondent's state of mental well-being (thoughts and feelings) during the previous two weeks, using a five-point scale (*none of the time; rarely; some of the time; often; all of the time*). Positively worded phrases are used that cover most attributes of mental well-being. Responses are given a score of 1 to 5 respectively, allowing for total mean scores to be calculated. The total minimum scale score is 14 and the maximum is 70. The scale was initially validated for use with UK populations aged 16 years and above (Tennant *et al* 2007) and has now also been validated for use in school children aged 13 to 15 years (Clarke *et al* 2011). The mean score for the adult population is 50.7 (Tennant *et al* 2007), while mean score for school children is 48.8 (Clarke *et al* 2011). A higher score indicates positive mental wellbeing, while a lower score indicates poorer mental wellbeing.

c) The CORE-OM (Clinical Outcomes in Routine Evaluation Outcome Measure)

The CORE-OM is a client self-report questionnaire administered before and after a therapeutic (mental health) intervention. It has thirty-four questions that the respondent scores against a five-point scale (*not at all; only occasionally; sometimes; often; most or all of the time*). The questions cover four dimensions: subjective well-being, problems or symptoms, life functioning, and risk or harm. A mean score indicates the respondent's level of psychological distress (from *healthy* to *severe*). The questionnaire is repeated after the last session of the intervention; comparison of pre- and post-intervention scores then provides an outcome measure of change in distress level. The CORE-OM has been validated within the general population, within NHS primary and secondary care settings, and with older adults (CORE System Group 1998).

d) The Social Inclusion Score (SIS)

The SIS is a 16 item measure of social inclusion, designed to assess outcomes of arts participation for people with mental health needs. It comprises three scales to measure *social acceptance*, *social isolation* and *social relations*. Individuals score their responses against a four point Likert scale: *not at all, not particularly, yes a bit, yes definitely*. Scores are allocated from 1-4 respectively, other than in three instances where the scoring is reversed due to the reversal of the questions. Total scores range from 16 to 64 and total mean scores can be calculated to indicate participants' overall 'inclusion rate'. A high score is associated with high social inclusion, while a low score is associated with poor social inclusion. The tool has been validated with arts project participants and service user researchers; no national population data are available (Secker *et al* 2009).

Some of the questions used in the SIS are designed specifically for mental health service users, which we deemed inappropriate for use with this population. Following correspondence with

Professor Secker, we decided to remove questions 2 and 3 altogether and rephrase question 9 from *'I have felt that some people look down on me because of my mental health needs'* to *'I have felt that some people look down on me because of my criminal record'*. This slight alteration has implications on the overall reliability of the tool; however, the changes were deemed necessary to allow for further feasibility testing. As such, the tool used for this study consisted of 14 items in total.

We selected these measures with two primary objectives. Firstly, we identified four well-established questionnaires commonly used to score health, wellbeing, mental health and social inclusion, which have high external validity when used with the general adult population. However, given the age, social status and circumstances of our study population, we anticipated that these tools would have questionable validity; we therefore proposed to undertake a feasibility study using these measures, to establish whether they were appropriate for measuring health, wellbeing and social inclusion with this population of potentially vulnerable and volatile young people. This could then inform future research on the efficacy of arts interventions within youth justice settings.³ Secondly, these questionnaires were used to provide baseline data on self-reported health and wellbeing for each of the participants, summarised at programme and site level. Where feasible, outcomes were measured at three time intervals to discover whether, for certain individuals, there was any 'direction of travel' consistent with qualitative findings. We were primarily interested in individuals' outcomes and what, if anything, could be inferred from these. It may also have been possible to extrapolate outcomes for specific programme groups ('case studies'), although such data would likely be unreliable as a form of quantitative evidence.

One concern we had with using these measures was that participants might find it difficult to complete the questionnaires, for a range of reasons, and would therefore require significant one-to-one support. For this reason, we ensured that each individual was supported by a researcher while they completed the questionnaires. We anticipated that the wording of questions could be difficult to interpret, that some questions could be inappropriate for younger participants or for participants in custody settings, and that the number of questions across the four tools would be onerous. We intentionally selected four questionnaires that were relatively short, and which all used a Likert scale.

The questionnaires were arranged into a single pack, each pack labelled with the respective participant's anonymised alpha-numeric code. Each participant was then presented with this single pack which was always prepared in the same way for each data collection episode. The pack comprised the following items in this order: consent form, a biographical data entry sheet, the WEMWBS, the SIS, GHQ-12, the CORE. This order was selected in an effort to make the pack accessible and to enable straightforward completion.

³ Since we began the research, new scores have emerged for measuring mental health, wellbeing and social inclusion. At the time of the fieldwork, the Social Inclusion Score was the only tool available for measuring social inclusion within arts contexts. The CORE-OM has since been supplemented with the CORE-YP for use with young people.

In terms of content, wording and interpretation, most participants found completion of the questionnaires to be relatively unproblematic, requesting only minimal assistance – usually clarification of particular words or terminology. Average completion time for the complete set of questionnaires was twenty minutes. In terms of age appropriateness, older participants within the YOI and juvenile units did not encounter difficulties with the questions. However, we decided to withdraw the CORE-OM within the SCHs, as some participants appeared unsettled by the negative questions about suicidal ideation, self-harm and violence; we had noted, within the YOI and juvenile units, that some participants had missed out these questions, found them confusing or perceived them as amusing. We therefore concluded that it would be inappropriate to continue using the CORE-OM with younger participants. The CORE-YP was introduced in 2011, and was therefore too late to introduce to this study.

5.6.2 PARTICIPANT OBSERVATION

Participant Observation was undertaken at all sessions of each programme by one or two researchers, usually one so as not to intrude on group dynamics. This involved participation in the group activities with participants, which we considered important in terms of building trust, rapport and engagement. We kept hand-written field notes to record observations and perceptions, particularly of group dynamics, of the organisation of the sessions, of participants' behaviour and their reactions to the tasks. We observed and recorded social interaction between participants and musicians, including banter, argument and discussion that ensued. While this approach to data collection was inductive and dependent upon the context, we endeavoured to structure our observations in three ways:

Capturing what could be seen: e.g. room layout and size, availability of natural light, furniture layout and seating, availability of refreshments, participants' locations, group dynamics, physical barriers, locations/proximity of staff, etc.

Capturing how sessions were organised: e.g. warm-ups, introductions, use of names, facilitation skills, instructions, inclusion strategies, engagement techniques, engagement barriers, staff involvement, timing/scheduling, use of breaks, allocation of roles, tasks and instruments/equipment, management of disruption/unexpected events, etc.

Capturing what could be heard: e.g. conversations, interruptions, banter, emotional expression, outbursts, humour, anger, attitudes, engagement between musicians and participants, active/passive communication/dialogue, etc.

Capturing what could be sensed: e.g. atmosphere, emotions, attitudes, tension, enjoyment, sense of achievement, dissatisfaction, frustration, etc.

The following is an excerpt from one set of field notes, used to illustrate the attention to group dynamics and social interaction (all the names are pseudonyms):

Elisa was a very loud and overpowering individual who steered the direction of the group. She seemed to bring Tamsin alive, though, and I noticed that when the two of them interacted they used a lot of London slang. Whenever Elisa mentioned another song, it seemed as though she was looking for Tamsin's approval or recognition. They frequently laughed together and Elisa would dance along to the music in her chair. While Dan [musician] was focused on getting a tune together that Elisa, Tamsin and Baya all liked, Karen [musician] tried to get the other four girls involved. They all seemed really quiet and overwhelmed, and most of the time appeared to be sitting on the side-lines, happy to watch the other three ... Fiona and Babs said they'd give the guitar a go. Karen tried teaching them both some basic chords. As I was sitting in the same corner of the room as them, I also had a go. Annie and Debbie were the only ones to not really engage with the group. Karen tried to allocate tasks to them, but they didn't show much interest in becoming actively involved. Having said that, they did seem quite engaged in watching the rest of the group, and I did notice them smiling on a few occasions. Debbie picked up a shaker a few times and gave it a rattle around. Babs jumped around a lot and kept changing her focus of interest. At one point, she was having a go with the bass guitar, then she switched to an acoustic guitar, and then she joined Dan on the keyboard. Then she discovered the violin at the back of the room and gave that a go. Every time she had a go with an instrument, though, she would hold it in a very unconventional way – for instance, holding the guitars upside down or the violin out to the front instead of off to one side. Having encountered her in the previous session, I felt she demanded a lot of attention, but wasn't receiving it, because Elisa was dominating the session. At the start of the session, Babs spent a lot of her time just watching Elisa and Tamsin interact.

Given that most groups were small, the researcher(s) had to be fully involved and engaged in the sessions to become accepted by participants. This meant being able to experience and relate to what participants were feeling and experiencing – usually some apprehension at the beginning, the need to concentrate and make mistakes, and to share in feelings of satisfaction and achievement.

Field notes from these sessions provided valuable reflective data, later analysed alongside the qualitative focus group and interview data, to contribute to the development of the site-specific case studies.

5.6.3 SUMMATIVE FOCUS GROUPS

On completion of the music programme, participants were recruited to a post programme focus group. These took place approximately one week later and involved an informal discussion, exploring reflections, thoughts and experiences of the music programme. The focus group facilitation guide is provided in Appendix M. Refreshments were provided at these sessions, and recorded music from the workshops was played to remind participants of their progress and to stimulate discussion. The focus groups typically lasted up to one hour and participants ranged in

number between two and eight. Focus groups were much more difficult to arrange and recruit to within the SCHs, hence the much smaller numbers. It was also more appropriate with younger participants to organise what were essentially small group interviews with between two and four participants. In total, we conducted thirteen post-programme focus groups across all the sites. In some sites, for reasons of feasibility and appropriateness, and with the consent of participants, focus groups combined participants from different programme groups. In total, 47 participants took part in a focus group. These were audio recorded and transcribed. The numbers recruited to the focus groups are shown in Table 6.

| Site Identifier | Site Type | Programme Identifier | Recruitment Numbers | | Focus Groups Facilitated | Focus Group Participants | |
|-------------------|-----------|----------------------|---------------------|-----------|--------------------------|--------------------------|----------------|
| | | | M | F | | M | F |
| A | YOI | 1 | 8 | 0 | 1 | 6 | |
| A | YOI | 2 | 6 | 0 | | | |
| B | JP/U | 3 | 11 | 0 | 1 | 7 | |
| B | JP/U | 4 | 14 | 0 | 1 | 3 | |
| C | JP/U | 5 | 8 | 0 | 1 | 4 | |
| D | JP/U | 6 | 0 | 12 | 2 | | 8 |
| D | JP/U | 11 | 0 | 10 | 1 | | 6 |
| D | JP/U | 12 | 0 | 4 | | | |
| E | SCH | 7 | 10 | 1 | 1 | | 2 |
| E | SCH | 8 | 5 | 1 | 1 | 2 | |
| F | SCH | 9 | 1 | 2 | 1 | 2 | |
| F | SCH | 10 | 2 | 5 | | | |
| G | YOT | 13 | 10 | 2 | 2 | 2 | 1 ^a |
| H | YOT | 14 | 0 | 4 | 1 | | 3 |
| H | YOT | 15 | 3 | 0 | | | |
| Sub-totals | | | 81 | 37 | | 26 | 20 |
| Totals | | | 118 | | 13 | 46 | |

^aAlthough this focus group only had one female participant, one other non-research participant wanted to contribute to the discussion, along with a staff member.

5.6.4 SEMI-STRUCTURED INTERVIEWS

On completion of the music programme, participants were also invited to participate in a one-to-one, semi-structured interview, scheduled to take place within two weeks of completion of the programme. One objective of these interviews was to recruit “information rich” cases – individuals who had completed the programme and who would be willing to talk further about the programme and its wider implications to their circumstances.

We anticipated recruiting around five participants from each site for the initial post-programme interview, and then to re-interview a proportion of these three to four months later. Across the eight sites, we recruited thirty-two participants to take part in a post-programme semi-structured interview, an average of four interviewees per site or two per programme. Approximately one-third of these were female. Five participants then took part in a follow-up interview, three to four months after the programme.

These interviews were conducted one-to-one, in locations where site staff had oversight but could not overhear or encroach on participants’ privacy. Interviews with YOT based participants or with individuals released from custody were conducted at a location that best suited them. Most interviews lasted approximately one hour; participants were asked about their views on music, its significance or importance to them, and about their perceptions of the music programme. These interviews also invited participants to reflect on their current circumstances, and explored in some depth their cultural and family backgrounds, their offending histories, and their experiences of the youth justice system. The interview schedule is provided in Appendix N.

Most individuals who participated in the programme signalled their willingness be interviewed in this way, and those who took part in a first interview were also willing to be approached for a second interview later on. Follow-up letters (Appendix O) were conveyed to consenting participants approximately three months post-programme, inviting them to complete both the follow-up questionnaires and to be interviewed a second time. A tear off slip and pre-paid envelope were used to draw responses. However, contact proved difficult as most participants had by this stage been released or transferred, and despite significant efforts to follow them up, only five participants were re-recruited: one was still in custody at the same site, three were in custody at new locations, and one was still linked with the same YOT. Post-programme and three-month follow-up interviewees are shown in Table 7.

| Table 7. Semi-structured interviewees – pre-programme, post-programme and 3 months post-programme by site. | | | | | | | | | |
|---|-----------|----------------------|---------------------|-----------|---|-----------|------------------------------|----------|-------------------|
| Site Identifier | Site Type | Programme Identifier | Recruitment Numbers | | Post-programme semi-structured interviews | | 3 month follow-up interviews | | Location |
| | | | M | F | M | F | M | F | |
| A | YOI | 1 | 8 | | 1 | | 1 | | YOI (no change) |
| A | YOI | 2 | 6 | | 2 | | 1 | | YOI (transferred) |
| B | JP/U | 3 | 11 | | 6 | | | | |
| B | JP/U | 4 | 14 | | 2 | | 1 | | YOI (transferred) |
| C | JP/U | 5 | 8 | | 3 | | | | |
| D | JP/U | 6 | | 12 | | 1 | | 1 | YOI (transferred) |
| D | JP/U | 11 | | 10 | | 5 | | | |
| D | JP/U | 12 | | 4 | | 1 | | | |
| E | SCH | 7 | 10 | 1 | 2 | | | | |
| E | SCH | 8 | 5 | 1 | 1 | | | | |
| F | SCH | 9 | 1 | 2 | 1 | 1 | | | |
| F | SCH | 10 | 2 | 5 | 1 | | | | |
| G | YOT | 13 | 10 | 2 | 2 | | | | |
| H | YOT | 14 | | 4 | | 2 | | | |
| H | YOT | 15 | 3 | | 1 | | 1 | | YOT (no change) |
| Sub-totals | | | 81 | 37 | 22 | 10 | 4 | 1 | |
| Totals | | | 118 | | 32 | | 5 | | |

We attempted to track as many participants as possible beyond completion of the music programmes, with the aim of recruiting them to the final stages of the research. A variety of circumstances made this more difficult than anticipated, and, in most cases, we were therefore unsuccessful. Transience and relocation of participants meant recruitment and follow-up became challenging. In total, we approached fifteen additional sites to attempt to follow up participants; these are summarised in Table 8.

| Table 8. Contact attempts with new sites to access participants for follow up interviews and questionnaires at 3-4 months. | | | | |
|---|----------------------------------|--|---------------------------|--|
| Site Type | Number of sites contacted | Contact Person | Mode of Contact | No. of attempts per participant |
| Youth Offending Teams | 6 | YOT worker | letter, phone | 2 - 7 |
| Probation Service | 1 | Probation officer | letter, email, phone | 6 |
| Prisons and Young Offender Institutions | 3 | Head of Learning & Skills; Head of Security | fax, letter, email, phone | 1 - 8 |
| Secure Children's Homes | 2 | Key Worker; Other site staff | letter, phone | 11 - 14 |
| Social Services Departments | 3 | Social Workers | letter, phone | 5 - 11 |

Individuals who had not been released from custody were approached via key gatekeepers within the respective sites, which yielded a moderate response rate. In some instances, individuals had been transferred to other custody sites that were unaware of the project and of the participant's involvement. We endeavoured to communicate with these sites via their governors or managers to seek permission to contact them for follow-up. This was a challenging process since, despite having ethical and security approval, few sites were prepared to provide access to these participants. Being new 'inductees' in new custody establishments, these participants were undergoing risk assessments and readjustment to their new regimes, which made their eligibility to participate in the research less likely. Thus, we accessed only three participants in two different YOIs, resulting in three follow-up interviews (Eric, Fahim and Orla).

Most participants we attempted to track post-programme had subsequently been released from custody into the community; however, in most instances, direct contact details were unavailable to us, despite efforts by gatekeepers within custody establishments to access their release information on our behalf. We attempted to contact participants via any possible appropriate third party; these included probation officers, social workers and youth offending teams. In some cases, we acquired participants' last known addresses; to these we sent the follow-up letter (Appendix O) inviting them to participate in the final stage of the research. Within these letters, it was reconfirmed to participants that their involvement would be entirely voluntary and their identity would be protected. Unfortunately, however, this approach yielded only a handful of replies.

A small number of participants had shared their telephone numbers with us at the post-programme data collection stage when they consented to be followed up. A few telephone numbers were provided by site gatekeepers for individuals who had consented to follow-up and been subsequently released. Unfortunately, though, many of these telephone numbers turned out to be disconnected or unused. On one occasion, we successfully contacted a participant who agreed to a telephone interview, but subsequent attempts to contact him were unsuccessful as his telephone number had been disconnected. Consequently, we were unsuccessful in re-recruiting any participants by telephone.

Participants who were still within the same establishment, and who agreed to be followed up, were again recruited via site gatekeepers. In each case, we asked the gatekeepers to approach individuals who appeared to be willing or enthusiastic to participate, and to arrange a suitable time and venue for interview. Unfortunately, though, only two of those approached were willing to participate in a repeat interview (David and Eddie).

Of the five participants successfully followed up, four were interviewed within custody settings and one within the community. Different custody sites' procedures meant the format of the interviews varied somewhat. David was interviewed within the same YOI where he had participated in the music programme. As with previous interviews conducted at this site, the interview was audio recorded and took place in a teaching room in the education department, and in the presence of an education department staff member. Eric and Fahim had been transferred from the juvenile estate to the same YOI not previously involved with the research. These interviews were audio recorded and took place in a private room (overlooked via internal windows) attached to one of the main residential wings. Prison officers were located on the wing and available for assistance, while the interviews took place in privacy without a staff member present. On completion of each interview, the researcher then escorted each participant back to the wing. By contrast, Orla's interview, which took place in a female YOI that had not been formerly involved with the project, could not be audio recorded. The interview took place in a private interview room within the Behaviour Management block, but a staff member had to be present and within earshot of the interview. Eddie was re-interviewed within the same YOT where he had participated in the music programme. Since there were no security requirements in this setting, he was interviewed in a private room without the presence of staff; a YOT worker transported him to and from the YOT for the interview.

Of these five follow-up interviewees, all were still involved with the youth justice system; two were still based at the sites where they had completed the music programme and three were attached to two new sites. As such, we only managed to follow up participants in two new sites, despite contacting fifteen different additional establishments; this demonstrates the difficulty of accessing participants once they have been transferred or released.

5.6.5 INTERVIEWS WITH MUSICIANS

Semi-structured interviews were conducted with five groups of musicians and with two members of Superact. All had been involved with the organisation and facilitation of the music programmes. Musician interviews typically took place immediately before or after the final music session, individually or in pairs. One-to-one interviews with project staff were conducted on completion of the last music programme. The musician interviews were held in close proximity to a given site, usually in a local café. These interviews built upon the observational and participant data, and encouraged the musicians to reflect on the programmes, particularly the process and perceived impacts, to discuss their perceptions and experiences of working with this client group, and to share their impressions of how the workshops impacted on individual participants. The musicians were also asked to speak about their impressions and feelings towards working with this population. The interview schedule is provided in Appendix P.

5.6.6 INTERVIEWS WITH GATEKEEPERS

Informal interviews were undertaken with staff across all the sites. These usually took place in breaks or when short bursts of time could be used to talk informally with staff. They involved those individuals directly involved in supporting the programmes and the young people, who could offer their impressions of the programmes and insight into immediate and longer term consequences for participants. Their main purpose was to provide contextual information and to validate our participant observation and interview data. These interviews were therefore relatively short given the limitations on staff availability. An interview schedule is provided in Appendix Q.

5.7 RECRUITMENT AND RETENTION CHALLENGES

While statistical significance was not so much an issue, given that each programme was predicted to be small in numbers, and the emphasis with the quantitative component was on feasibility rather than generalisability, we were still keen to achieve a good level of participation at each site from which to generate qualitative data. Also, given that ‘natural attrition’ was likely to occur due to circumstances beyond our control (transfer, release, etc.), we wanted to recruit sufficient numbers for the research to be feasible. Where possible, attendance was tracked across all music programme sessions to analyse drop-out and absence. Attendance in this context refers to an individual turning up to a session, irrespective of how long they remain at the session or of their level of involvement or commitment. Some participants attended for part of a session (anything between five and thirty minutes) and others for the complete session but not necessarily participating; these were counted as attendees. Table 9 provides a summary of participation numbers. Each individual is identified by a single letter (A-Z) to illustrate his or her pattern of attendance and colour coding is used to show the extent of their participation.

| Table 9. Participant numbers across programme sessions by site | | | | | | | | | | | | | | |
|--|------|----------|-----------|-----------|-----------|-------------|-----------|-----------|--------------------|----|----|----|----|----|
| Site | Type | Prog. ID | Session 1 | Session 2 | Session 3 | Session 4 | Session 5 | Session 6 | Completed Sessions | | | | | |
| | | | | | | | | | 6 | 5 | 4 | 3 | 2 | 1 |
| A | YOI | 1 | ACBDEF | ABDEG | C | ACE | AC | AC | 0 | 2 | 0 | 1 | 2 | 2 |
| A | YOI | 2 | KHLI | KHL | KHIJM | KHLIJ | KLIJ | KHLJ | 1 | 2 | 2 | 0 | 0 | 1 |
| B | JP/U | 3 | Lock-down | ABCDEGHIF | ACDHIJ | ABCEGHIF | ABCDEGI | ABDEGHF | 0 | 1 | 7 | 1 | 0 | 1 |
| B | JP/U | 4 | Lock-down | KMQNP | KMQLNTRUV | KMQLNTOPIUS | KMQLNTORW | KMQLW | 0 | 3 | 2 | 1 | 5 | 2 |
| C | JP/U | 5 | ABCFED | ABCFHEDG | ABCFHEDG | ABCFHEG | ABCFH | ABCH | 3 | 2 | 1 | 2 | 0 | 0 |
| D | JP/U | 6 | ABCDFHEG | ABCDFHEK | ABCDFH | ABCDFH | ABCDFI | ABCDFHIJL | 5 | 1 | 0 | 0 | 2 | 4 |
| D | JP/U | 12 | NPMO | NPM | NPM | NP | NP | NPM | 2 | 0 | 1 | 0 | 0 | 1 |
| D | JP/U | 11 | SRTUQ | SRTVXUQ | SRVXUQ | SRTVX | SRTVY | STVXYWZ | 1 | 3 | 1 | 2 | 1 | 2 |
| E | SCH | 7 | ADCE | ADCB | ADCBEFG | ADE | ADE | ADE | 2 | 1 | 0 | 1 | 1 | 2 |
| E | SCH | 8 | HI/MKL | HI/MKL | HIJ/ML | HI/MK | HI/MK | HI/MK | 3 | 1 | 0 | 1 | 0 | 1 |
| F | SCH | 9 | BFA | BFA | BF | BF | B | BFA | 1 | 1 | 0 | 1 | 0 | 0 |
| F | SCH | 10 | D | ECGIJ | EGH | ECGH | ECGH | EC | 0 | 1 | 2 | 1 | 0 | 3 |
| G | YOT | 13 | CDABFGHI | CDEAB | CDEJ | CDF | CDEJ | CDE | 2 | 0 | 1 | 0 | 4 | 3 |
| H | YOT | 14 | AB | CB | C | C | CA | CAD | 0 | 1 | 0 | 1 | 1 | 1 |
| H | YOT | 15 | EFG | F | EF | E | F | E | 0 | 0 | 2 | 0 | 0 | 1 |
| Totals | | | 59 | 73 | 68 | 64 | 59 | 60 | 20 | 19 | 19 | 12 | 16 | 24 |

Frequency of attendance is indicated as follows: Green = attended 6 sessions; Orange = attended 5 sessions; Red = attended 4 sessions; Purple = attended 3 sessions; Blue = attended 2 sessions; Black = attended 1 session.

Of the original 118 participants recruited to the project, twenty young people (17%) completed a whole music programme of six sessions (green), while some joined the programmes part-way through and others attended sporadically. Interestingly, sixty young people participated in a final workshop (session 6), though these were not necessarily individuals who had started the programme. Of those fifty-nine who attended the first session, forty-three attended the final session.

As suggested, retention of participants – particularly given the longevity of the research process – was a key challenge. Firstly, a marked reduction in the youth justice population was occurring at the time of the fieldwork, which reduced the pool of available recruits. Also, not only were participants released or transferred, sometimes mid-programme, but attendance at individual music programme sessions fluctuated significantly on account of participants being required elsewhere at short notice. An added challenge was to engage participants in a team effort when they exhibited behavioural or emotional difficulties, and where site staff doubted their capacity to participate effectively.

Reasons for drop-out or non-attendance included release or transfer, appointments with the dentist, doctor or other healthcare specialist, gym appointments, legal visits, court appearances, scheduled sports activities, cookery lessons or poor conduct. Some individuals chose to leave sessions of their own volition, or reported sick, or just did not turn up, some permanently, others returning to future sessions. Fluctuating participation had an important bearing on group dynamics since group instability and lack of cohesion made it more challenging for the musicians to forge a team effort, especially where numbers dropped to ones and twos. Fluctuating participation also impacted on the feasibility of the research, given that only forty-seven participated in a post-programme focus group and thirty-two participated in a semi-structured interview.

5.8 DATA ANALYSIS

5.8.1 QUALITATIVE DATA ANALYSIS

The constant comparison method (Glaser and Strauss 1967; Lincoln and Guba 1985) was used to analyse the qualitative data (transcripts) from our field note observations, semi-structured interviews and focus groups. This systematic approach to the treatment of data seeks to elicit patterns across the data that relate to the ‘world’ or experience of participants (Maykut and Morehouse 1994). Rather than imposing *a priori* categories, themes/codes are derived inductively from the data, through the process of open and then selective coding. Categories emerged from the data that represented participants’ perspectives, viewpoints and direct experiences, and that contributed towards the development of theoretical insight and explanation based on our focus of enquiry. The analysis process involved three researchers who undertook iterative and intensive

scrutiny of the various data sources (audio recordings and transcripts). Transcripts were coded line by line, and codes were developed and refined through constant reference to new emerging codes and the different data sources. Three researchers were involved in development and validation of the themes. Qualitative data analysis software (Nvivo-10) was used to manage the data.

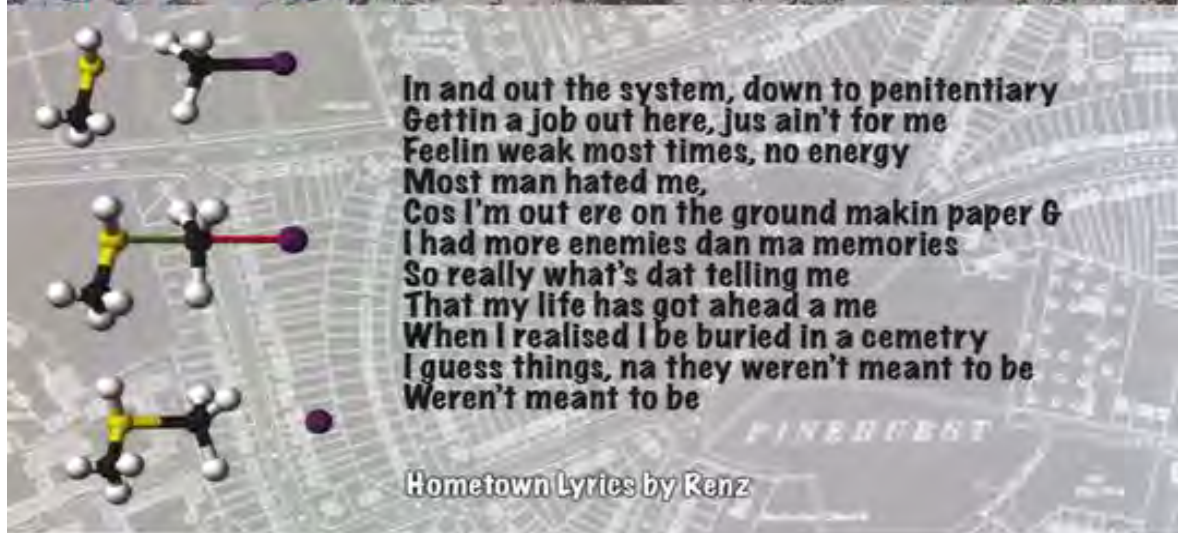
5.8.2 QUANTITATIVE DATA ANALYSIS

Participants' responses from the four questionnaires were collated and inputted to SPSS-19, a software package used for statistical analysis in social science research.

Incorrectly completed questionnaires were coded as 'spoilt' (e.g. circling a whole column or more than one response to a question). Incomplete responses were coded as 'missing data'. Completed post-programme questionnaires that did not have a matching completed pre-programme questionnaire were coded as 'not applicable' (2 instances). Likewise, any completed three-month follow-up questionnaires without matched pre-programme or post-programme questionnaires were coded as 'not applicable' (3 instances). Individual questions were screened for missing data to identify consistent non-response patterns, which could raise questions relating to feasibility and acceptability of the questionnaires.

Given the small sample sizes for each questionnaire (n=104, n=38 and n=25 respectively), and the fact that the data were not normally distributed, statistical analysis was not undertaken. Nevertheless, a descriptive analysis was conducted of baseline questionnaire data to provide a summary of participants' responses. Given the categorical nature of the data, a Chi-Squared analysis was undertaken to determine if there was a significant relationship between session attendance and site. Given what appeared to be highly fluctuating and sometimes sporadic attendance, we felt it would be useful to establish whether this was borne out statistically, and whether indeed there was a significant level of attendance for certain programmes or sites.

GHQ-12 and WEMWBS baseline scores were computed for individual participants, consistent with both tools' user guides. Any cases that contained item specific missing data, spoilt data or data that were not applicable were not included in the overall mean response rate and were therefore coded as missing, spoilt or not applicable. This was the most robust method of dealing with missing data, as outlined by the authors of the WEMWBS guidelines (Stewart-Brown *et al* 2008). For individual statements on the questionnaire, scores were summed, then averaged for a total score. Total scores on the Social Inclusion Scale for individuals are limited in reliability given that it was necessary to modify the scale for the population and the different settings; published information was not available for interpreting the SIS scoring system. Therefore the SIS could not be included in this analysis. The CORE-OM, as previously discussed, was excluded from analysis as it had been withdrawn from the study.



6.0 RESEARCH FINDINGS

6.1 INTRODUCTION

This section is organised into two main subsections. The first of these discusses the quantitative data derived from the questionnaires. It explores feasibility issues relating to the use of these measures with this population. The second section reports on the qualitative data, based on analysis of observation, focus group and interview data. Pseudonyms are used throughout the findings to protect identities.

6.2 QUANTITATIVE DATA

6.2.1 RESPONSE AND COMPLETION RATES

Numbers of participants who completed the three questionnaires (GHQ12, WEMWBS, SIS), at the three points of data collection, are shown in Table 10.

| Table 10. Questionnaire completion numbers pre-programme, post-programme and at three months, by programme. | | | | | | | | | | |
|---|-----------|----------------------|---------------------|-----------|--|-----------|---|-----------|--|----------|
| Site Identifier | Site Type | Programme Identifier | Recruitment Numbers | | Pre-programme questionnaires completed | | Post-programme questionnaires completed | | 3 month follow-up questionnaires completed | |
| | | | M | F | M | F | M | F | M | F |
| A | YOI | 1 | 8 | 0 | 8 | 0 | 3 | 0 | 2 | 0 |
| A | YOI | 2 | 6 | 0 | 6 | 0 | 3 | 0 | 4 | 0 |
| B | JP/U | 3 | 11 | 0 | 11 | 0 | 7 | 0 | 3 | 0 |
| B | JP/U | 4 | 14 | 0 | 13 | 0 | 3 | 0 | 3 | 0 |
| C | JP/U | 5 | 8 | 0 | 8 | 0 | 5 | 0 | 5 | 0 |
| D | JP/U | 6 | 0 | 12 | 0 | 8 | 0 | 6 | 0 | 0 |
| E | SCH | 7 | 10 | 1 | 10 | 1 | 0 | 0 | 1 | 0 |
| E | SCH | 8 | 5 | 1 | 5 | 1 | 0 | 0 | 1 | 0 |
| F | SCH | 9 | 1 | 2 | 1 | 2 | 1 | 0 | 0 | 0 |
| F | SCH | 10 | 2 | 5 | 2 | 2 | 1 | 0 | 0 | 0 |
| D | JP/U | 11 | 0 | 10 | 0 | 6 | 0 | 4 | 1 | 1 |
| D | JP/U | 12 | 0 | 4 | 0 | 4 | 0 | 2 | 1 | 1 |
| G | YOT | 13 | 9 | 2 | 8 | 2 | 0 | 0 | 2 | 0 |
| H | YOT | 14 | 0 | 4 | 0 | 3 | 0 | 2 | 1 | 1 |
| H | YOT | 15 | 3 | 0 | 3 | 0 | 1 | 0 | 1 | 0 |
| Sub-totals | | | 77 | 41 | 75 | 29 | 24 | 14 | 22 | 3 |
| Totals | | | 118 | | 104 | | 38 | | 25 | |

Of the 118 initially recruited across the eight sites, 104 (88%) completed the pre-programme questionnaires, thirty-eight (32%) completed them immediately post-programme, and twenty-five (22%) completed the questionnaires after three months. Of all male and female recruits across all sites, 97% of males and 71% of females completed the pre-programme questionnaires; 31% of males and 34% of females completed the post-programme questionnaires; and 29% of males and 7% of females completed the questionnaires after three months. The data for the three questionnaires retained for the study were entered into SPSS19 for data management and analysis.

Attendance across programmes varied between zero and six sessions attended, with mean attendance of 3.23 sessions across all programmes. A Chi-Squared test was undertaken to test the relationship between attendance level and site. The test indicated no significant association between numbers of sessions attended and location of participants (Chi-Squared = 60.60, df=48, p=0.098).

6.2.2 MISSING DATA

Frequency data on participant responses were produced across the GHQ-12, WEMWBS and SIS at all three points in time, to determine if there were any emerging patterns in missing responses and, as such, to determine if any specific items were repeatedly missed. These data inform our discussion of the feasibility of these questionnaires and of individual questions when applied to this population. Findings from the data are summarised below.

General Health Questionnaire 12

Pre-programme responses (numbers) across all twelve items ranged between 97 and 100, of the total of 104 who completed all or part of the questionnaires. Five questions received the lowest number of responses (97):

Q3. *Have you recently felt that you are playing a useful part in things?*

Q5. *Have you recently felt constantly under strain?*

Q7. *Have you recently been able to enjoy your normal day to day activities?*

Q9. *Have you recently been feeling unhappy or depressed?*

Q10. *Have you recently been losing confidence in yourself?*

Question 1 was the only item to receive 100 responses (*Have you recently been able to concentrate on what you're doing?*).

Immediate post-programme responses across all twelve items ranged between 37 and 38, of the total of 38 who completed all or part of the questionnaires. Three questions received 37 responses:

Q5. *Have you recently felt constantly under strain?*

Q6. *Have you recently felt you couldn't overcome your difficulties?*

Q7. *Have you recently been able to enjoy your normal day to day activities?*

Responses three to four months post-programme across all twelve items totalled 25, of the total of 25. This was the only data collection point across all the questionnaires where a full response rate was achieved across all items.

Warwick Edinburgh Mental Wellbeing Scale

Pre-programme responses across all fourteen items ranged between 100 and 101 (of 104). Four questions yielded 100 responses while the rest received 101 responses. The four questions that received 100 responses included:

Q1. *I've been feeling optimistic about the future.*

Q3. *I've been feeling relaxed.*

Q4. *I've been feeling interested in other people.*

Q5. *I've had energy to spare.*

Immediate post-programme responses across all fourteen items ranged between 37 and 38 (of 38). One question received 37 responses (Q3. *I've been feeling relaxed*), while the remainder received the full 38 responses.

Responses three to four months post-programme across all items ranged between 23 and 24 (of 25). Two items received 23 responses (Q7. *I've been thinking clearly* and Q12. *I've been feeling loved*), and the remaining questions received 24 responses.

Social Inclusion Score

Pre-programme responses across all fourteen items ranged between 97 and 101 (of 104). Question 7 (*In the last 3 months I have felt some people look down on me because of my criminal record*) received the lowest number of responses (97), while Question 5 (*In the last 3 months I have felt accepted by my family and friends*) yielded 98 responses.

Immediate post-programme responses across all fourteen items ranged between 37 and 38 (of 30), with the exception of Question 14 (*In the last three months I have felt what I do is valued by others*), which yielded 35 responses. Question 5 (*In the last 3 months I have felt accepted by my family*) and Question 9 (*In the last 3 months I have been out socially with my friends*) yielded 37 responses, with all remaining questions receiving 38 responses.

Responses three to four months post-programme across all items ranged between 22 and 23 (of 25). Question 3 (*In the last 3 months I have been to new places*) and Question 11 (*In the last 3 months I have felt clear about my rights*) received 22 responses.

These response rates illustrate the variability in missing data and therefore the absence of any significant patterns of non-response. Across the three questionnaires, most questions were

answered by all respondents. However, when considering overall response numbers across the range of questions, the WEMWBS received the highest completion, with the smallest range of responses across programmes, while the SIS received the lowest completion. The ranges are summarised in Table 11.

| Table 11. Response numbers and range (across all programmes) for the GHQ-12, WEMWBS and SIS at the three data collection points. | | | | |
|---|---------------|---------------|------------|-----------------------------|
| Data Collection Point | GHQ-12 | WEMWBS | SIS | Total Questionnaires |
| Pre-programme | 97 - 100 | 100 - 101 | 97 - 101 | 104 |
| Post-programme | 37 - 38 | 37 - 38 | 35 - 38 | 38 |
| 3-4 months post-programme | 25 | 23 - 24 | 22 - 23 | 25 |

6.2.3 INTERPRETING THE DATA

While the data across the three collection points were not sufficiently robust to undergo analysis, we decided to present the data from the pre-programme administered GHQ-12 and WEMWBS to describe the self-reported health and wellbeing of this population at pre-programme stage. Since the SIS had been modified for use with this population and was therefore unvalidated, we are not presenting these data. Participant response numbers for the pre-programme questionnaires were high, although it is unclear why particular questions remained unanswered. Comparative analysis across the three data collection points and between programmes and sites was not feasible due to the small sample sizes.

6.2.4 PRE-PROGRAMME SELF-REPORTED MENTAL WELLBEING

Pre-programme GHQ-12 scores ranged between 0 and 36, with a mean of 11.74 (n=88, sd of 6.97) and a 95% confidence interval of 10.27 to 13.29. This mean of 11.74 mirrors a typical 'healthy' response (11-12) (Goldberg *et al* 1997).

Pre-programme WEMWBS scores ranged between 15 and 70, with a mean of 48.55 (n=97, sd of 10.61) and a 95% confidence interval of 47.27 to 51.73. This mean is equivalent to that for school children (aged 13-15 years) of 48.8, and only slightly lower than the provisional national 16+ years mean of 50.7, as outlined by Clark *et al* (2011) and Tennant *et al* (2007).

These results suggest that participants had an average level of mental wellbeing consistent with the general population, when they started the programme. As mentioned previously, though, it is important to consider the impact that excluding cases containing incomplete data could have had on the overall scores. It is possible that if all data had been completed and therefore been included, mean scores could have differed. Also, it must be stressed that the GHQ-12 and WEMWBS have not been validated for youth justice populations, so comparisons with national population means may provide a false indication of participants' overall mental health. As stated previously, we expected participants to indicate a slightly poorer state of mental wellbeing, given their circumstances, which led us to question further the appropriateness of these tools and the validity of the outcomes.

6.2.5 FEASIBILITY ISSUES

An important feature of the research was to explore the feasibility of the questionnaires with this population. Throughout the project, we therefore maintained a record of issues that arose in relation to the use of the questionnaires. These were observations in the form of field notes, along with feedback from participants gathered during interviews and focus groups. Two key areas of interest were identified: a) issues associated with completing the questionnaires; and b) issues associated with the content and style of the questionnaires.

One of the most challenging aspects of the research was collecting data within a youth justice setting with its site specific regulations and restrictions. Most custody sites required security or education staff to be present at all sessions, including while undertaking consent and completing the questionnaires. Participants were also required to complete their questionnaires in groups (i.e. in close proximity with other participants). While it was made explicit to participants that their responses would remain confidential and, moreover, that their responses would not be divulged to any member of staff within the organisation, in many instances it was difficult to enforce this, given security restrictions and the needs of individual participants. However, most participants were ambivalent about having staff present and involved in questionnaire completion; in some cases,

they even invited individual staff members to help them complete their questionnaires, as an extract from programme 11 illustrates:

Wendy sat right next to her teacher at all times. When I passed the questionnaire over to her, the teacher took it and began reading aloud to her all the statements and ticking the boxes. I tried to make it clear that the questionnaires were to be completed alone, where possible, by the participant, in strict confidence, but as Wendy she was so shy, I felt it was appropriate for her to have her teacher's support. The teacher guided her through each question reading each statement aloud and circling her responses for her. (Site G)

It should be stressed that staff involved with the project were explicitly informed about the ethical requirements of the research and, where appropriate, asked to sign a confidentiality agreement.

Despite encountering this dilemma with regard to confidentiality and the presence and role of staff, there were indeed occasions when the involvement of staff aided in successful data collection, as outlined in this extract from programme 5:

I was working with Kyle [to complete the questionnaires] but he was unable to keep still. He kept becoming distracted and was even distracting the other participants who were trying to complete their questionnaires. I asked Melissa [the youth worker] to come over and sit between Kyle and other participant. Although this wasn't ideal, there was no other way around it; it helped to have Melissa there as a physical barrier. (Site C)

In this instance, the researcher made a judgment based on the level of distraction Kyle was creating for the other participants. Melissa's involvement was essential to enable other participants to complete their questionnaires, despite this potentially impacting on the confidentiality of Kyle's responses. Although the presence of staff members was perceived as a challenge to confidentiality by the research team, this extract demonstrates the important role staff played in maintaining and controlling the groups. However, balancing their involvement within a research session was a delicate matter and one that was not always carried out successfully.

As suggested, in order to gather data more efficiently and comply with the requirements of each site, pre- and post- questionnaire completion was organised in groups. This benefited site staff and the researchers since it reduced the number of visits required to each site and hence the burden on staff to provide supervision and escort. Participants were escorted to sessions in small groups of up to ten, reducing the time required to complete the questionnaires. Unfortunately, though, with only one, or sometimes two, researchers present to support the participants while they completed the questionnaires, participants tended to discuss the questions and their answers with one another, occasionally consulting with each other. In a few instances, participants used this diversion of the researcher's attention to rapidly complete the questionnaires by randomly circling their responses rather than carefully considering each question and completing it accurately. The following extract from Programme 5 clearly demonstrates this:

Ollie was good at getting on with it, but you could tell that Col really wasn't interested. When Ollie was on the very last page of the last questionnaire, a prison officer came in asking for him, as he had to move cells. We asked for a few more minutes, as he only had 10 questions to go. He quickly finished them and was taken away. My attention had been diverted, and as I was collating his questionnaires, Amy [the education officer] passed me Col's, telling me that he had also completed his. I was very surprised, as he had been considerably behind Ollie, so I mentioned this to her. She merely confirmed that he had finished. When I later entered his data into the database, I noticed that two of the questionnaires had all been ticked down the left hand column. It was obvious to me that he hadn't taken it seriously, and had used Ollie's departure as an opportunity to tick all the questions while we had our backs turned. (Site C)

This challenge was also linked with the issue of completing the questionnaires in a confined physical space. Each site had limited space available for data collection and for the music programmes. As such, we had to be flexible, using whatever space was available to us. Sometimes, we had access to large rooms with plenty of tables and chairs, which enabled participants to spread out while completing their questionnaires; in other sites, there were no rooms of appropriate size, and a shortage of available furniture, which meant that participants were crowded together while completing questionnaires on their laps or while leaning on books. Again, this concerned the research team with regard to confidentiality, as participants were too close to conceal their responses and inevitably distracted one another.

During the research planning stages, the steering group and site gatekeepers raised the issue of low literacy levels across the youth justice population. We therefore anticipated that participants would require one-to-one support. However, pre-programme questionnaire completion during the earlier programmes in sites A and B proved to be unproblematic. Participants appeared capable and unperturbed by the questionnaires. On just a very few occasions, individuals did require a little more support; for example, Brett, a foreign national, needed some help to interpret the questions. However, as data collection across the sites continued, it became evident that participants had a mixed range of literacy and ability. Indeed, among some of the younger participants in the SCHs, we encountered individuals with clear attention and concentration deficits. This was particularly evident among younger participants, where they required ongoing one-on-one attention and support. In some cases, the researcher was required to read each question aloud while the participant circled their response. This was very time consuming and meant that participants needed more time during these sessions to get through the questionnaires. It also required at least two researchers to be present to provide assistance and reassurance. Having said this, it was consistently noted that some participants (across all sites) managed to complete the questionnaires rapidly, within twenty minutes, while there were others who took much more time considering the questions and their responses. Thus, carrying out questionnaire completion in groups creates an added pressure for participants who take longer to complete the questionnaires, while there may be others who are waiting for them to finish.

Due to the highly transient nature of the population, there was a constant throughput of individuals into and out of the units we were working in. In the smaller sites, especially the SCHs and YOTs, this meant the project team had to be prepared to involve and integrate new arrivals during the programmes. While the inclusion criteria stated that participants could not join any later than session 2 of a programme, the reality (especially in smaller units) was that new individuals joined the programmes at any stage between the first and last sessions, as illustrated previously in table 9. Managing this fluctuation from a research perspective was particularly challenging, as it was important to balance a number of priorities. Firstly we had to fully inform new participants of the nature and purpose of the research, and acquire their consent; secondly, we wanted new participants to have the opportunity to participate in and benefit from the music programme; and, thirdly, we needed to foster and preserve the delicate group dynamics, which had the potential to change with the slightest disruption. It was important to include late recruits in the smaller sites since they may have otherwise felt marginalised within their units. However, new participants who arrived after session 2 were excluded from completing the questionnaires, but invited to participate in the qualitative components of the research. Since the post-programme focus group was scheduled with post-programme questionnaire completion, though, some late recruits completed the post-programme questionnaires to enable them to feel included, while their post programme questionnaire data were excluded from analysis. Those who joined a programme within the session 2 margin were invited to complete the pre- and post-programme questionnaires.

Pre-programme questionnaire completion for late recruits was challenging, though, because it invariably impacted on their involvement in the music workshops, except in instances where site staff were able to arrange questionnaire completion before the sessions began. However, this proved challenging when residential or escort staff had not been informed who the new recruits were. In this regard, it was difficult for the team to gain pre-session access to participants. For the custody sites, this normally required staff to bypass routine prison lockdown procedures to allow the researchers to access new participants on a one-to-one basis. In the majority of cases, this was not possible and therefore new participants had to be approached during workshop sessions. In such cases, where available space and staff resources permitted, participants were escorted to a separate private room and taken through the recruitment process. Otherwise, new recruits had to be taken to one side of the room to be consented, while the musicians often made a start with the rest of the group to avoid disruption. This was distracting for new participants who wanted to join in, and was challenging for the research team in terms of attempting to communicate to them the research goals and ethical protocols. This was a far from ideal research scenario, and relates to the challenges previously outlined. However, it was a real problem encountered across all the sites, including the YOTs, that we had to approach creatively and determinedly. The validity and reliability of data collected in this manner must be questioned, as it was clear that in some cases participants were distracted while completing the questionnaires.

Another challenge for the research team concerned the perceived relevance and importance of the questionnaires to participants. During the pre-research recruitment sessions we clearly explained

the research goals of the project to participants – that their involvement included quantitative and qualitative research measures. However, participants consistently questioned the relevance of the questionnaires to the music programmes, and frequently commented negatively about them, in particular that they were either boring or pointless. While they then proceeded to complete them, there was a sense among participants that they were doing this because they were compulsory. This was an impression recorded whilst observing a group of participants who took part in three-month follow-up questionnaires at site A:

Some of the guys we approached with questionnaires, who hadn't completed the programme, were a bit reluctant at first to fill them in. Despite being unsure, they still went ahead. However, I got the impression they wouldn't have completed them if they weren't in a prison environment. (Site A)

This observation provides further support for some of the more specific issues that arose in relation to the four questionnaires and their items. Some participants found the questionnaires too long and off-putting; some even felt they affected their willingness to participate in the project as a whole. Another observation was that some questions were too sensitive or intrusive, particularly those of the CORE-OM, which was the key rationale for removing it. The association between the relevance of specific questions, particularly those of the CORE-OM, and music was one that many participants could not comprehend. We therefore deemed this questionnaire inappropriate, particularly on account of its potential to cause serious distress, as one observation from Programme 6 highlights:

When they were done, they were quite surprised at the questions. I tried to explain that they weren't about music. I think they were especially shocked with the suicide and self harm related questions. I was worried about the effect the questionnaires had had on them, as they didn't integrate back into the group on our return. I was particularly concerned because the previous week I had noticed that some of the participants self-harmed, so I wasn't sure if the new participants were concerned about the impact of disclosing such personal information. (Site D)

In relation to this observation, it is important to mention that we followed up these particular participants with the help of the unit staff to assess any potential or actual impact from completing the questionnaire. It must be stressed that neither participant suffered any subsequent repercussions, and eventually integrated well into the programme.

Despite these concerns derived from the CORE-OM, the other questionnaires were relatively unproblematic and straightforward to administer. As a research team, we debated the relative merits, qualities and limitations of the three questionnaires, exploring the different layouts, styles of questioning and response items. As a whole, participants did not provide much feedback on the questions, though it was evident during questionnaire completion sessions that some questions were more suitable, appropriate and comprehensible to participants, and simpler to navigate.

In terms of layout, the WEMWBS and the SIS seemed to be the easiest questionnaires for participants to complete. Their layout was clear and simple, and participants immediately understood what they were being asked to do. Some participants perceived the GHQ-12 to be excessively wordy, which was initially off-putting and then a challenge for individuals with low literacy levels. As a research team, we also concluded that the responses were somewhat 'old fashioned' (*'Better than usual', 'Same as usual', 'Less than usual' and 'Much less than usual'*) and that participants therefore struggled to comprehend their meaning. In one instance, a participant struggled with the responses so much that half way through the questionnaire he asked the researcher if he could answer them in his own way; he then proceeded to respond to each question by writing *'Yes', 'Sometimes' and 'Not really'* next to the questions. Although these data were unusable for any analysis purpose, they provided an interesting insight into the struggle the participant faced with the questionnaire, and further supported our observations with regard to the feasibility of this tool.

In terms of the phrasing of questions, most participants appeared to have a good understanding of the questions. However, on a few occasions, participants asked for clarification of the meanings of particular words. Interestingly, two words in particular were asked about repeatedly, *'society'* (Q.13 of the SIS) and *'optimistic'* (Q.1 of the WEMWBS). Participants also appeared to struggle with Question 6 of the GHQ-12 (*Have you recently felt you couldn't overcome your difficulties?*). Furthermore, as researchers, we found it challenging to then attempt to define some of the more difficult terminology and phraseology to participants when they sought clarification. Such examples relate to specific vocabulary used within the questionnaires, which may be inappropriate for this younger age group.

Additional comments were also made in relation to selected items of the SIS. Despite having adapted the questionnaire to better suit to this population, participants within custody sites struggled to interpret questions that related to community settings. These included Question 9 (*In the last 3 months I have been out socially with friends [for example to the cinema, restaurants, pubs, clubs]*) and Question 10 (*In the last 3 months I have done some cultural activities [for example gone to the library, museum, gallery, theatre, concert, etc]*). Individuals who had not been in custody within the last three months or who were affiliated with a YOT did not struggle with these questions, while those who had been in custody for more than three months questioned their relevance. Despite this, such participants approached these questions creatively, interpreting them to their current circumstances. For example, a visit to the prison library was considered a cultural activity. We were aware of the contestedness of these questions, however, given the lack of alternative tools to measure social inclusion and our intention to explore feasibility, we decided it could still provide valuable insight.

Finally, it is important to consider the value of the questionnaires as sources of data on health and wellbeing outcomes, and how the data we collected can be applied. Total pre-programme GHQ-12 and WEMWBS scores indicated that participants' wellbeing levels were equivalent to the mean

healthy scores for the general population. Interesting, however, this finding does not correspond with our observations during the music programmes. While, in many instances, participants appeared to enjoy the activities, individuals' underlying emotional and mental health struggles were evident during the programmes. Some participants isolated themselves, physically or emotionally, revealing degrees of psychological distress, and some showing evidence of self-harm. In this sense, therefore, mental health and wellbeing scores may well mask underlying emotional and psychological health issues.

6.3 QUALITATIVE DATA

6.3.1 INTRODUCTION

This analysis is presented in three parts. **6.3.2** draws on the analysis of observation data to provide an overview of participants' responses to the music sessions. Seven key themes are identified including: *engagement*; *group relations*; *identification*; *expression*; *becoming creative*; and *achieving*. These responses, both positive and negative, also encompass a number of sub themes. An overview of themes and sub themes is presented in Table 13 (p.79). **6.3.3** presents further analysis of the observation data, which revealed the mediating factors that shaped successful or unsuccessful outcome. A separate thematic analysis of these mediating factors identified six themes: *the musicians*; *transience*; *gatekeepers and staff*; *observers*; *facilities and resources*; and *time*. These themes and the sub themes they encompass are outlined Table 14 (p.98). **6.3.4** presents a thematic analysis of the qualitative interviews with young people, exploring reflections on their life experiences prior to being involved with the justice system, and examining the role and meaning of music in their lives. It explores the role of music within youth justice settings before going on to explore participants' accounts of the music project in terms of double-edged affordances. A key question for the study concerned the role of music in relation to identity: we wanted to find out whether music offered a positive pathway for young people that could counter influences that might reinforce the development of criminal identity. Analysis of the data from interviews with musicians is presented in **6.3.5**. The section concludes with analysis of three case studies.

6.3.2 PARTICIPANTS' RESPONSES TO THE MUSIC SESSIONS (OBSERVATION DATA)

Analysis of fieldwork observation data identified seven themes that encompassed participants' responses to the music programme. These were *Engagement*; *Group Relations*; *Being in the Moment*; *Identifying*; *Becoming Creative*; *Achieving*; and *Expression*, and are summarised in Table 12.

| Table 12. Responses to the Music Programme: Key Themes from Observation Data | |
|---|---|
| <i>ENGAGEMENT</i> | <ul style="list-style-type: none"> - <i>Taking Interest</i> - <i>Experimenting</i> - <i>Starting to Learn</i> - <i>Making Progress</i> |
| <i>GROUP RELATIONS</i> | <ul style="list-style-type: none"> - <i>Power Relations</i> - <i>Being Supportive</i> - <i>Working Together</i> - <i>Achieving Together</i> |
| <i>IDENTIFICATION</i> | <ul style="list-style-type: none"> - <i>Identifying Stake</i> - <i>Affirming Talent</i> - <i>Developing Musical Interest</i> - <i>Criminal Identities</i> - <i>Gender Identification</i> |
| <i>EXPRESSION</i> | <ul style="list-style-type: none"> - <i>Expressive Body Language</i> - <i>Expressing Excitement and Energy</i> - <i>Affecting Mood</i> - <i>Expressing Deep Emotions</i> |
| <i>BECOMING CREATIVE</i> | <ul style="list-style-type: none"> - <i>Taking Control</i> - <i>Making Decisions</i> - <i>Being Productive</i> - <i>Spontaneity</i> - <i>Coping with Pressure</i> |
| <i>ACHIEVING</i> | <ul style="list-style-type: none"> - <i>Accepting Praise</i> - <i>Enjoying Attention</i> - <i>Celebrating Achievement</i> |

ENGAGEMENT

Engagement manifested in several ways, as participants gradually took interest, began to experiment and try out new skills, started to respond to the musicians and to learn, began to visibly make progress, individually or as a team.

Taking Interest

At the beginning of each programme, usually for the first half hour of the first workshop, the musicians introduced themselves to the group, invited participants to introduce themselves and then demonstrated and passed around their instruments. They would then play some live music to

the group, which tended to be uplifting and would immediately capture the attention of the young people. In some cases, this was clearly an experience they had never encountered, especially being in such close proximity to real musicians with real instruments.

The musicians gave the group a brief performance, and the young people seemed stunned, despite it not being their sort of music. (Site H)

Most participants listened intently to the musicians' explanations of their equipment and of their music backgrounds and experience. There was a degree of fascination, particularly in relation to the equipment that many had not seen before.

They were particularly interested in the musician who'd brought along a mouthpiece for her oboe. Kara was convinced that it was a cigarette ... (Site D)

Some participants engaged readily with the programme from the outset, while others seemed more resistant and reserved; they would appear to be more passive and not show a great deal of active interest. In most cases, this reticence was something that receded with time, with such individuals requiring more patience and one-to-one rapport building on the part of the musicians.

Next, the musician decided to try to get them involved with the drums. Two participants were each given a Djembe drum. Then he placed a box of strange looking hand-held percussion instruments in the middle of the circle for the others to choose from. He then proceeded to talk about the Djembe – how it was made and where it came from – but they didn't show much interest. One of the participants who had been allocated a Djembe didn't want to touch it at all. She was equally reluctant to take a shaker that the staff member present offered her. However, the musician proceeded by demonstrating for the group some basic drumming rhythms, and invited them to copy him. One participant eventually began to copy his moves for a very short time, while the other participant continued to refuse to touch the Djembe. (Site H)

Experimenting

During the workshops, a range of instruments and equipment were set up for participants to have a go with – Djembes, hand-held percussion instruments, guitars, keyboards and microphones. Many participants were unfamiliar with real instruments and therefore, while sometimes reluctant to handle them and reveal their lack of experience, regularly asked the musicians to play for them and give a demonstration. It was clear that they wanted to listen to live music and experience the skills of the musicians but they were more resistant to taking part.

The participant kept asking the musician to play songs on the keyboard that she knew but that he didn't. So, every time he ventured to play a tune, she would tell him it was wrong. At one point, a second participant interrupted, pointing out that it wasn't just pressing like

'play' on i-tunes but that he was playing tunes from scratch, which the first participant seemed unaware of. (Site D)

While waiting, the participants got a chance to handle the guitars. They seemed quite fascinated by them. (Site A)

While most participants tended to be curious, positive towards the musicians and somewhat enthusiastic, a small number displayed outright hostility. In one instance, a participant began to argue with the musicians about whether their instruments could be used in rap.

The session started off with the musicians playing and then introducing themselves to the group. The young people seemed to enjoy the music, but then quickly seemed to become bored and restless. They didn't seem too interested in learning about the saxophone ... It was quite clear that they were into rapping. Some individuals were adamant that they couldn't rap to these instrument or tunes, and felt cheated, saying they didn't know this was what the sessions would be like ... They kept repeating that they had expected to be asked to bring along their own CDs and then spend time developing raps over the music. It became frustrating for the musicians, who were saying, "Well, if that's the case, why are you here? Why have we come all this way?" The discussion went on for more than an hour ... They couldn't be persuaded that music could be created using real instruments, rather than by computer or synthesiser ... Eventually, one of the participants was sent to fetch a CD. He was then insistent that the musicians would not be able to create the same beat with a djembe. However, they demonstrated that they could and played alongside the CD track to show them it was possible. Eventually, the participants reluctantly agreed that it was possible, but remained adamant that they wouldn't be able rap to it. Instead, they insisted on rapping to the CD and the musicians gradually joined in with their instruments, following the beat. The track ran out, but the participants kept on rapping to the live instruments ... It was as if they hadn't realised they were doing it. (Site E)

Starting to Learn

During some workshops, it seemed that participants struggled to understand or take in some of the musicians' explanations of the instruments or of basic music theory, while others were keen to make sense of what they were being told, to learn more and would ask questions and seek further technical information. On the whole, older groups responded positively to the challenge of learning about instrument and music theory and notation.

The group seem to get theory concepts really quickly and are now able to read very basic music and start playing pretty instantaneously. They keep asking searching questions about how to denote volume changes when writing music. (Site A)

The musicians explained basic music rhythms in a visual, accessible way. They all listened intently and asked interesting questions, such as the names of the notes. (Site A)

In all of the programmes, the musicians took care to provide clear, uncomplicated instruction, and most participants showed that they could follow their instruction. However, avoidance behaviour was common across the programmes; even the most responsive groups contained individuals who seemed to resist the musicians' advice and instruction, evidently finding learning engagement personally challenging.

When trying to explain the theory behind the music, a couple of participants seem distracted. Boyd is taking a good look at the instruments but he appears bored, huffing and fidgeting a lot ... (Site A)

For some younger participants, staff commented that it was a significant achievement that they even turned up and remained for the duration of the sessions. Concentration levels for some, even for a very short time, was challenging. The musicians therefore had to develop strategies to engage those who were easily distracted, unable to keep up, ready to give up or who frequently complained about the process being too difficult or the environment being uncomfortable.

Boyd seems to be getting fed up ... He is still taking part, but he keeps looking at the walls. He says he has a sore shoulder ... Most of the participants are listening during the short theory talk, but seem slightly confused by it. Some seem intrigued by the goat's skin and fur used on the drums, and ask what other instruments are made using animal parts. Some are joking among themselves while this is going on and are clearly not engaging at all. One participant gets up and goes to the toilet; when he returns, he starts distracting the others with a toilet story. (Site A)

Some participants needed intensive one-to-one attention to keep them focused and motivated. Such individuals were easily distracted, appeared bored and would smirk, giggle, make comments, make excuses for not joining in, ignore the process, and do their own thing; in some cases, individuals just got up and left the room midway through a session. Despite this, most programmes had a core group who actively engaged with the musicians once they had overcome initial uncertainties or apprehensions. These participants became increasingly involved and absorbed by the process, and began to pick up new skills and confidence. Several groups became very clearly engaged to the point that they insisted on working through their scheduled breaks.

Making Progress

For some of the young people, progress was slow and required intensive one-to-one support. These individuals often had difficulty recalling the progress that had been made during the previous session, and what had been agreed. This meant a lot of time was devoted to recapping or, for those who had missed a session, catching up. On the other hand, some participants – particularly within the older groups – were eager to keep things moving and were building on their learning and progress, session by session. The end goal of the recorded CD was very important to most

participants, and they therefore took the process very seriously in order to achieve this goal. They also had high expectations of what would be produced at the end. Some felt quite anxious and pressured about this.

GROUP RELATIONS

Group relations were an important element in determining the progress and success of each programme, since social interaction and personal relationships had an important bearing on group dynamics, and participants' general receptiveness to the experience. Working effectively as a group or team seemed to depend particularly upon the age composition of groups, engagement methods and approaches used by musicians, and the nature of the setting.

Power Relations

With all the programmes, the musicians had to make sense of and negotiate power relations evident between some participants. Strong personalities could, on the one hand, act as positive advocates for the group. On the other hand, and more often, dominant, attention-seeking individuals had a negative effect on group cohesion and productivity.

It seems that the group is being dominated by one individual in particular who is a bit too cocky. Amazingly, though, he talks in rhymes and rhythms all the time, which does bring something to the sessions. (Site A)

Kara is quite loud, vocal and dominant in the group. She definitely speaks her mind ... She is a big presence, although the others do then feel they can ask questions. (Site D)

Dominant individuals tended to lack insight into their behaviour, not recognising it as disrespectful to the musicians, who were trying to keep a sense of order and progress. Such behaviour included talking over others, both musicians and fellow participants, and distracting others who evidently wanted to learn. They would also attempt to cajole others to join in with them, in an effort to undermine and sabotage the experience. In some instances, groups functioned noticeably better when particular individuals were absent.

The group is quite different now that Kara isn't here, because she was pretty loud, not just vocally, but her presence was always known ... There is more concentration and focus now that she isn't here. There are still distractions and there's a lot of banter, but somehow it has changed. (Site D)

Light-hearted banter, which was mostly enjoyable and helped build camaraderie, was common to most of the programmes. However, this frequently became testing for the musicians whose role had to be to keep on track and to time. In some instances, group banter could deteriorate into verbal bullying or ostracism.

There was clearly something going on with three participants. Two of them kept sniping at and openly criticising a third, repeatedly referring to him as the 'fat slob'. (Site C)

Allocation of roles by the musicians occasionally inadvertently reinforced negative group dynamics. Also, the fact that individuals had been recruited to a group possibly with others they did not get along with meant there would be some level of antagonism or resistance within the group. In some cases, participants refused to play or record with particular individuals, or insisted that an instrument was not needed as a means of excluding a fellow participant.

There seems to be a bit of bullying going on, from two participants towards the guy on the keyboard. They declare openly that they don't like the sound of the keyboard in the track ... that it "sounds shit". The musician suggests they keep it for now, but they make it plain that they disagree. They turn to the other participant and state: "No piano". (Site C)

Similarly,

Sarah said she really did not like the bird noise [electronic sound]. She insisted it haunted her and disturbed her ... Jess immediately interjected, saying she liked it, and gave Sarah an evil smile. For the rest of the session, they made sniping remarks back and forth between them ... I noticed Jess punch her hand with a clenched fist, indicating a threat of aggression ... and she continued taunting Sarah by playing the bird noise over and over; she was deliberately trying to annoy Sarah. (Site D)

Balancing individual and group needs was a key challenge for the musicians. Often they had to respond to the most boisterous, demanding or disruptive individuals, which meant they could not attend to quieter individuals who might have made more progress had they had more attention.

Being Supportive

In some of the custody settings, especially among older participants, supportive behaviour was frequently observed.

Individuals are really encouraging each another, clapping after each person has had a go on the decks. It's creating a very positive atmosphere as people feel appreciated for their contribution. There's a real positive buzz in the room. (Site B)

Some groups had clearly gelled before they came together for the music programme. Some individuals knew each other well, sometimes from before they were sentenced, and therefore seemed relatively relaxed and supportive of one another.

Older participants tended to reveal more sophisticated group work skills, including turn-taking, listening, respecting each others' performances, and organising themselves to make collective decisions and plan activities. They seemed more open towards one another, sharing their skills and discussing what each had to offer. Occasionally we observed individuals taking time to support and instruct others, particularly more vulnerable or withdrawn participants. Some groups actively questioned or challenged the musicians in constructive ways, achieving a healthy level of rapport and respect.

Brendan has started to open up more with the musicians. He is shy and clearly lacks confidence. But he seems really comfortable with the musician and talks freely with them. He mentions that the others in the group are all right and, though they may joke around a lot, they look after him. (Site A)

Participants also tended to reassure and support each other in their individual efforts to be creative and positive about their progress. During the recording session of one programme, one participant, who felt uncomfortable with the sound of his own voice, clearly benefited from the support and encouragement of the group:

The musicians explained to Fahim that it was normal for one to hear one's voice differently in one's head. He didn't seem convinced. Simon jumped in and tried to explain that his voice stood out and sounded different, that this was good as it gave him a 'platform' and made him distinctive. Simon stressed to him that while the rest of them were copying other artists and styles, he was finding his own style and was doing something "new" and "fresh". (Site B)

Working Together

Some groups, once they had established themselves, found working together as a team relatively straightforward:

They seem to be working well as a group. They're good at taking turns, apart from Darrell who churns out the bass rhythm throughout, even in the gaps ... The group integrates all the beats and notes into a group rhythm. They're all watching each other as they count ... The rhythm seems to be improving. Ben, on the guitar, seems to be out of step, so the musician helps him get back in time with the rhythm. They are good at taking direction and changing what they are doing as the musicians instruct ... There are still some issues with trying to stop everyone playing at the same time, but they are good at listening to each other ...

During the discussion of lyrics and tempo, the whole group comes together to discuss how it's going to work. (Site A)

There were other groups that did not gel so readily, sometimes lacked the communication skills and experience of working in groups. Quite a lot of the younger individuals displayed attention deficits, or were easily distracted, hard to convince of the value of the sessions or were intolerant of others. Some had just too much personal and emotional 'baggage'.

Kadir is not really able to pay attention. He keeps playing his own thing on the guitar. It's as if he's in his own world. (Site A)

Such individuals tended to remain withdrawn or distracted, and do their own thing. In one of the SCH-based programmes, one girl, who had willingly volunteered for the programme, arrived in the room for the first session, then withdrew to a window ledge at the back of the room and took no further part in the programme. Younger participants were generally less relaxed working in groups. They tended to be less tolerant of others and displayed a greater sense of disappointment when others did not turn up or created a distraction. Such individuals needed much more one-to-one attention, encouragement and support, which made it difficult for the musicians to engage a group-orientated process.

Achieving Together

Despite these challenges, group progress was observed across nearly all the programmes. In only one instance did the musicians feel forced to cut a session short because of disruptive behaviour. Many participants worked towards their final performances, primarily to prepare for the CD recording session, and they recognised that to achieve this they needed to work effectively as a team. Most noticeable was the increasing positive regard they showed for each other, through listening, interpreting, supporting, encouraging and praising. Each programme culminated with a positive buzz, participants feeling a sense of achievement and pride at the progress they had made, even among those who had started late.

IDENTIFICATION

This theme expresses the range of identification that participants' made with music and with the creative process. Partly, these are linked to individuals' former cultural and criminal experiences and association with gender. Identification with music is associated their relative stake and interest in music as a social or creative activity, and with the affordances it offers individuals. Essentially, individuals relate in different ways to music, and will respond differently to a process that seeks to untap their creativity using music.

Identifying Stake

The musicians encouraged participants to identify their favourite music as a means of establishing rapport and also for generating ideas to work with them creatively. Some young people identified very strongly with particular music genres.

She told the group she used to do Irish dancing for quite a long time before coming to prison, and that she also used to play the violin and enjoyed country music. (Site D)

Some were initially unwilling to identify, disclose or share their musical interests, preferences or skills.

Ollie revealed, to the surprise of the musicians, that he could play the guitar ... Kyle then admitted that he could sing, although he had previously said he couldn't. (Site C)

She told us that she was into Grime, Rap and R&B, and that she did some 'spitting', but that she wouldn't do it here. (Site D)

Sometimes participants seemed to undergo personal transformations as they became engaged with the programme.

It's amazing to see Eko's transformation. He's sitting upright and looking around at other people. He's so much more confident than before ... He's like a new person. (Site C)

Some individuals seemed to have a strong stake in a particular genre, particularly Rap, and had fixed beliefs about how this should be performed. For some, being asked to experiment with other genres and instruments represented a threat to their identity, which created a difficult challenge for the musicians.

Affirming Talent

Successful sessions seemed to support and reaffirm individuals' sense of identity in several ways, while some young people discovered abilities they do not know that they had.

Ollie looks confused. The musician explains what he's trying to get him to do. He gets up and moves away to the door, saying he's not doing a solo. When the session finishes, the musician approaches him, then encourages him and tells him he's got really good rhythm. (Site C)

He was just messing around, but he actually did a really good beat that was completely in rhythm. The musicians seemed quite impressed with him because it was actually quite a

difficult rhythm to do, and he didn't realise what he had done and had never played drums before. It was quite impressive. The musician picks up on this and comments on it. (Site E)

For these participants, the workshops provided a vehicle for expressing their skills and talents.

Some young people already had a strong sense of their own talent, particularly when it came to rapping and performing. Others often seemed in awe of such individuals.

No matter what beat or song they play, Kyle seems to be able to rap freestyle over anything. (Site C)

Developing Musical Interest

In many instances, the sessions enabled participants to identify a specific interest, such as singing, rapping or playing an instrument (e.g. guitar or keyboard), which they were then able to develop during the workshops. In general, the musicians supported this process by providing individual recognition and support and short episodes of tuition, although some of the more reserved individuals found it difficult to get the attention they seemed to need. Sometimes there were too few instruments to go round and few participants had access to reliable musical instruments outside of the sessions with which to practice.

A small number of young people seemed to be very significantly affected by the programme in that they had developed a new interest, which they expressed a clear desire to pursue in the future. On the other hand, despite encouragement from musicians and staff, some participants gave up very easily.

Criminal Identities

Participants tended to be acutely aware of and preoccupied by their offending backgrounds and status.

We [researchers] seem to blend in, and are not taken note of until the end when they say something along the lines of, "You must be thinking, 'Oh no, look at these crazy criminals'". (Site A)

Some participants drew on material, performance styles and values associated with criminality and offending. It was quite evident that rap and hip hop were popular among male participants, since these genres were favoured among the wider custody population.

One participant said he never did any singing before coming into prison but, since he's been in prison, he's got straight into gangster rapping. It's almost like there's a hierarchy of rapping here. (Site A)

Participants were strongly discouraged, by staff and musicians, from using discriminatory or violent language, or from celebrating crime in their music. The musicians needed to be inventive to enforce this.

The musician asked Johnny what he was into and suggested we watch some YouTube videos so we could all get an idea of the kind of things he liked. The participant found a rap group he liked and we all watched the video on the screen. It was a London-based rap group and I was shocked, not only with some of the lyrics but also by the image portrayed in the video. They were all standing in a big group and the rapper would come to the front and rap about life on the streets and committing criminal offences to survive. This included drugs and guns. When the video finished, the participant went out for a break and we chatted about the video. Everyone commented on how shocking it was. This gave the musicians a chance to re-group and come up with a new strategy for the rest of the session. (Site H)

During the workshops, emphasis was placed upon enabling participants to explore their background experiences, present themselves in a positive light and achieve positive regard from their peers, particularly by working with music that did not glorify criminal behaviour or environments.

Gender Identification

Issues of gender identity were apparent in several ways during the programmes. Popular lyrics are often strongly gendered, promoting a clear dualism between male and female personas in popular culture. Rap, hip hop, urban, R&B and many other related contemporary genres provide an outlet for young people to express normative forms of masculinity and femininity associated with sexism, misogyny, sexual promiscuity, gang life and violence. Many participants expressed a strong affinity with such genres. Even the youngest participants had good knowledge of highly explicit music.

Lyrics about 'nasty girls' make the group giggle. (Site A)

At programme level, gender affected group dynamics, participant engagement and freedom of expression. Females tended to be reluctant to rap and related to different types of song lyric to males. Young females were willing to play instruments in the single sex sites, but within mixed sites (SCHs and YOTs) females tended to sing rather than attempt playing instruments. Males and females tended to approach performing differently, females sometimes more obviously concerned than boys with their physical appearance or clothing.

A lot of them changed their clothes when they came back for the performance. Image is something I thought about from the first meeting, when staff were talking about issues of weight loss and body image. (Site D)

EXPRESSION

A range of different expressions and moods were observed during the programmes, positive and negative, which manifested through body language, expressions of excitement or joy, expressive language, mood swings and a sense of 'being in the moment'.

Expressive Body Language

For most programmes, participants evidently enjoyed the experience for at least some of the time. This was observed through body language and facial expressions, smiling, laughing, moving, swinging, dancing, foot tapping and spontaneous clapping.

During the first clapping game, most participants were smiling and seemed really happy. (Site A)

Kyle began clapping along. He really seemed to be enjoying himself and the sound of the music. When he was asked to stop because of the recording, he didn't immediately – it seemed as though he'd forgotten himself in the moment. (Site C)

Some participants said openly that they felt uplifted by the sessions and enjoyed listening to others playing music or singing and joining in themselves. As previously suggested, though, others appeared bored, unhappy or withdrawn.

Vinny seems expressionless the whole time. He never laughs at any of the jokes. I have the feeling he may drop out, as I'm not sure he's enjoying himself. (Site B)

Body language usually provided a clear signal when an individual was feeling withdrawn, especially if he or she was perpetually looking down at the floor, avoiding eye contact, joining in with low energy, moping about or appearing unconfident.

I noticed that one participant had retreated to the floor at the back of the room, sat up against the wall. Another girl kept putting her head in her hands. I felt incredibly awkward ... The musician tried to involve them with various instruments, but they kept saying it was too loud [...] The following week, this girl didn't turn up. I asked where she was and the officer said there was nothing wrong, that she was just very shy, that she didn't really want to attend. (Site D)

Negative expression was exhibited by individuals who evidently did not want to join in; this was sometimes because they had arrived at the session unhappy for some reason, and occasionally individuals said they were hungry, tired, bored, uncomfortable or felt unwell. On some occasions, staff explained that individuals had not turned up to a session because they had felt anxious, depressed, angry or upset, usually about something other than the music programme. It was unfortunately quite common for individuals to miss sessions for these sorts of personal reasons.

With younger participants in the SCHs, several instances of aggressive behaviour were observed, including the kicking of doors, hitting of walls and use of verbal threats towards staff and other participants.

Occasionally, particular aspects of the workshop were criticised, for example when participants expressed that they did not like the sound of a particular instrument, or that the music was too loud.

Expressing Excitement and Energy

During some sessions, high levels of excitement and joy were evident, with a lot of positive banter, joking and opportunity to 'let go' – for example, some groups went wild on the drums, making a great deal of noise but clearly having a lot of fun. Sometimes these situations appeared to be out of control, especially when participants were described by staff or musicians to be 'bouncing off the walls'. On such occasions, there was a lot of attention seeking behaviour, cajoling and bullying, and confrontation and argument with musicians and staff. Once or twice, uncontrolled aggression gave way to physical fighting.

It was sometimes difficult to interpret individual behaviour. On several occasions, staff commented that the participants had enjoyed the session, even though individuals themselves were not prepared to admit it. It was hard to know to what extent some negative behaviours arose out of the need to maintain a 'front'. On other occasions, staff reported that individual participants had told them directly how good the sessions were, whereas the musicians and researchers had been under the impression that they had not enjoyed themselves.

Affecting mood

Some individuals were aware of the potential for music to affect mood, which sometimes shaped their choice of lyrics.

After giving their song a run through, Ollie said he thought the chorus was awful. The musician asked him what he didn't like about it. He said that he didn't think the chorus

worked, that it was too simple. They all agreed that the beat was good, it was the subject matter that he had issues with. He said that because they were already prisoners, it would just make them more depressed. The musicians encouraged them to come up with some new ideas and change the emphasis of the song. (Site C)

Expressing Deep Emotions

Some participants were evidently highly articulate and expressive in their language, in terms of speech and lyric production; they were able to produce complex lyrics that were rich in metaphor and symbolism.

The lyrics are really quite deep; the language and metaphors are really well conceived ... (Site A)

With encouragement, many participants were able to talk or sing 'from the heart', offering poignant reflections on their individual life experiences.

Hasib kept changing his mind about whether or not to record his verse. He kept coming up with excuses, saying he couldn't read his own writing. He also said he would get emotional. In the end, with encouragement, he did go ahead and record it. His lyrics were really good and spoke about when he was young and his parents were murdered, and how this led to his involvement in crime. (Site B)

Elisa became quite emotional when talking to the musician about a particular song. She admitted it was a beautiful song, but then started to well-up and left the room. She returned within a few minutes and when she tried talking about it she became really emotional again. She said the song reminded her of someone she was really close to who had passed away. She left the room for quite a while. When she came back, it was evident that she'd been crying ... She didn't want to talk about her feelings or what was going on, but she was happy to work alone with the musician to create her own slow and emotional song. (Site D)

Not all participants were able to express themselves through lyrics. Some of those who were less articulate or imaginative with lyrics put everything into the performance.

David seems to really come alive through the lyrics ... (Site A)

Ollie really got into the song, adding lots of 'ohhs' ... He sang really powerfully at the end and went really red, with all the energy and power he put into his singing. It felt like he really got into the song and overcame his shyness. He got a big clap at the end. (Site C)

As observers, we were frequently moved by these performances.

The lyrics almost sound mature and seem to reflect real life experience. David's lyrics, towards the end of the session, filled me with emotion. Seeing him sitting there and talking so positively about his future was amazing; it seems very genuine and straight from the heart. (Site A)

BECOMING CREATIVE

Creativity manifested in several ways. It usually marked a transition when participants felt they had greater control or mastery over what they were working on such that they could start to make decisions for themselves and work more spontaneously.

Taking Control

Many instances of creative thinking and experimentation were observed, especially when participants were drawn in, early on in the programme, by the musicians' skills, enthusiasm and encouragement. Participants were actively encouraged to become involved, try out and experiment with the instruments, share their ideas and inspirations, and experiment with new techniques. On the other hand, low levels of creativity were observed among some individuals and groups, especially those who preferred to sit back and remain passive. A few individuals were unable to even tolerate listening to the musicians, and others simply refused to work with music or with the materials suggested by the musicians or their peers. It was therefore a key challenge for the musicians to stimulate the creativity of individuals and groups.

Making Decisions

Most participants' creativity emerged once they were actively engaged in talking about and creating particular music or artwork for the CD. While individuals often found decision making difficult, especially in groups, and needed direction, they often made successful decisions about rhythm, tempo and arrangement. However, some individuals appeared to dislike or disapprove of every idea or suggestion, but were unable or unwilling to think of alternatives themselves. They often became obsessed with repetitive arguments, for example about the acceptance of unfamiliar genres or about the use of violent or inappropriate lyrics.

Being Productive

Some participants did not really 'get' the process, and seemed frustrated and unable to come up with new ideas.

A lot of the time, it felt as if we were just sitting there and the musicians were just playing music. There was very, very slow, if any, productivity coming from the young people. (Site E)

Others were able, with support, to produce convincing musical elements, such as playing a consistent rhythm, writing some song lyrics that were admired by the group, working out and playing chords and melodies, or singing and performing.

Kelvin was really focused ... He came up with three or four different parts to the song, just by fiddling around ... I spoke to the musician afterwards who said he hadn't really told him what to play ... (Site E)

Michael would just have a go at different things, and at different techniques of how to use his fingers. The musician just guided him, really. It was all his own ideas. (Site E)

Some groups seemed to be highly productive, getting into a 'flow' state and making progress individually and collectively. However, others, as previously suggested, became easily distracted, so there were often one or two whose contribution was limited or who seemed intent on taking the group off course.

When we played the 'cups' game, there was a point where I thought we were going to lose them. Charlie became very frustrated and actually got up out of his seat and walked towards the door. The musicians quickly realised they had to switch ... Charlie kept asking, 'Can I have a drink?' 'Can I have a biscuit?' I think he knew where the drinks and biscuits were, and I think that might have been the reason why he came in the first place. (Site E)

Others were unable to sustain their concentration and would withdraw or disengage part-way through the session.

The musicians tried to entice them one last time, asking if they wanted to record the song they had written in the first session. But they were absolutely not interested. (Site F)

One participant decided to withdraw his lyrics, voicing mistrust and fear that his work would be misappropriated. He wanted to know who would hold the copyright.

Spontaneity

A lot of spontaneous creative activity and energy was observed during workshops, with musicians encouraging participants to become involved in 'jamming' and bouncing ideas around. Sometimes these activities seemed chaotic from the point of view of an observer, but it was remarkable how things 'came together' at the very last minute. Only a few times was the process observed to really fall apart.

Coping with Pressure

Most participants seemed to respond positively to the pressure to complete a CD. Most were able to contribute to the CD recording by playing, rapping or singing. Even those who made a minimal contribution worked hard to keep quiet during recordings, which everyone generally took very seriously. On a small number of occasions, the group ran out of time to finish recording all the compositions, so it was not possible to include every contribution on the final CD. A very small number of participants, mostly the younger individuals, appeared to find the pressure to complete the programme almost too much.

He seemed to be getting increasingly agitated that he didn't have enough songs. We tried to explain to him that it was ok to have fewer songs ... Somehow, he got it into his mind that an album required nine tracks. At the next session, he was still quite obsessed about this – that he only had a couple of songs – and said he had written a poem they could use. He asked the teacher to log him onto the computer to find it ... After an extensive search involving several staff members, the file could not be found ... Immediately, the participant became very defensive and accused the tutor of deleting his file. After further searching, the poem was found. However, he showed no interest in working on it. He said he didn't care any more, and that he didn't want to record anything, that it was now too late. He began watching a cartoon on the computer, ignoring the staff and the musicians, and wearing headphones. In the meantime, the musicians reworked some of the lines from his poem and composed a tune to accompany it. Eventually, the participant took his headphones off and the musicians performed the poem and asked what he thought of it. He said it was all right ... By the afternoon, he was really upbeat, and asked if he could join the afternoon group, for which he got permission. (Site F)

ACHIEVING

Individual personal achievements were observed at all stages of the process, as well as at the end.

Accepting Praise

Musicians, observers, staff and researchers frequently offered praise and encouragement to participants. Some seemed to find it difficult to accept compliments.

The teacher [staff member] was smiling a lot, and you could tell he was proud of Natalie's accomplishments. However, she appeared really self-conscious and kept asking the teacher to stop laughing at her and stop looking at her ... The teacher kept saying he wasn't laughing. (Site F)

For some participants, it took a lot of perseverance to get them to accept compliments or praise. In many cases, it seemed that they were not used to receiving praise or recognition.

We left the room to provide Lara with some privacy. While we were out of the room, we heard that she was now singing. This was great news ... When we headed back, she was leaving the room with a huge smile on her face. She seemed to be really proud of herself ... We listened back over the recording, which sounded great. And she hadn't asked for it to be deleted, which was also great. (Site E)

Others seemed to enjoy receiving praise, acknowledgement and attention, especially from the musicians. Occasionally, unfortunately, it was observed that some participants did not achieve the attention they appeared to be seeking.

Celebrating Achievement

Most participants were proud of their achievements, especially those who had discovered new skills, abilities and felt able to accept recognition and praise for their progress.

At the end of the session, the musician thanked everyone for their involvement and handed out the certificates of attendance. The participants were really pleased, two in particular seemed ecstatic about their certificates. They started taking pictures on their phones. (Site G)

During workshops, some individuals took a pride in being able to show others how to do things. Participants also enjoyed listening to the recordings towards the end of the programme, especially as these demonstrated how much progress they had made in a relative short time.

At the end of the session, the group was really eager to listen to the recordings. When they heard them, they seemed genuinely pleased and satisfied, and had a few laughs at some of the funny images conjured up by the lyrics. (Site B)

Unfortunately, though, some individuals lacked confidence right up to the end of the programme and, while in awe of the talents of others, they were acutely aware of their own lack of achievement. Some individuals expressed disappointment.

Fahim seemed really disappointed and unhappy with his section of the song. He said it wasn't good because it didn't sound like him. (Site B)

In some instances, the group rallied to try to reassure these individuals. Also, there were instances when participants disagreed with aesthetic decisions the musicians and recording engineer had made during the production process. A couple of participants completely rejected their CD. Two participants also destroyed their certificate of attendance (Appendix R). At the end of the project, a small number of participants expressed regret that they had not been more involved.

6.3.3 FACTORS UNDERLINING SUCCESSFUL PROGRAMMES (OBSERVATION DATA)

This section explores six contingency factors that influenced the process and outcomes of the programmes, *the musicians; transience and disruption; gatekeepers and staff; observers; facilities and materials; and time*. These themes and their subthemes are presented in Table 13.

| Table 13. Factors mediating young people’s responses and outcomes | |
|--|---|
| THE MUSICIANS | <i>Establishing rapport Setting realistic expectations Balancing conflicting needs Participant centred learning Working with resistance Musicians and identity Influencing group dynamics and power relations Mediating enjoyment and control</i> |
| TRANSIENCE | <i>Disrupted learning and engagement Compounding group dynamics and behaviour Disrupted achievement</i> |
| GATEKEEPERS AND STAFF | <i>Communication Supporting recruitment and participation Insider knowledge Supporting learning and achievement Group dynamics and staff roles Identity issues and staff roles</i> |
| OBSERVERS | <i>Pride and audience Group dynamics and observers</i> |
| FACILITIES AND RESOURCES | <i>Learning environments Musical instruments and playing Music technology and recording</i> |
| TIME | <i>Time needed for learning and engagement Time and group dynamics Time and achievement</i> |

THE MUSICIANS

A key determinant of successful or unsuccessful outcome from the programmes was the activities and interventions of the musicians. A number of themes emerged as significant in shaping musicians’ ability to successfully support participants’ learning and achievement. These were *establishing rapport, setting realistic expectations, balancing conflicting needs, participant centred learning, working with resistance, identity, and influencing group dynamics and power relationships*.

Establishing Rapport

Establishing good rapport with participants was an essential prerequisite for successful working. The musicians used various techniques to do this, including use of ice-breakers and musical games, introducing themselves and their instruments, and performing their music for participants, before offering instruments for them to examine or use. These instruments and music genres were often unfamiliar to participants. The musicians generally came from very different backgrounds from the young people; finding a point of contact from which to build rapport was sometimes difficult, especially for the less experienced musicians and those working with the youngest participants. As the sessions progressed, musicians relied on banter and humour, as well as discussions about shared interests, to generate rapport. This was more successful with some groups than others.

Setting Realistic Expectations

It was important to set realistic expectations for each group. Musicians working with the youngest groups and those relatively new to working in youth justice settings had to readjust their expectations in relation to participants' motivation and ability to learn. Some young people were interested in learning and were keen to understand notation and music theory, although the musicians needed to adapt to varying levels of experience and interest.

The musicians introduced the concept of how to read music through boxes and grids. It was a really effective way ... They picked it up really quickly. (Site D)

For some, lessons and theory seemed to go 'over their heads'. Some participants seemed to give up easily, especially with activities and techniques they found challenging or physically uncomfortable. In successful sessions, the musicians set realistic expectations from the beginning, and they constantly reviewed progress and goals to keep pace with participants. They were able to find meaningful things for the least engaged or least able participants to do.

Balancing Conflicting Needs

A significant challenge facing the musicians was that of balancing the different needs of participants with varying levels of interest, experience and ability. On occasion, progress had to be slowed to allow everyone to keep up, with the risk that more able participants would get bored. At the same time, competing pressures meant that it was sometimes difficult to give attention to quieter or more passive participants.

Brett picks up a guitar and sits next to the musician, saying "you're going to teach me guitar". The musician doesn't pay attention because he's trying to organise the order of the song they are working on. Brett puts the guitar down. Later, he picks up the guitar again and

shyly has a go at it. The musician is helping another participant. He tells the musician that he doesn't know what to do with his fingers. The musician shows him the tab. It seems, at last, that Brett gets the chance to play the guitar after having asked shyly so many times before. (Site A)

In general, work with younger participants was more successful when undertaken in very small groups.

Participant-Centred Learning

The musicians adopted various teaching styles; different techniques seemed to be needed for different groups. All the musicians worked hard to keep participants' attention focused on the activity, in the face of constant distraction and disruption. Beyond this, a range of teaching styles were observed along a continuum, from musician-centred to participant-centred approaches. Overall, the more experienced musicians seemed very skilled in using participant-centred approaches. Less experienced musicians sometimes seemed to place too much emphasis on demonstrating and explaining, leading to disengagement of some participants.

These musicians don't really spend long on their own song. Unlike the other group, they just use it as a quick introduction. The musician explains to participants what they will be doing and gets them to give it a go, without spending too much time practising. He gives instructions as they are playing, without giving too much explanation, and they pick up on his instructions really quickly, and are able to perform really well. As a whole, it seems really fun and they seem to enjoy getting the right mix of input, playing and the chance to mess around, but in a controlled manner. (Site C)

Experienced musicians were adept at putting participants at the centre of the process, allowing it to be driven by their interests and responses, without allowing them to become overwhelmed by too many choices.

Diane made a few suggestions for improving the song, and very soon it became her own creation. She suggested changing the tune somewhat and splitting the chorus into male and female sections. The musicians were happy to do that and took on the male singing role, while I joined the participants to create the female singing group. All the participants became involved and eventually managed to record the track without the staff member or myself singing with them. (Site H)

The musicians also knew when to take control; for example, they would step in and play to bring the music back on course when it had wandered.

These sessions began with the musicians exploring participants' musical experiences and preferences, persuading them to share their interests and working with these preferences as a

starting point for the introduction of materials and techniques. The musicians would constantly monitor participants' levels of engagement and tread a careful course between encouragement and pushing participants too hard.

They seem surprised and don't seem to remember what they were doing last session. This confirms my impression from last week that I didn't feel the participants really understood ... It really did feel more like they were just copying and being told what to do. (Site C)

In the more successful sessions, the musicians encouraged the participants to take the lead, listening to them and giving feedback, encouragement and praise. As sessions progressed, they allowed the participants to stay in control, encouraging them to direct the musicians.

Participants often seemed inspired by the musicians. While they were impressed with the musicians' technical proficiency and performance, inspiration was more often a response to feeling that a connection had been made, based on the musicians' acknowledgement and support for participants' aspirations and abilities.

Working with Resistance

Musicians with greater experience seemed more confident than those with less experience in responding to resistance from participants. All the musicians tried to respond sensitively to fluctuations in participants' engagement, as well as changes in moods and feelings.

The musician gave them a new combination and they seem a little confused. Maybe it was a little too fast for some of them. Staff members swapping over during the session caused further distraction. The musician kept going, which forced them to continue being involved. Most of them were watching their drums and hands but one participant complained that his hands were hurting. Another seemed very quiet and didn't get involved. (Site C)

More experienced musicians dug a bit deeper, working with participants 'in the moment', picking up on behaviour and turning this into musical phrases or improvisation.

Ellie was particularly distracted, as she was following a Facebook conversation with a boy on her phone. Despite being asked several times to put her phone away, she said she couldn't help it and had to respond. Soon she was sharing the boy's comments with the group. The musician used this to start writing some song lyrics. Every time she came out with something, he made a note of it. The other musician very quickly came up with a tune and they tried out their first few lines. They sang it back to the participants and they seemed really surprised. Very quickly, the musicians dropped the cover song they had been working on previously and, with both participants, composed verses about a boy 'Facebook stalking' a girl. It was really well done and I liked the lyrics. They went over it a few times, going

overtime by twenty minutes, but eventually they managed to get both participants singing along. (Site H)

On occasion, the musicians seemed shocked by the difficult behaviour of some participants, although only on one occasion did the musicians give up trying to work with one particularly angry and uncooperative group.

Musicians and Identity

The theme of identity emerged in interactions between participants and musicians. The opportunity to interact with the musicians seemed to be valued by most participants, except for some very young individuals who found it difficult to engage. Through observation, exchange and banter, the musicians demonstrated and encouraged behaviours that supported identity as well as learning, achievement and enjoyment. These interactions intersected with both musical and extra musical identity issues, in relation to which musicians needed to exercise clear boundaries. The musicians supported musical identity by recognising individual talents and abilities, giving reassurance and praise.

As well as being from different cultural backgrounds, the musicians drew on music genres, instruments and styles that were unfamiliar to participants. Sometimes they were met with blank responses and occasionally participants expressed open hostility, for example, insisting that their music could not be made with live instruments, only with computer generated backing tracks. Musicians responded with strategies of negotiation, persuasion and demonstration, although some participants remained argumentative, their identities and creativity strongly invested in particular genres and forms.

Kamil said he wasn't going to be recording, because what they had done so far was rubbish. He seemed to be reverting to the discussion we had had in the first week ... He kept saying that they were just taking part for a laugh, that it wasn't anything serious and that they weren't going to record it. The discussion lasted about half an hour to forty-five minutes ... He kept trying to say it was the wrong kind of music. What they had produced was a bit sort of reggae and jazz – it wasn't the kind of song that he could rap to. The flow for him was completely wrong ... There were times when he got really frustrated and started swinging on his chair a lot ... I was sitting next to him. I didn't feel in any danger, but I did think it was all going to kick off and they were just going to walk away ... Eventually, they used a track from one of his CDs and he was quite happy with that. It was hard work discussing back and forth, and it seems that the participants really felt that they had been cheated. They were taking the recording very seriously. (Site E)

Not all participants were drawn to rap music, but, for many, this was the genre that they identified with. Some were accomplished in this genre, but they did not always want to explore new areas, and sometimes resorted to stereotypical themes and language that reinforced particular criminal

identities. The musicians endeavoured to work flexibly with rap and other music genres, encouraging participants to express their own life experiences and feelings in the lyrics and the music.

Eddie said he was struggling a bit to come up with lines. The musician asked him to come and sit next to him and start by just telling his story. Every time he said something, the musician asked him to write it down. Eddie was concerned, at first, that it didn't rhyme, but the musician reassured him that it didn't matter just yet, that they could make it work afterwards, and that it was important just to get his ideas down first. Eddie started to tell the musician his story, writing it down as he went. When he got stuck, the musician would ask him how it made him feel, and he would write down his responses Once he had everything he wanted, the musician looked over what he had written and helped him construct his lyrics, line by line. They seemed to work really well together, and Eddie seemed really proud with what he had achieved by the end of the session. (Site H)

Issues of identity reinforcement were observed during informal interactions and banter between musicians and participants. Musicians needed to establish rapport, but they had to tread a fine line not to appear to be condoning or glamorising criminal activity.

While the group waits for everyone to arrive, the musicians are playing around. Someone asks what song he's playing. They reply, 'Stir it up' by Bob Marley. Participants chat among themselves saying they could smoke a bong and sit back and listen. They ask the musician if he smokes weed. The musician doesn't reply, but they are watching his face and saying that they think he does, and that you can tell he does. I can't make out exactly what they are saying, but they go on to say something about growing up in a world like theirs. (Site C)

They discuss places they have been to in the world. The musicians share their experiences of being in Italy recently, and how the prison system is run differently there. Participants are very interested and ask questions about the Mafia. This seems like a good moment of rapport building, but maybe the topic of conversation is inappropriate? (Site A)

Gender was another identity issue that arose in relation to the musicians. There were more male musicians than females involved in the project, although every attempt was made to provide female musicians for the female only sites. Females were also present in other roles, including as mentors, the CD artist, the observers and researchers and site staff. Gender roles and relationships sometimes formed part of the banter that musicians used to build rapport with participants.

At the end of the session, the musician gave a little pep talk to the participants about projecting your voice and being like a gorilla. Everyone was smiling and laughing as he demonstrated. (Site B)

The musicians and participants had a joke about ex-girlfriends and were building up a good rapport. (Site A)

The musician encouraged her to take part, telling her how music was good for her unborn baby. The musician referred a lot to her own pregnancy experiences. (Site D)

The younger musicians needed to set clear boundaries in terms of their relationships with younger participants of both sexes. They also needed to manage gendered interactions that were potentially detrimental to participants' learning and engagement.

At one point the musician managed to separate the male and female participants ... he sat himself between them so that there was no possibility of flirting. (Site E)

Gender may have influenced interactions between participants and musicians in other ways. For example, gender may have influenced choice of instruments and roles, with girls encouraged to sing more than boys. However, across the programme, males and females sang and played a range of instruments. Gendered group dynamics were more noticeable in mixed sex environments than in single sex settings.

The male participants all went off to football ... Lara was definitely more alert not having the distraction of the boys. We tried to get her to sing, which was very difficult ... She wasn't really that interested in getting involved, and she said that because there only boys there, she did not want to be the only girl singing. They tried to get out of her what kind of music she was into ... The musicians said they would come back with something prepared for her, in the hope that she would sing ... We've heard her sing in the corridor many times and we know that she's quite desperate to sing really. (Site E)

Influencing Group Dynamics and Power Relations

Responding to and influencing group dynamics was a significant challenge for all the musicians. They successfully employed a number of strategies for this, including deflecting attention away from dominating or inappropriate behaviour, and trying to refocus participants' attention on the activity in the face of distractions and disruptions. They often focused their attention on participants who were vulnerable, addressing negative group dynamics as they developed.

I heard them say, on quite a few occasions, that they didn't want to be working on Ellie's song because it wasn't theirs. The musician tried explaining that it was the same thing as doing any other cover, but they weren't interested. They did, however, give it a go, although their vocals sounded fed-up and lacked power and enthusiasm. (Site H)

The musicians worked closely with those who seemed to contribute less, working one-to-one or with small groups of participants whenever possible.

Ollie needed a lot of encouragement to take part. The musician was very sensitive to this and keen to engage him ... Thomas was quieter and seemed to be a 'target' for Ollie. The musician worked closely with the two of them together, despite their differences. (Site C)

They also used other strategies, including body language, changing seating arrangements and modelling pro-social behaviour such as turn-taking. Despite these efforts, maintaining control was difficult for the musicians, whose success depended on being accepted by the participants, rendering them subject to power relations within the group. Once or twice the musicians seemed to give in to the demands of dominant participants, in order to keep the peace and prevent the activity from collapsing. For example, this occurred following the incident at Site C when two participants rejected the use of the keyboard, thereby excluding another participant from playing:

The musicians seem reluctant to drop the keyboard, as this is giving Thomas a role ... Running through it again, he doesn't play any more on the keyboard. Instead, he starts shaking a percussion instrument. He seems really bored, and it feels like he is just aimlessly shaking things around. During the break, the musicians and the officer present discuss the issue with the keyboard and agree that it is not an issue of sound but rather a problem between the participants. At the same time, they feel that the dominant participant's opinion is vital as, without him, the music will fall apart. (Site C)

Mediating Enjoyment and Control

While seeing participants enjoy themselves was rewarding for the musicians, they found it difficult to manage the groups when exuberance gave way to over excitement and shouting. The musicians were sometimes shocked by the behaviour of some individuals, which seemed to border on being out of control. Musicians therefore employed strategies to influence behaviour, such as rewarding engagement with attention and ignoring disruptive behaviour. However, they sometimes found it difficult to establish authority and control, in such cases letting the group override decisions, for example, when to have a break. It was tempting to introduce bribes, for example, rewarding participants with biscuits or drinks.

They were motivating each other, saying, "Come on, if we do this really well, we'll get a biscuit". The musicians didn't ever mention anything about biscuits ... They were trying to motivate them without any kind of bribe. Eventually, however, the staff member observing said she would strike a deal: if they did what the musicians asked of them, they would get biscuits and lemonade at the end. But they didn't really do as the musicians asked; instead, they ran around the room and became distracted by all manner of things ... Towards the end, they ran out of time and Charlie said, 'Where's our biscuits?' Then he started to accuse the musicians of lying and became really upset. He was walking around the room threatening that if he didn't get biscuits, he would smash up all the instruments. He picked up the bass guitar and the musician quickly took it from him. He then picked up another guitar, went over to the ping pong table and started looking like he would smash it up. The musician later told me that this participant had threatened him with a raised fist. He then

came over to me and asked me where the biscuits were. The biscuits were hidden behind the percussion box near me. Eventually, the staff member said that if they all went and sat at the table they could each have a biscuit, so they all complied. I carried the box over and they literally grabbed the box out of my hands. (Site E)

On the whole, the musicians persevered in trying to motivate participants with music. On one or two occasions, the musicians were physically threatened by a small number of individuals who also seemed intent on damaging their musical instruments.

Each group's reliance on the musicians to achieve a CD recording, something most were very keen to do, had a positive effect on group dynamics. It empowered the musicians to push through distractions and maintain focus on completing the task. However, on some occasions, this meant that there was insufficient time for group discussion about creative decisions and, on one or two occasions, it was not possible to involve everyone in the recordings.

TRANSIENCE

The second key factor mediating outcomes was that of the transience of the population within each site, which applied to community and custody settings. Transience arose from constant disruptions as well as the fact that participants came and went somewhat unpredictably from programmes and individual sessions, creating a sense of inconsistency, flux and chaos. This had a detrimental effect on learning and engagement, which participants, musicians, staff and the research team had to work around. Three sub themes emerged in relation to transience, *disrupted learning, compounding group dynamics and behaviour, and disrupted achievement*.

Disrupted Learning and Engagement

In the custodial sites, there were frequent delays at the start of sessions as participants were escorted to the workshops and arrived sporadically from the residential units or wings. Sessions also tended to be disrupted by individual leaving mid-session, or missing sessions for a variety of reasons, including medical and court appointments, being transferred or released, or being excluded for behavioural reasons. Occasionally, sessions had to stop for security reasons. On one occasion, an item of canteen cutlery went missing and everyone had to be searched. Session 1 at site B had to be cancelled due to an unscheduled lockdown of the prison. Disruption in general made it difficult for some participants to get fully involved with the programme.

Some participants are too shy to join in and take part, especially the ones who come in late. (Site B)

While some disruption was unavoidable, there was a sense of frustration among the musicians and researchers when voluntary activities and education classes were scheduled at the same time as the music sessions. On one occasion, a staff member entered a session five minutes after it had started to announce that all the male participants were required to leave to take part in a football match.

Disruptions were common in the YOT sites, which had lower attendance from the start. Participants who joined a programme midway through found it difficult to catch up, and the musicians frequently had to manage smaller or larger numbers in the group than expected.

Group Dynamics and Behaviour

This constant flux affected learning in a number of ways. During the delays and waiting time that ensued with each disruption, disengagement behaviours and problematic group dynamics were established that served to undermine a group's progress.

The group was eager to get started and asking about the whereabouts of the others. They were all released at different times from their wings. While they were waiting, they were becoming distracted. The conversation turned to washing and personal hygiene in the prison. They were losing their attention and getting bored waiting for the others. There was a discussion about religion in prison and about fights between religious groups. The conversation then moved to drug use. (Site A)

Disrupted Achievement

Fluctuating group composition also made progress difficult. It also undermined achievement. There was frequent uncertainty about whether a final performance was going to happen and who would be involved in the performance or the CD recording. The withdrawal of key individuals often influenced a group's performance and achievement, which was a source of disappointment for some individuals.

GATEKEEPERS AND STAFF

The third mediating theme was the role of gatekeepers and staff. This affected participation and outcomes in both positive and negative ways. Sub themes that emerged relating to gatekeepers and staff were *communication; supporting recruitment and participation; insider knowledge; supporting learning and achievement; group dynamics and staff roles; identity issues and staff roles.*

Communication

Neither the project nor the research would have been possible without the support of youth justice staff in fieldwork settings. Good communication was essential between staff, the project manager, the musicians and the researchers to enable sessions to be planned and for security issues to be overcome. On one occasion, the project was delayed when the prison security staff became suspicious of the project's presence and the intentions of those involved. On some occasions, there was confusion as decision makers were absent or unavailable to give approval for activities, such as a final performance.

Supporting Recruitment and Participation

Although the project was voluntary, potential participants were identified by education managers, based on their insider knowledge, including their schedules and interests, their security risk and how they might fit into a group. Special permission had to be obtained for those who were under punishment regimes (following adjudication for misconduct) to attend sessions. Staff were sometimes unable to persuade individuals to attend. Often a combination of these factors resulted in lower recruitment than had been anticipated.

Beyond initial recruitment, the support of staff was required to support ongoing participation. Some staff clearly had the trust of participants, which had a real impact on their participation.

Fran [Female staff member] really gets involved ... All participants are saying that she can sing and they want her to get involved ... I've noticed that quite often the participants look over at her, almost seeking her approval. (Site C)

Not all staff showed their commitment towards the project. It had been agreed that alternative activities would not be offered to participants who had signed up for a music programme. However, it turned out that, despite assurances from managers to the contrary, there were timetable clashes and alternative activities or appointments had been scheduled, which prevented volunteers from attending some sessions. Furthermore, staff on duty were sometimes unsure which young people were enrolled on the music project or who was responsible for escorting them to the workshops.

Insider Knowledge

The music sessions were observed either by security staff or education staff employed by the sites, particularly in the custody sites; this meant there was a strong staff presence during workshops. The musicians and researchers benefited from their knowledge of participants when it came to managing difficult behaviour, interpreting their behaviour and understanding their motivations for the programme.

Fran [Staff member] says we have three particularly difficult participants in the group, but she said that their silence during the session was a very good sign. She said that Kyle was an influential individual – that if he liked the session, then others would as well, and would follow his example. (Site C)

For example, one staff member commented that the fact that a particular participant had lasted the full duration of the session was a very positive sign; to the musicians and researchers, this individual had seemed disengaged and resentful throughout the workshop. On other occasions, participants informed staff afterwards that they had enjoyed a workshop, even though this had not been evident to us during sessions. One staff member commented that the project had had a “brilliant effect” on the young people, and added that they do not show this as they tend to be unwilling or unable to say what they really feel. Staff sometimes shared insights and views about those young people who were particularly difficult to work with or who had been badly affected by negative family circumstances.

Supporting Learning and Achievement

For some programmes, staff became actively engaged during the workshops. They helped manage the group process, they supported the musicians and they mediated tensions, generally keeping order so that the sessions remained on track. The presence of staff reinforced participants’ sense of achievement and pride, as they were able to demonstrate very visibly to staff what they could do. Although staff were sometimes too busy to listen to the young people playing, they frequently encouraged them, offering reassurance, feedback and praise.

Fran [staff member] seems incredibly proud of them when she hears them for the first time. She smiles at them a lot and is incredibly encouraging ... She is attentive, watching their every step. She claps and cheers them on at the end and pays them compliments as they complete their songs. (Site C)

On the other hand, during some programmes, staff seemed passive and not particularly interested, and did not actively encourage participants during sessions.

Afterwards, the musicians said they found it incredibly difficult. You could tell ... the staff didn’t seem helpful or encouraging. There was one staff member who was joining in with the silliness quite a lot, and who was eager to leave, on several occasions asking what the time was. (Site E)

Group Dynamics and Staff Roles

Staff presence influenced group dynamics in different ways, as suggested, either promoting or limiting progress, especially the development of relationships between the musicians and the

young people. While some staff encouraged the participants from the sidelines, others appeared to be much closer to the process, more involved and committed. One education officer within a prison based secure juvenile unit was invited by the group to perform in the recordings. Occasionally, staff seemed protective of participants and would speak on their behalf.

The musician tried to involve Wendy by asking her what music she was into. She still wasn't talking much and I noticed that her teacher kept answering on her behalf ... I got the impression the musician found this difficult. (Site H)

During one programme, the musicians risked offending a staff member who had to be discouraged from using the sessions to develop her own music.

On a few occasions, staff appeared to take a passive stance when participants were being disruptive, cheeky or challenging, which surprised the musicians and researchers. In the following example, aggressive behaviour seemed to escalate towards the end of the programme, when the musicians tried to involve two participants who had not engaged much throughout the process:

Unfortunately, these two participants arrived unexpectedly at the final session, and we weren't really ready for them. We asked them if they would wait in the lounge so we could complete the recording ... They went to the lounge and started playing table tennis ... Eventually they came back in, and Charlie was quite aggravated, saying "Why are you taking the piss? Why are you only taking us in now?" The musicians calmly told them the plan, that it wouldn't take long ... It literally took thirty seconds for them to complete the drumming ... During this time, the participant got really angry. I could tell everyone else was getting tense ... An observer then said, "Well, to be honest, you haven't contributed anything. So there isn't really anything for you to record." Tyler told the observer to shut up ... Every time the observer said something, Tyler, in a very rude manner, over his shoulder, told her to shut up. I was shocked that the member of staff present didn't say anything or tell him not to speak that way. He did it on three occasions ... Later, as they were leaving, they were continuously mimicking the observer's accent, as they had done every time she was present at the sessions. As they left, she laughed it off ... Charlie must have heard her and came back into the room and started beating on the door ... He began threatening us and he asked the observer to come out and take it out between them. We pretended nothing was going on and began to pack up, thinking that the staff would pull him away. They didn't do this. We knew there was a staff member with them and we wondered afterwards what she was doing while he was behaving like that. He was saying really nasty things and being quite threatening. (Site E)

On one occasion, aggressive behaviour escalated until a physical fight broke out between two participants, at which point the staff immediately intervened to restrain the participants. On another occasion, it was noted that staff did not comment or intervene when a participant insulted an outside observer.

Identity Issues and Staff Roles

Certain features of the custody environments – particularly the authoritarianism and aggressive and demeaning attitudes of some security staff towards prisoners – were challenging for the programmes, being somewhat at odds with the participatory and inclusive approaches used by the musicians. A quite macho environment was observed in some custodial settings – particularly on the residential wings – with officers shouting at participants and using the surnames to address them; this was more so in the male-only establishments. Male staff also usually observed the workshops involving female participants, especially in the mixed SCHs, which compounded the gender imbalance where there were fewer girls than boys. This meant the musicians had to contend with boundary issues between male and female participants, taking special care to support the girls.

Another identity issue arose in relation to music genre and criminal associations with gangster rap. Before the programmes began, staff usually raised concern about the potential use of inappropriate language in workshops, especially when producing lyrics. However, once the programmes were underway, participants frequently used inappropriate language or swearing, but staff observing the sessions – who had previously voiced concern about this – did not intervene by correcting or challenging inappropriate language or behaviour.

It was actually quite shocking, because they were so badly behaved. After having a conversation in the staff meeting about the importance of appropriate language, I didn't really feel that this was paid attention to ... The staff never really corrected them. (Site E)

Despite this apparent reluctance to actively intervene, one site where this occurred chose to embargo the CD that had been recorded on the grounds that it contained offensive lyrics. During the post-programme focus group, there was a long discussion between a staff member and one participant about the reasons for this.

OBSERVERS

The fourth contingency theme relates to the role of internal and external observers present during some of the workshops. External observers included the Superact project manager and representatives from the BIG Lottery Fund. Within the custody sites, security staff, education staff, keyworkers or unit managers observed some or all of the workshops, while in the YOT sites, YOT workers, including keyworkers were present. A challenge for the project team was to attempt to reduce the numbers of adults present at each session in order to enable the participants to feel uncrowded, unpressured and sufficiently confident to actively participate.

Pride and Audience

The workspace in some custody settings could be observed by security staff from outside, via large internal windows. Other sites had no windows; site C had no natural light at all. With most rooms, security staff had to be present in the room, and participants were well aware that they were being observed. As suggested previously, this could have a positive effect, where participants were able to demonstrate to staff their skills and achievements. On the other hand, observers could stifle enthusiasm, motivation and willingness to be seen to be taking part. Observers also created distraction causing some individuals to play up to the audience. At most sites, the research team therefore endeavoured to have only one researcher present with the musicians, especially where it was clear that there was a risk of disruption and 'overcrowding'.

Group Dynamics and Observers

External observers occasionally brought a positive dimension to the workshops, creating a *sense of occasion*. However, this undoubtedly impacted upon group dynamics and individual behaviour. The research team and musicians were keen to minimise disruption and reduce the likelihood that participants would feel intimidated or put off, which meant striving to reduce the numbers of adult observers present during sessions. Even the musicians were, in some sites, strongly aware of being observed. They needed to build trusting relationships and good rapport with participants, balanced against security and safeguarding requirements. External observers were generally sensitive to the group process and attempted to blend in and get involved. They also withdrew from the room when it was apparent that participants felt overwhelmed by the presence of adults. This was an issue for all the programmes, where the ideal would have been to have just participants and musicians present, with a single researcher as a participant.

The more experienced musicians managed, to some extent, to mitigate the observer effect by enabling participants to become absorbed and immersed in the activities, such that observers were either fully engaged in the sessions as participants or were peripheral to what was going on. This worked well with a large room, where the observers were some distance from the action and participants could forget that they were being observed. It worked less well where the environment was cramped and crowded.

This feels really relaxed ... The musicians and participants are really making a connection and getting to know one another. They feel like a group ... they're all getting involved in the music making process. It seems like they have forgotten I am here and don't even take much notice of me. (Site C)

However, less experienced musicians occasionally deferred to the researcher or the Superact project lead to help facilitate group development or manage difficult situations. This could involve challenging the views or behaviour of particular individuals; on two occasions, this level of

engagement precipitated physical intimidation and verbal abuse from participants, as mentioned previously. On the whole, however, the presence of external observers was minimised, while the researcher(s) worked sensitively alongside the musicians, pulling back where appropriate and supporting where necessary, in an attempt to remain unobtrusive and maintain trust and rapport with participants.

FACILITIES AND RESOURCES

Facilities and resources available for each programme had an important bearing on the success of the programme. In particular, as already highlighted, learning environments – the physical space and time available for each session – was crucial for the development of positive group dynamics and a creative ambience. The availability of musical instruments and equipment was also important.

Learning Environments

In all the settings, a classroom or meeting room was provided for the workshops. However, these varied widely in size and suitability. In two of the custody sites, a large room that measured approximately 10m² was provided, although neither had any natural light. By contrast, other sites provided tight, cramped rooms not really conducive to group work or music playing; one room measured approximately 4m by 3m, into which three musicians, a researcher and ten participants had to fit. In all cases, permission was granted by the sites to rearrange the furniture (often arranging chairs into a circle).

Musical Instruments and Playing

Most of the programmes began with some familiarisation with a range of musical instruments – drums, guitars, keyboards and small hand-held percussion instruments. Most were provided by Superact, while the musicians brought their own instruments as well. Some sites, particularly the Juvenile Units and the YOI, had their own stock of instruments and music technology equipment. Unfamiliar instruments introduced by the musicians commonly invoked little immediate response or interest from participants. In some cases, individuals who had never played appeared to be somewhat reticent towards handling the instruments, despite being encouraged to do so. It was as if an invisible barrier prevented them from doing so. In one setting, the participants were highly challenging from the outset. They rejected the instruments and threatened to damage them. Usually, though, as participants ‘warmed up’, those who were keen to develop instrument skills commented that these – especially guitars – were not freely available for them to practice with outside the sessions.

Participants complained about the shortage of available guitars to practice with during the week. They even commented the project should buy guitars for them to practice with.
(Site A)

When questioned, staff and participants in some of the custody settings seemed not to know the regulations surrounding use and maintenance of musical instruments. In some sites, individuals could have instruments in their possession, but could not access the materials to repair or maintain them. Furthermore, there was nowhere to practice except in a shared room or cell. In one instance, a participant brought her guitar along to the session, which was in need of repair, and the musicians took it away and repaired it for her. They suggested to staff that they could consider ordering a supply of new strings and a guitar tuner. Having repaired the guitar, however, the young person was faced with the dilemma of having nowhere to practice.

Diane was completely captured by the lesson and really interested in playing guitar ... Although she may find it difficult to continue practicing regularly, I feel she has learnt a lot in a very short space of time, and it may be something she could pick up in the future and seriously begin to play. (Site H)

Music Technology and Recording

In some sites, electronic and digital equipment were used to produce sounds, create backing beats, for mixing and DJing and for recording. Some of the musicians had not realised that in the custody settings there would be no access to the internet for drawing on on-line music or video (e.g. YouTube). In general, participants were curious and sometimes fascinated by the equipment; a particular buzz arose at sight of microphones and recording equipment.

At the beginning of the session, the musician explained his equipment to the group. They all listened attentively and one participant in particular asked a lot of questions about the cost of the recording equipment and where to get hold of it. (Site B)

The availability to the programmes of a professional recording engineer, along with high quality recording equipment, added to participants' confidence in the project. The recording engineer was successful in drawing in the participants, allocating them roles, and managing to maintain their attention, patience and perseverance throughout the recording sessions. He was able to use an overdubbing technique which allowed him to work with both individuals and groups to compose final tracks.

Each track was recorded in sections. This created more work for the engineer in that he had to combine the different elements, layers and contributions outside the sessions. This meant making sure that everything recorded was in the same tempo, so that it could be overlaid. This approach seemed to work really well for the participants, who were able to concentrate

on small sections at a time, and perfect them, rather than having to remember long sequences and get them right. (Site G)

However, this approach also meant that some participants felt that what was finally produced – having been mixed off-site – was not the sound that they had anticipated:

She didn't recognise it at first and kept saying it wasn't her song. She seemed really surprised about the introduction and kept saying that they had added this bit to her song and that it wasn't her doing it ... Towards the end, there was another bit where she seemed to be playing another song. She seemed really surprised to hear this on the CD, as did the rest of the group. (Site D)

A further problem was the length of time it took between the final recording session and production of the CD. Most participants within custody sites were concerned that they would not receive a copy of their CD. Moreover, some sites were unwilling to distribute CDs until individuals were released.

Use of technology for creating music also introduced difficulties, especially that used for DJing and MCing, which required use of a laptop computer, mixing decks, vinyl records and microphones. Problems with the equipment occasionally caused delays during sessions, when participants became distracted, restless and impatient, and group dynamics began to unravel. Also, this format was less flexible and participatory, and did not really accommodate differences in music preference, learning needs and pace. These sessions occupied only three participants at a time, meaning that the rest of the group had to observe.

It is difficult to please all the participants. The group is very big and there has to be a lot of turn-taking. Their musical interests are also very diverse and there is a limited range of equipment for them to use. The equipment does not really allow them to get involved ... The participant next to me told me he didn't like rap, and you could tell his attention span and interest was waning as the focus stayed on rapping. (Site B)

TIME

The final contingency theme is that of time, which affected the project in several ways, as reflected in the sub themes discussed below.

Time for Learning and Engagement

An important priority for each programme was to be able to use the time available to optimise learning and engagement; in this regard, the length of sessions, the spacing of sessions and the duration of the programme were important. On the one hand, sessions that were too short

inhibited opportunity to build group dynamics and engagement, while sessions that were too long were challenging for individuals with short attention spans, especially within rooms that felt overcrowded.

Continuity was an issue for most programmes, especially if there was no opportunity for participants to work on their input, to practice or to rehearse outside of the sessions. Lack of continuity was compounded by fluctuating attendance and meant that each session had to revisit what had been done in the previous sessions. In this regard, progress could be very slow.

Despite having rehearsed the song for a few weeks, they are still discussing the exact arrangements and what instruments come in and drop out and at what stage; somehow the arrangement of the final song isn't the same as was decided in previous weeks. I feel the time gap of a week is really what causes a lot of the repeat rehearsals. (Site C)

The shorter programmes, that running over three weeks in the SCHs, were designed to cope with the transience issue, to allow individuals with very short sentences to complete the programme. However, three weeks did not allow sufficient time for these participants to learn and engage with the programme given that time is an important requirement for team building and engagement. It was essential – especially with these populations – to build trust and rapport gradually, between participants and with the musicians. During the formative stages of group work, much time was spent in negotiation, discussion and argument to establish working relationships and the way forward. Usually, the atmosphere became less tense with time, as participants took up their roles and became involved. It was evident that younger participants needed more time to get into the sessions and therefore to achieve the most from the experience.

It is difficult to engage them, but they are picking things up slowly, and they are definitely moving forwards. It seems a shame that we don't have more time to work with them. I feel that if we had more time, we would be able to have a real impact. It seems to take them a really long time to open up and trust anyone ... Even though we've got two sessions a week, I don't think three weeks is long enough. (Site E)

Given the pressure on time, delays – whether caused by individual behavioural problems or by institutional constraints, impacted on how much the musicians could achieve in the workshops. Usually, loss of time meant there was a limit to the number of tracks that could be created and recorded, and it was not always possible to include everyone's contribution.

6.3.4 INTERVIEWS WITH YOUNG PEOPLE

Table 14 presents a crude analysis of positive and negative responses from participants in relation to music generally. Numerical data have limited value in qualitative thematic analysis, but it is useful to illustrate the spread of responses in terms of coding density. These are presented in the table as broadly positive, broadly negative or neutral in relation to *experiences of music before they entered the youth justice system, experiences of music while in the youth justice system, responses to the music project; and significance of music for the future*. In general terms, it appears that music had a broadly positive role in the young people’s lives prior to custody or supervision, that it was important to them during their time in the youth justice system, and that positive responses to the music project far outweighed negative ones. It also suggests that the young people expressed more positive comments about the role of music in the future than negative ones.

| Table 14. Overview of Coding Density by Topic | | | |
|--|------------------|------------------|---------------------------------------|
| | Positive Sources | Negative Sources | Neither Positive nor Negative Sources |
| Experiences of music before entering youth justice | 41 | 14 | 18 |
| Experiences of music while in the youth justice system | 59 | 35 | 14 |
| Responses to the music project | 158 | 66 | 21 |
| Significance of music for the future | 33 | 17 | 11 |

LIFE EXPERIENCES

During the interviews, the young people spoke about their life experiences, sometimes describing the circumstances that had led them to being in custody or under supervision. The data revealed that these young people shared the documented experiences of young people in the justice system more generally, including disjointed family experiences caused by separation, loss and rejection. Many reported a lack of exposure to positive male role models, as well as experiences of mothers who were overwhelmed, and some talked about their struggles trying to care for and act as a role model for younger siblings. Others talked about their experiences of growing up in the care system. Traumatic experiences relating to crime, violence and mental health issues were reported both in

their home lives and within their communities. These challenges were underlined by economic insecurity, unstable housing and, in some cases, migration.

Some young people discussed their offending histories. Common themes in their accounts of how they ended up where they were included: *wanting quick access to money and possessions; uncontrolled anger and aggression; self defence, retaliation, escalation and 'going too far'; getting involved with the 'wrong crowd'; not being in school and having nothing to do; the influence of alcohol; and being drawn into crime by family members.*

In this context, it is perhaps not surprising that few positive experiences of education and training were reported. Many young people spoke about their difficulties with learning, describing themselves as frequently bored, angry, unmotivated and easily distracted. They also talked about having to deal with bullying and gangs. Few had enjoyed sustained interests or hobbies, although some mentioned having been involved in sporting activities, music and dance.

ROLE OF MUSIC

Music was generally viewed as having a positive role in participants' lives prior to their involvement with the justice system (Table 12). In terms of affordances, music offered a means of connecting with family and friends, as well as providing a framework to develop and explore identity, including criminal identity.

Music provided an important means of connecting with family and friends. Many young people were able to discuss in detail the types of music that their parents listened to at home. This encompassed a wide range of genres including rap, hip hop, R&B, country, old school, Asian music, Jamaican dancehall, Ghanaian music, African folk and Irish music.

Musical experiences at home rarely extended to playing an instrument, with instruments such as the flute sometimes dismissed as being for 'posh' people. However, across the sample, participants reported having limited experience of playing saxophone, violin, cello, drums, guitar and keyboard. Although singing or performing were often dismissed as 'embarrassing', a number of young people reported having sung and danced in school or community productions, as well as having taken part in community dance and rapping competitions. While it was very rare to hear about them being in a band, several young people reported being involved in studio-based activities with peers, using music technology, writing lyrics and rapping.

I: Freestyling's really quite hard isn't it? Do you do that a lot?

R: Yeah ... it's not hard, it just depends on what mood you're in ... when I'm around my cousin, there's always hype, there's always life. So, obviously, it's just easy ...

(Tamsin, 17, Programme 11)

These activities seemed important for participants, both in terms of connecting with others and in forging a sense of identity. In some instances, music preferences seemed to reinforce criminal identities, while in others they seemed to offer a way out of crime.

... If you relate to the music you listen to ... to all the lyrics ... it's that imaginary friend telling you, "Go ... You can get there, like. I've been there ..." ... Most of the artists have been in jail. (Hasib, 17, Programme 3)

MUSIC IN YOUTH JUSTICE CONTEXTS

Music was an important resource across the range of youth justice settings, with participants more likely to speak positively than negatively about it (Table 12). Music experiences included formal music education and informal music listening.

Formal music education offered learning and engagement for some. However, some young people complained about the lack of opportunities to pursue music education, whether in custody or in the community.

I: Have you ever been involved with any kind of music programme before?

R: I tried getting on waiting lists ... but you can't really get onto them.

(Naadir, 16, Programme 3)

Others were reluctant to engage in schemes where they would be associating with other offenders.

My mum's mate had some DJ decks and I played on them ... That sounds quite fun, like. I was gonna do a course on it, but it was at NACRO and there's lots of other criminals there, and I would have just got into trouble all the time.

(Fiona, 17, Programme 11)

Custodial settings had education departments, some of which provided equipment and musical instruments, as well as offering teaching and formal music qualifications. However, some young people found it difficult to relate to formal music education in these settings. Others seemed to lack confidence in their ability to learn music.

I: In the music room here, they have guitars, don't they?

R: When I went there the other day, they got to do all them notes, or whatever it's called ... I can't do all that ... It would be hard to do, init?

I: Well, you'd learn ...

R: It would take too long, though ... I just think ... I can't do that. It's hard.

(Terry, 17, Programme 3)

Within custodial settings, informal music listening offered a number of affordances, including *helping young people to cope with custody; managing emotions; facilitating friendships; and helping to maintain connections with life outside custody*. Music supported young people's emergent identities, but it was also used as a tool for exclusion and bullying.

Listening to music was one of the ways in which participants coped with custody. It was used to pass the time and to regulate moods, helping to release anger, 'mellow out' and keep calm. Music helped to distract from difficult emotions, alleviating homesickness and helping young people to feel connected with life beyond custody. In terms of emotional management, participants spoke of double-edged affordances, with music sometimes perceived as evocative and stirring up difficult memories and feelings.

Music preferences offered an important means of making friends and 'fitting in'. In custodial settings, by sharing music and CDs, young people were able to find out about each others' lives and feel less alone. Music was also used to bond and exclude, as well as include others. Participants were aware of the risk of being bullied for identifying with the 'wrong' kind of music.

I: Do people in here get annoyed when you play your music?

R: Certain people do. They think that's a load of shit. Why do you listen to that? ... They play all this rap shit. I think, 'fuck that'. I can't listen to this. It drives me crazy in my cell ... It's a big thing because imagine, yeah, you're a new prisoner, yeah? You're from my area, yeah? You listen to rock, yeah, and I listen to Rap ... yeah, no offence, but you'd get bullied for that.

I: Are there other people in here that listen to your kind of music?

R: Most of the people from my area are on my wing ... All listen to the same thing ... All swap CDs. But, you see, the other people, especially the white people ... When they're out there, they never listen to any of this rap shit. They come to jail, they think they're Black. Start playing all this Black music and walking with their trousers around their arse, and I think, 'Why do people – certain people – try to change when they're in jail?' ... It pisses me off to see people do that.

(Terry, 17, Programme 3)

THE MUSIC PROGRAMME

Impressions of the music programme were overwhelmingly positive, although there were some negative responses as suggested by Table 14. In terms of positive affordances, participants perceived the music programme as offering them the following opportunities:

- *a new experience*
- *purposeful activity and use of time*
- *enjoyment*
- *a meaningful learning experience*
- *an opportunity not to feel stigmatised or patronised*

- *improved self confidence*
- *a supportive group experience*
- *the opportunity to work with inspiring and creative musicians,*
- *pride in personal achievement*
- *opportunity to be creative*
- *broadened horizons*

One concern of the project team was whether the workshops would reinforce criminal attitudes or behaviours through increased exposure to genres associated with violence, misogyny or criminal activity. In fact, participants' music preferences were often more ambiguous than this and the participatory process tended to invite individuals to consider alternative genres and skills, and therefore engage more often in a creative and developmental process, exploring new ideas and perspectives on music and its creation. Nevertheless, musical affordances identified here were double-edged: not all participants could reconcile themselves to the music programme, some finding it difficult to engage, to learn and to make progress. Negative comments about the programme tended to cluster around the availability of instruments or equipment, and shortage of time. Some individuals simply found it difficult to concentrate, to see the purpose of the activities or had different expectations.

A New Experience

For many participants, the music programme offered a new experience – their first opportunity to create music.

I: Why did you volunteer?

R: I was just interested in trying something new.

(Michael, 15, Programme 8)

Some participants said they had been excited about taking part when they heard about it, while others were not sure what to expect but were sufficiently impressed by the first session to want to carry on.

At first, I thought it was a waste of time, but my teacher told me it's really a good course, so I should give it a go, see how it goes ... When I came on the first day, I really liked it ... seeing the DJ, seeing the mixer an', you know, an' all that really, like, motivated me ... I felt really excited about it, yeah. (Lamin, 17, Programme 4)

Purposeful Activity and Use of Time

For those in custody, finding purposeful ways to pass the time was a key coping strategy. Many participants spoke of the project in this way.

... It was good, because it helped pass the time away. It was something to look forward to, because, in here, you don't have anything to look forward to, time goes really slow. (Ollie, 17, Programme 5)

That's how they spark your day, like. Yes, like, 'I've got music today, like' ... It makes you feel like you're somewhere else. (Brendan, 19, Programme 2)

Enjoyment

Beyond passing the time, the project offered many participants an enjoyable experience.

I'd say that's probably the best thing I've done so far ... Like, I mean, they were friendly, like. You could get on with everyone that was on it. Like, the people that were running it ... Got on with them ... And, they brought in quite a few instruments ... It was good ... I actually did enjoy it. (Brendan, 19, Programme 2)

Several participants seemed to enjoy the programmes, despite initially having low expectations.

My expectations were pretty low because, when you come in here, you just think, 'Oh, it's gonna be crap and that', but it was actually all right. (Michael, 15, Programme 8)

A Meaningful Learning Experience

The project offered something that many of the young people seemed to relate to. Some participants who were reluctant to engage with formal music education in custody were nevertheless keen to take part in the project.

I was glad when I saw a DJ come in ... I thought, yeah ... I was expecting there to be more normal, shitty lessons in school, init. That's what they do in school, play with the drums an' that ... It was all right, I ain't gonna lie. (Hasib, 17, Programme 3)

Some young people did not relate to the music project at all.

R: They do shit music, man.

I: Well, even if it's not your style of music, that doesn't mean it's shit, does it?

R: That's something ... I wouldn't even listen to that, actually. It's fucking odd. What the fuck ...?

I: It's quite folky.

R: Folky ...

I: Lots of people listen to folk music. You're not interested?

R: No.

(Quade, 13, Programme 9)

Others overcame their resistance too late, regretting not having been more fully involved.

I didn't stay long enough to see the sessions. I thought they were going to be just boring and sitting here and talking ... But, then, when it actually come to come to the last lesson, it was really good. (Olivia, Programme 14)

Others seemed reluctant to admit that they enjoyed the programme.

I: So what did you think of how the music sessions went?

R: They were all right.

I: Just all right?

R: Yeah. Didn't do much. I was on my own. That was it.

I: Well, you came to every single session. Not everyone else did that.

R: Yeah. 'Cause I liked it, didn't I?

I: So it must have been a bit better than all right?

R: Yeah.

(Quade, 13, Programme 9)

Although many of the young people had had poor experiences of education, for some participants the project seemed to awaken a desire for learning.

R: ... I thought that were brilliant, actually, the deck scratchin'.

I: Would you have liked to have done more of that, then?

R: Yeah, that would be brilliant. People would love to learn more about that. It's, like ... art, init? It's a art form in itself, you know. It's a craft.

I: It is, yeah.

R: An', yeah, brilliant. The way they do it, you know what I mean?

(Fahim, 17, Programme 4)

One participant was influenced by the project to the extent of enrolling on a music course. However, not all participants were able to learn and succeed. Several commented that they would have done better if they had had more time. Others seemed to find the activities too difficult.

I: You were having a go, weren't you, then you backed off ...?

R: Yeah.

I: Why was that?

R: I found it hard to play the guitar and to perform.

(Ollie, 17, Programme 5)

An Opportunity not to feel Stigmatised or Patronised

Some young people and their families were grateful for the offer of a positive activity as it kept them off the streets. Furthermore, the project offered participants an opportunity to work with supportive people who had knowledge and understanding about their difficulties. However, they were aware that by participating they could meet individual who would draw them back into criminal activities.

Within custodial settings, participants were strongly aware of their stigmatised identities and the programme offered a chance to be treated as 'normal' people and not criminals.

They treated you like a normal person, not like a criminal ... because ... like, some of the gobs in here, like, they see it as, like, 'you're a criminal, like, an' we don't care'.
(Brendan, 19, Programme 2)

Because it was so good, it was something we could actually all work at together. In the room, we weren't prisoners, we weren't treated like prisoners ...
(Ollie, 17, Programme 5)

Participants were aware of the negative effect of stereotypical labelling. They valued the project because it offered them the chance to be seen as potentially good people with talents.

They [the musicians] don't know how it is in here. So, when they come in, they find out how it is, like. An', you find out there's some good people in jail, they've just gone off the track ... All they need to do is get back on the track and they're fine. (Brendan, 19, Programme 2)

The use of professional equipment was strongly appreciated by some participants. The project afforded positive experiences of being trusted.

And, they just ... they trust you as well ... Yeah. 'Cause they bring in all the instruments, like, saying, 'Yeah', like ... 'Use this', like. And ... for all they know, they could get broken ...
(Brendan, 19, Programme 2)

A concern voiced by prison staff and gatekeepers related to the use of music or lyrics associated with violence, drugs, criminal activity, criminal role models or that used profane language, for example some forms of 'gangsta rap' and hip hop. Some of the young people were quite inflexible about the kind of music they were prepared to engage with and occasionally voiced lyrics that indeed used profane language or that glorified violence and criminality. However, it was also apparent that some individuals were testing boundaries rather than asserting them through the process of creating music. In some cases, the experience enabled participants to critique and sometimes distance themselves from such genres. The following dialogue with thirteen year old Quade illustrates an interesting philosophical discussion about some lyrics he wrote about gangs:

I: So the True Gangs track, where did that arise from?

R: We were doing this subject about gangs, and it said, 'Where true gangs live', and then 'Where true gangs go'. No real gangsters live. Where true gangs live, yeah ... and then I sort of started thinking with myself. Got to type it down ...

I: Okay.

R: So that's what really happened.

I: So then you thought about it. And what did you want to say? You just wanted to talk about gangs? Or did you want to say something in particular about them?

R: No. It's just where true gangs go, you know? I wasn't saying anything about them, I'm saying, 'They won't hunt you if you don't hunt them.' 'These guys are heartfelt, but they bottle them, they're a little bad, but they try not to be mad, whoever tries to stop them won't be left bad'.

I: So, are you saying they're good? They're bad? They're living their life? What are you saying?

R: Both. They're living life both ways. Like gangsters. They're living up the strip, like. Basically, 'Where true gangs go, no one knows'. Like the mafia, no one knows where they hang around, do they? Because they're true gangs. But no one knows where they are. Do you know where the mafia is? The Godfather? He's dead, but ...

Care staff: Hmm.

R: And all the rest? Do you know where all his sons are and everything? Most will be dead, but still. So that's what I mean. No one knows where they are.

I: And what about the bit in one of the other verses? You said something about 'You owe me money, you owe me turf' ...

R: 'Man, are you stupid. I was there when I give birth. It's a waste of time, it's a waste of money. You have no turf, you're gonna be dumped by your honey'.

I: So what are you saying there? What's that about?

R: Me? That just taking the mick [laughing]. I was just taking the mick there, because he got dumped by his honey. And he has no turf and he has no money. And he's fucked by his honey [chuckling].

I: So you were just sort of thinking things out of your head.

R: Yeah, because it was funny.

(Quade, 13, Programme 9)

The young people who took part in follow-up interviews were able to reflect back on the music they had made during the workshops and distance themselves from the negative content, which suggests a process of growth that the experience seemed to afford.

I: You said about the lyrics, you wanted to change them ... the swearing. Is that because you're thinking of what other people might think when they hear it?

R: Yes, and obviously back then as well, I wrote these. Like I say, I was a more aggressive person, obviously, I was in jail, just thinking, init.

(Eddie, 18, Programme 15)

Improved Self Confidence

Participants often spoke about how the project had enabled them to build their self-confidence. Although they often found playing and performing in front of others intimidating, most who overcame their nerves enjoyed the experience.

Well, it built my confidence, an' all that. 'Cause ... I'm a shy person, you see, an' talking in public ain't my thing. But, you know, rapping, rapping in front of people, performing in front of people really motivated me, an gave me ... like, brought back confidence in me ...
(Lamin, 17, Programme 4)

A Supportive Group Experience

For many participants, working in a group situation was a positive experience, even though some were initially nervous about working in groups. However, for some, the group experience within a custody setting could sometimes be difficult for some individuals, though the workshops seemed to alleviate the worst aspects of what could have happened.

R: It helped me to approach people a bit easier, you know? A bit more casually ... An', yeah, I learned to, you know, feel more comfortable around others. 'Cause people usually tend to be on edge in this prison. Anything could happen, you know? (Fahim, 17, Programme 4)

Some individuals felt able to support and even care for each other. Others learnt to cooperate better, despite being aware of each others' differences.

I: What did you think of working in groups, with the other girls?

R: Some of the girls were all right. But some you ain't gonna get on with everywhere you go, are you?

I: So, do you think that kind of put a dampener on things?

R: No, I think we all did really well.

I: Yeah, I think so too.

(Orla, 17, Programme 6)

Some participants felt that this had been an opportunity to work more closely with peers whom they admired.

Like getting involved like with some of the boys, you know ... Some of the boys here are talented, an' it was just a pleasure, just a privilege, you know, making a track with them.
(Lamin, 17, Programme 4)

The Opportunity to Work with Inspiring and Creative Musicians

Participants were overwhelmingly positive about their encounters with the musicians. They described them as friendly and easy to get on with. Some were extremely impressed, using words like 'brilliant' and 'awesome' to reflect their admiration. For some, these encounters generated positive aspirations, such as wanting, after their release, to see the musicians perform. A small number of negative comments were made about the musicians. These emanated from one particular SCH for younger participants, where the project had been disrupted by several episodes of challenging behaviour. These participants found it difficult to relate to the project and this was apparent from their comments about the musicians, who were described as 'nerds' and 'a bit queer'. Nonetheless, some young people were thrilled to have worked with people who were perceived as professionals in their field.

It was an honour. It was a privilege. A professional MC, a professional DJ, doing some work with youngsters. I told my mum and, yeah, she could tell I was happy. I liked to do things with people that know what they're doing ... It was just great. (Lamin, 17, Programme 4)

Others were thrilled to meet the musicians and learn about their lives and backgrounds. Some thrived on the attention they received from the musicians.

Pride in Personal Achievement

Many participants were proud of what they were able to achieve through the project.

Listening to the tracks that we made, I was really happy, 'cause I've never ... laid a track down. You know, I was really happy. (Lamin, 17, Programme 4)

Many were pleased with the CD they had contribute to.

I think it is good. We did a good job between us, to be honest with you. (Orla, 17, Programme 6)

Having something to show for the time spent in custody was valuable to some participants.

And then, having the CD at the end, as well, you know, that's something that ... 'Cause, it actually makes me feel I'm like, you know, I'm actually getting somewhere ... I know that I've achieved something, something that I've done, you know? You know, I've come here and, you know, I'm try'na do the best with the time I've got to spend in here, like. (Thomas, 17, Programme 5)

Some participants were also pleased with the certificate of achievement they were awarded at the end of the project.

R: Thanks for my certificate ... I got a certificate.

I: Did you like the certificate?

R: Yeah.

I: Did you think that was something quite valuable? I don't know if the other girls enjoyed it as much.

R: Having a certificate is, like, yeah, something, like ... It makes you feel proud of it, don't it?
(Fiona, 17, Programme 11)

Creating a CD or performing for the first time was considered an important output that could be shared with families and friends.

I: And that's the first time you're gonna play in front of them [mother and step father]?

R: Yeah, this is gonna be the first time. So, yeah, they are quite nervous. And I'll probably end up messing it up somewhere along the line. I'll end up playing the wrong notes ...

I: They won't even notice, though. If you just stay really confident, they won't know ...

R: I'll notice, though! [raised voice and laughing].

(Thomas, 17, Programme 5)

Opportunity to be Creative

For some participants, the opportunity to write songs provided a vehicle for reflecting on their life experiences.

It was something that I just wanted to get out. So I just knew I needed to come here, and just get it out, basically ... write about my area I live in, and then ... about, like, back in the day, how I was to what I am now. (Eddie, 18, Programme 15)

While participants did not gain advanced knowledge of harmony, they were adept at using rhythm to afford meaning.

Most of the time, I would write ... how I am feeling or what's in my head. An' then, maybe, if I wanna find a beat suitable to the ... Like, if I wanna write something about what's going on in life, an' all this, I might find a mellow beat, an' write lyrics to that.

(Naadir, 16, Programme 3)

The project stimulated creative activity that, for some participants, continued after it had finished.

I: What do you think you got out of it?

R: Well, first off, like, writing my own rap. I've been doing that more often an' all of that, yeah.

(Lamin, 17, Programme 4)

The workshops also made some participants more aware of the creative options available to them to support their future music making.

R: I liked the way we were using proper instruments to make a rap, sort of a rap, hip hop beat, when most of the time you'd use software ...

I: Why was it nice? What made that difference?

R: I don't know. I like that it's hands on, isn't it? It's all just human made music ... I love using the software to make songs and that, but it's different when you're putting in patterns in a grid or you're using the midi keyboard rather than having an actual instrument in your hand ... It's just nice to physically be able to play an instrument ... So I enjoyed that a lot, and I liked that it was different instruments as well. It wasn't just bog standard normal instruments. I thought those drums were wicked.

(Ethan, 18, Programme 13)

Broadened Horizons

The project broadened participants' horizons, which had often been extremely limited in relation to music. Many found this a rewarding experience and were able to use it to reflect upon who they were and what their future options might be.

You see, music ... before I came in jail, I used to listen to a set of music, like. But now, I'm very versatile, like. (Eric, 19, Programme 2)

I've been listenin' to some more different kinds of music, you know, 'cause it opened my eyes to some music that I never even heard of before, you know? It's helped me understand more types of music and how, like, other instruments can be involved, with different types of music, and that you can make music, like, with anything. (Fahim, 17, Programme 4)

The project enabled participants to learn more about the reality of music making and the challenges of creative work.

R: Obviously, you know how music is created, but it is better to see how hard it is to actually get that done, and get a ... piece of work.

I: It actually takes quite a long time to produce ...

R: I always used to think, 'why have you brought an album out, like, next year?' You know? To artists and that. But, actually, it just take ages to make.

I: Yeah, because they spend a lot of time going over it, and ...

R: It's their jobs, isn't it?

(Fiona, 17, Programme 11)

For some individuals, the project went beyond broadening horizons to affirming or developing a strong sense of musical identity. The project enabled them to validate their skills and abilities.

I've had my mates and that tell me, "Yes, you're good" ... MCing ... I've had adults who'd been in the music industry and what not telling me that I was really good, and that I was talented, which gave me a lot more self confidence in what I was doing.
(Ethan, 18, Programme 13)

A small number of young people embraced the idea of music as an alternative career and lifestyle in the future.

It made me realise properly, like, when I get out, part of my licence is I gotta go to a recording studio and have singing lessons. (Ollie, 17, Programme 5)

R: Hopefully, one day, I will become a producer. I will invite you to my house, cheapest tickets! [laughing]

I: [Laughing] Do you think the experience helped you?

R: Yeah. It's helped me, I ain't gonna lie. 'Cause I got this certificate, I can show them this. I've done that. (Hasib, 17, Programme 3)

They gave me a lot of ... inspiration to wanna do live stuff. An' get out there an' do that ... Definitely live shows with a live band, yeah. That's something not everyone can do. So it's definitely something I wanna do when I get out. Definite. (David, 19, Programme 1)



MUSIC IN THE FUTURE

Many participants indicated a desire to continue to participate in music in the future. This was expressed in terms of attending musical events as well as learning an instrument, continuing singing and performing. It helped some individuals forge a strong musical identity and a desire to become a professional musician. However, participants also identified barriers to their future musical development. These included lack of resources, lack of training opportunities, lack of confidence, the presence of distractions, the role of media representations of the pop industry and the potential insecurity of a music career.

Participation in Music after the Project

Several participants spoke of future aspirations to continue to be involved in music making in some form.

I: So when you get out, are you going to be involved in any music making do you think?

R: Yeah. (Quade, 13, Programme 9)

R: When I come out of here, when I get out, I would be interested in doing it still.

(Femi, 17, Programme 3)

For some individuals, the project strengthened a desire to participate in music events in the future.

I: Are you going to go and see any bands?

R: Ahh ... I need to go to a few gigs ... I haven't been to one yet. The things I need to do ... go to a gig ... and go to a football match.

I: And then you should get yourself to a music festival.

R: Yeah, that's what I gotta, that's what I've gotta do as well.

(Brendan 19, Programme 2)

The creative activity stimulated by the project continued for some participants after it had finished.

I: What do you think you got out of it?

R: Well, first off, like, writing my own rap. I've been doing that more often, an' all of that, yeah. (Lamin, 17, Programme 4)

Playing an Instrument, Singing and Performing in the Future

A good number of participants said that they would like learn to play an instrument or develop their singing and performing.

I: Do you think you'd like to play outside when you get out?

R: Yeah, eventually, you know, sounds like a great idea.

(Fahim, 17, Programme 4)

I: Do you think you'd like to play it again in the future?

R: Probably, yeah.

(Michael, 15, Programme 8)

I: So, when you get out, are you going to look into learning the notes?

R: Yeah, probably.

I: For guitar and for keyboard, or ...?

R: No, I'm enjoying the keyboard at the moment.

(Thomas, 17, Programme 5)

I: You've never wanted to learn an instrument?

R: I wouldn't have minded ... I wouldn't say it's a priority ...

I: What if you could pick any instrument? What would you play?

R: The violin still [smiling].

I: Violin? That's interesting, why would you pick that?

R: [laughing] I like the sound it makes, init. It's got some like ... I dunno ... it's just, like ... it's emotional, init? It's like ... it's got ... It's like crying, you feel me? It's that soft, and I can relate to it still.

I: So, if you could play that, would you play classical music then?

R: Na, I would make it hip-hop.

(Femi, 17, Programme 3)

I: So you didn't really do much heavy metal and rock when we did the programme?

R: No, I was just playing the bass mainly, so. That wasn't too bad, that wasn't too bad. I think I can play the bass better than I can play guitar, so I'm probably gonna change ... probably change when I get out.

(Brendan, 19, Programme 2)

My short term ambition – the one that I know is achievable, that I can do, like – is to learn the guitar. It's all I want to do is to learn the guitar, and I want to be able to learn it and be able to ... I want to learn it so good I don't have to look, and I can just rap then while I play the guitar ... I know that's within reach.

(Ethan, 18, Programme 13)

I: What about recording? is that something you'd want to do?

R: Yeah, when I get out of here, like.

I: Yeah? Do you want to go there, or to a proper studio?

I: Yeah, proper studio.

(Kevin, 14, Programme 10)

... Made me realise, properly like, when I get out, part of my licence is I got to go to a recording studio and have singing lessons ...

(Ollie, 17, Programme 5)

Some of the young people envisaged barriers to continuing with music, including lack of access to training and resources in the future.

I would just like to get, like, a vocal trainer ... My Mum and Dad's looking for places, but there's none around ... They can't find any.

(Diane, 15, Programme 14)

I might wanna do something with music... There's no Colleges in my area which do anything in music, I'll start losing it, I don't have a choice ... Anything to do with music and I'll be there, init. 'Cos now I realise music's a big part of my life, init.

(Hasib, 17, Programme 3)

R: Where am I going to get a guitar from?

I: Charity shop?

R: You're mad, aren't you? I would never go to a charity shop.

I: Why not? You can get guitars really cheap ...

R: I wouldn't go to a Charity shop ... Fucking all second hand shit, like!

I: Well, what if it was my guitar and I put it in there and then you got it? It's not that bad.

R: Still dirty man, going to a charity shop, though.

(Kevin, 14, Programme 10)

Having to maintain creative discipline in the face of distractions was difficult for some participants.

R: When I lived at my mum's, she would say, "Be in at this time", and I'd sit at home, have nothing to do all night, on my laptop in bed with the headphones in, writing. Now, because I live on my own in my flat, I'll just go sit next door with my mates and sit and play on the Xbox ...

I: So, do you think you need to make time for yourself to start writing again?

R: Yes, that's what I really, really, really want to do, and try and start sticking to it. Because the other day I was writing and I came up with a good verse, four or five lines, and I thought, 'Right, that is it, I'm off now, I can keep going from this and have a good couple of hours and keep writing ...' And then a friend knocked on the door and he was like, "What are you doing, mate?" So I went in his and I've left it, and I've not touched it since, which is disappointing.

(Ethan, 18, Programme 13)

For some young people, music making was something they engaged with while in custody; once released, though, they envisaged that other attractions would become more compelling.

I would try and learn it in here if I had time, but being outside, it wouldn't interest me ... trying to play the guitar. I don't think ... Just got more things to do outside. In here, you've just got loads of time and nothing to do, but outside you haven't got enough time and you've got loads of things to do. (Terry, 17, Programme 3)

Developing an Identity as a Musician

For many participants, the project helped them to validate their musical skills and abilities, providing them with a sense of purpose and aspiration.

I've had my mates and that tell me, "Yes, you're good" ... MC-ing that is ... I've had adults who had been in the music industry and what-not telling me that I was really good and that I was talented, which gave me a lot more self confidence in what I was doing.

(Ethan, 18, Programme 13)

For a small number of young people, the project reinforced and, in some cases, introduced the desire to become involved with the music industry, in a professional capacity. David (19, Programme 1), when asked if he would continue with music when he left custody, responded:

R: Um, yeah, my main aim is just to be 100% on this music. That's it, really.

I: Do you want to learn to play an instrument, or is it that you want to be more electronic focused?

R: Yeah, it's jus' ... yeah, I like the vocal side of it. But, obviously, I would like to play the drums. Like, that would be good.

Referring to the musicians, he said:

They gave me a lot of ... inspiration to wanna do live stuff. An' get out there, an' do that. Definitely live shows, with a live band, yeah. That's something not everyone can do, so it's definitely something I wanna do when I get out. Definite.

Others, likewise, shared similar aspirations:

R: I want to stick with music, innit. This is me now, I want to become a musician and that, innit ... I have always liked music, innit, from young, so ...

(Eddie, 18, Programme 15)

R: Hopefully, one day I will become a producer. I will invite you to my house, cheapest tickets [laughs] ...

I: [Laughing] Do you think the experience has helped you?

R: Yeah ... it's helped me, I ain't gonna lie. 'Cause I got this certificate. I can show them this. I've done that.

(Hasib, 17, Programme 3)

I: Do you want to carry on music in the future, or is it more a hobby do you think?

R: I think I would like to carry on with it ... singing ... and learn more about the piano.

I: Yes? Do you think it could be a potential career?

R: Yes.

(Olivia, Programme 14)

I: Would you want to do singing as a career or just a hobby?

*R: No, I would rather do it as a career ... I actually want to be a singer.
(Diane, 15, Programme 14)*

David had identified some quite specific goals and developed a detailed plan:

I am just doing my music, writing my lyrics, 'cause that's what I'm gonna do when I get out. That's what I'm aiming to do ... Basically, when I get out, I'm gonna have to search until I drop for a 9 to 5, like. I am going to save up all my money ... I'm not gonna go out an' buy the latest clothes. I am not gonna go out an' ... um ... spend my money on weed. I'm not gonna go out an' just waste my money on things that I don't need no more ... I'm not gonna drive about going places I don't need to go, stuff like that. I am just gonna save my money ... Once I got about two ... 2,000 [pounds], start up my home studio. I'm gonna get everything I need ... Outside, I've got people that like DJ ... I'm gonna get in contact with them ... We're just gonna work hard just to come up with tunes, beats, everything. Once we've got that, I'm gonna go to the studios that I know outside, the professional ones, that you have to pay. But I want to get everything ready before I go there, so I know I'm not having to pay out loads of money, wasting time. I wanna know what I am doing and then go there, go out, promote myself just ... Just have loads of people send, like, my mix tape ... just like a few tunes that I have made around. Just keep going 'round handing it out 'till, like, someone notices. Just keep working hard, just not stopping, like.

I: Sounds like you have really thought about promoting your music ...

R: Definitely, yeah, that's what I really want to do. That's my dreams, so ... got to make it happen, like. Before, I used to just sit around and wait for things to happen, yeah?

(David, 19, Programme 1)

Ethan also showed a level of ambition:

My lifelong ambition now, I reckon, is to own a record label ... If not, then ... I'd love to just buy somewhere and have a studio in there or something, but obviously you need to get all the money for that. But, job wise, after my course, just a music technician anywhere, anywhere. You know? Schools or anything. I don't really mind working in schools, stuff like that ... or big companies. I wouldn't mind doing music tech for things like documentaries ... There are people that I know – there's a guy who lives in [xxx] who's a performance poet and he's done work in prisons, he's done work for probation, doing stuff like that. I'd love to do things like that. (Ethan, 18, Programme 13)

Michael, on the other hand, found it more difficult to think towards the future:

I: Do you think music is something you'd like to carry on with as a hobby, or maybe as a career?

R: I don't know yet, I can't see that far ahead.

(Michael, 15, Programme 8)

Some perceptions of a career in music seemed to be influenced by TV and media representations, even though the role models represented by Superact's professional musicians had offered an alternative model.

I: Does everyone in here want to be a pop-star?

R: I would, I would like to be a pop-star. I'm not gonna lie. I would be a pop-star ...
(Vinny, 17, Programme 3)

Others perceived programmes like the *X Factor* or *Britain's Got Talent* as offering a route forwards, rather than considering music education or training.

R: If I go on there and they say "No", I will say like "Fair dos". I will just turn around and say "I knew I might need more training", "I just wanted to see what you guys had to say, because you are the professionals" kind of thing ... I wouldn't cry or anything, because I ... I would take their advice, do everything, revise or anything, just to be pretty good, and then I will go back on there and do it again.
(Diane, 15, Programme 14)

Some of the young people were wary about the possible insecurity of a music career.

Most people in music, like, they want to get somewhere with it, yeah? But I'm not relying on it, init, like. Obviously, I'm talented, but I jus' rather, like, see it out, init, like. I'll go to studio when I'm outside, like, if I have to pay or whatever, like. But I jus' ... music is not really a career that I'm looking to get into, unless, like, someone comes to me with a opportunity, then, obviously, I'll take it, init, but ...
(Eric, 19, Programme 2)

Others simply didn't feel they would be good enough musicians to develop a career in music.

How the fuck could it be a career for me, though, man? I ain't even that good. I don't expect I'll get that good.
(Kevin, 14, Programme 10)

FOLLOW-UP INTERVIEWS

The theme of music in the future was explored in the five follow-up interviews that were undertaken three to four months after the programme had finished. These included four males and one female. Four of the interviews took place in custodial settings with participants who were serving relatively long sentences. Difficulties accessing or tracing individuals who had been released from custody meant it was not possible to explore with them whether any had been successful in establishing themselves with a music education or career; neither was it possible to follow-up any further engagement in offending behaviour. Nevertheless, with these five interviewees it was possible to explore attitudes to music and to criminality. The interviews revealed ongoing

difficulties young people faced in custodial settings, including boredom, restricted activities, lack of access to music education, difficult family relationships, problems for families and visitors who often lived at a distance, and exposure to bullying or exploitation from other inmates.

Reflections on the Music Project

The interviewees reminisced about the music project. David was positive about the CD, which he still enjoyed listening to although it seemed a long time ago. Eric offered a detailed critique of the mixing, and talked about how he still listened to it and shared it with his friends. Eddie, who was now living with a friend in the community, said that he was still proud of the CD they produced:

It gave me confidence ... I'd never done it before ... It sounds weird, listening to yourself, and you just want to switch it off ... It took a lot of confidence to do it, and now just to listen to it is going to have to take confidence again, isn't it? So, obviously, I'll get there, but, I don't know ... I reckon I'm probably ... shy.

Eddie said that he would take part in another project if it were available. Orla laughed a lot as she described the project and the musicians to the staff member who was present during the interview. When she was asked whether taking part in the project had made any difference to her, she firmly responded "No!" However, after a few seconds thought she said that the project had helped her to be open and "Not judge a book by its cover". She explained that she would never have thought to approach any of the musicians on the street because she thought they looked quite "geeky", but, now, having met them, she felt less put off by their appearance, and felt she could genuinely become friends with them.

The Role of Music and Music Making

Participants discussed the importance of music while they were in custody. David had continued to work on developing his writing skills, which he felt had improved. His plans for the future still included learning to play an instrument and undertaking a course in sound engineering or music technology. Eric talked about the boredom of being in prison; to him, lyric writing was a way of passing the time and an alternative to TV. He described how he would regularly get together with other prisoners to organise informal competitions to see who could create the best rap over a backing track.

I: You said you were still writing lyrics?

R: Yeah. I still write lyrics every day.

I: What kind of stuff are you writing about now?

R: Everything. Getting out, outside, money, my daughter, family – everything.

He wanted to get onto a music course while in prison, but was finding it difficult to get a place.

Attitudes to Crime and Imprisonment

The interviewees talked about their hopes for the future and the likelihood of getting involved in crime again. For Eric, a major preoccupation, apart from his family, was securing money.

What I care about is my family and money, init. That's it – money That's why I need to get out of jail man – I need to see my family and that, man.

However, he didn't seem to have a clear plan as to how to access money.

I: So what are you going to do for money, if you don't have any kind of support?

R: Just get money, init. [Laughing]

I: How are you going to get money?

R: Just get money. Not the right way, init. Just money. Just money.

The need to have access to money and the desire to provide for their families, especially their mothers or their children was raised by several of the male participants, despite being unsure how this could be achieved. A couple of interviewees spoke about the recent riots and looting across the UK (summer 2012), and suggested that they could have been drawn into it had they not been in custody.

Orla raised the issue of drug misuse. She was adamant that she would not be “doing drugs” again. She said she had seen the long term effects on older women prisoners and did not want to end up like them. However, she was shortly to be released and had nowhere to live other than a hostel, where, she suggested, there would be many other people on drugs, so she didn't want to go there. She said it would be very difficult to resist the temptation of taking drugs if they were all around her.

None of the interviewees were keen to return to custody in the future. Eric felt that he was less likely to return to custody than most of his peers for whom prison offered certain advantages:

I told my little brother, “You don't want to come to jail ... It doesn't matter how long you come to jail for, the only days that matter is the day you come in and the day you go home”, init, like. “Everything else is just a waste of your life” ... Certain people, they like jail because it's a better life for them – Like, they're getting three meals a day. Me, I was living good on the outside ... So I'm not really trying to come back to jail.

David also talked about his hopes for the future, particularly not wanting to return to custody or to end up like a lot of the adult prisoners:

'They're mainly all just old men, waste of space, like. I don't think they'll ever learn, like. They're all proper old, like ... I don't know, this is their life, init? I don't want this to be my life.

I: This is the first time you've been in prison, isn't it?

R: Yeah, last time, hopefully.

Eddie discussed in more detail a gangster reference on the CD. He explained that this was not really a reference to crime, just a reference to belonging and feeling safe within a particular geographical area.

I don't know how to explain it, really. It's just, like, an area ... that you basically just chill and call yourself. Just that, really, nothing else.



6.3.5 INTERVIEWS WITH MUSICIANS & SUPERACT STAFF

These interviews took place with five sets of musicians and with Superact representatives. They build upon the observational and participant data discussed in the previous sections, and cover the six key areas summarised in Table 15. Musicians were asked primarily about their impressions of the impact of the programmes, their experiences of working with this client group, and for their reflections on the process.

| Table 15. Themes and subthemes from semi-structured interviews with musicians | |
|--|---|
| BACKGROUNDS AND EXPERIENCES | <ul style="list-style-type: none"> Music backgrounds Experience of justice system work Working with Live Music Now & Superact |
| PROGRAMME DESIGN | <ul style="list-style-type: none"> Session structure and approach Time availability The value of the CD Performing live Improving programme design |
| WORKING IN CUSTODY SETTINGS | <ul style="list-style-type: none"> Security and regime issues Physical space and resources Staff involvement Adults/staff to young people ratios Attendance issues |
| WORKING WITH YOUNG OFFENDERS | <ul style="list-style-type: none"> Perceptions of participants Group dynamics and peer relations Participation and engagement Interacting with participants |
| MAKING PROGRESS | <ul style="list-style-type: none"> Support Positive interactions Music development and outcomes Confidence Sense of achievement and ownership The process |
| BIGGER PICTURE | <ul style="list-style-type: none"> Innovating the curriculum Assessing impacts and outcomes |

BACKGROUNDS AND EXPERIENCES

Music Backgrounds

The musicians involved in the project came from a variety of backgrounds and engaged in many different music genres, including African percussion, Jazz, Folk, Classical and music technology (involving mixing, rap and electronic genres). For the purposes of the project, individual musicians were approached by Superact/Live Music Now and invited to work in pairs or threes, usually on the basis of pre-existing friendships and previous collaborations. Since they had worked together before, for Live Music Now, Superact or independently, they were able to take on the work unproblematically, having worked well together in the past.

The three of us work so well together, we do [...] And we know what each other is about to say, a lot of the time ... And if someone suggests something, the other two ... 99% of the time, the other two know where it's going and what's about to happen, which is great. And that only comes from experience of working together.

(Programmes 7, 8)

Most musicians spoke about their music backgrounds and what led them into this line of work. Although some had minimal experience of working with Live Music Now or Superact, most said they had worked with vulnerable groups for several years. They spoke of their interest, passion and motivation for working with people from different walks of life, particularly within the justice system where they found it rewarding to meet new individuals with interesting life experiences and be able to develop relationships with them.

I suppose, more so being a folk musician, you know, it is a community-based thing for, run by the people, so it kind of ticks all my boxes ... And also, folk music was never a glamorous thing. It was always about nitty-gritty stories and social narrative. And if you're going to find nitty-gritty stories and social narrative, it's going to be with these people, with reflecting on their life experiences ... So, I suppose that's why we do it – because we love it. And, you know, now we've been doing it for three or four years [prison work], and we can go back three or four years and go, "Ahh, can you remember such and such a guy?" It was either something amazing that happened, or they said something really horrible, or did something really horrible, but that was still a good memory. Do you know what I mean?

(Programmes 9, 10)

Experience of Justice System Work

While some of the musicians had quite a lot of experience of working across the youth and criminal justice system, others had had little experience of working in custody settings. At the start of the project, younger musicians (aged under 30yrs), with relatively little experience of working with this client group, were employed in line with Live Music Now's recruitment and training policy. All had

received training for working with prisoners and offenders, and some received mentoring during the programmes. Following the transfer of the project to Superact, some of the later programmes were run by the more experienced musicians who had been mentors or delivered the LMN training to new musicians. Despite these different levels of experience, all the musicians spoke of their appreciation of working with this client group, generally perceiving them to be engaging, keen to learn and enthusiastic.

M1: There are many misconceptions about prisons ... [...] They are actually very rewarding places to work ... They are often amazing places to work ... It's actually easier to work in prisons than in schools and more mainstream environments.

M2: Yes, because, generally, they're all so receptive, aren't they. They're also wanting to be involved. (Programmes 13, 14, 15)

Some of the musicians discussed what it was like to work specifically with females or young people. Although they did not really recognise a marked difference in their interactions with boys or girls, they did identify challenges with working with young people, as opposed to adults, within custody settings.

By the very nature of us being adults, that division is marked, and they see it. So they see us initially as authority figures, which has been largely the problem, in a way. They've not been able to get on with authority figures, so that is initially quite a marked difference [to working with adults]. But once you get people engaged – whether they are young offenders or adults – the involvement is quite heavy ...

(Programmes 13, 14, 15)

Positive experiences of working with this client group meant that most musicians were keen to continue to work in this area in the future, and to perhaps help to develop the field.

It would be sad to think that we couldn't do it anymore. Because it's these little relationships that you build up, and they're really fun.

(Programmes 9, 10)

Working with Live Music Now and Superact

All the musician teams reflected positively on working for LMN/Superact. They strongly appreciated the training and support they had received, plus the opportunity to have this experience.

I am really, really happy working with them [LMN/Superact]. It's been a big experience ... Most of the work they give us is not like a major commercial thing, but is always with needy groups ... And I am really happy with that, because what we've been doing is mainly festivals, so this gives us a change, and I am really happy with that. (Programme 5)

The great thing about LMN is ... like ... we were really excited at the time, about all the

training that they were giving us, because it seemed like every few months there was a training day, which was really nice. So ... obviously, we didn't have to pay for it, and it was going to further us, not only for Live Music Now but for our careers in general, so we kind of jumped at the chance. (Programmes 7, 8)

As mentioned, less experienced musicians were mentored during the development and delivery of the programmes.

[The mentoring process is ...] basically just giving them a hand, and giving them advice. Giving ideas, in terms of structuring the programme. That's a large part of it, I think, because, often ... although it comes naturally to musicians to get people involved, and to know how to deal with that on that level, structuring sessions is something that is pretty new to them. And it is to most musicians who I've seen when mentoring. (Programmes 13, 14 & 15)

PROGRAMME DESIGN

Session Structure and Approach

The musicians used a variety of methods to structure their sessions, which included accessible, non technical approaches to teaching music scoring, notation and rhythm. Graphic scoring was introduced in some sessions, where shapes or symbols were used to denote musical notes, to write or display music scores, or to represent different instruments. Rhythm blocks were also used to explain beat, where the number of beats corresponded with the length of a block. The musicians took a relaxed, open and active approach towards learning, suggesting that their key objective was to develop level relationships with participants where they had the freedom, space and time to be creative.

You're just simply letting things happen and trying to work with the learning style, which is often not what happens. So they need that space ... So it's all in the things that work really, really, really well. For me, that really important thing of giving them space, because they haven't been given a space to be themselves ... It's much more important they come up with one single idea than reproduce a thousand ideas that I come up with, because that is how they will really gain confidence to go out in the world. (Programmes 13, 14, 15)

All the musicians typically began their programmes by getting to know the young people and learning more about their music preferences. This enabled them to steer the programme in a direction that would hopefully draw their interests and retain their attention.

M1: They might engage if you bring it to them in a language that they understand. I think that is very important ... And something that helps us as well is asking them what bands they listen, to learn their music, you know, what they listen to.

M2: Yes, that's an important thing. I think that's a good way to introduce earlier sessions isn't it. (Programmes 13, 14, 15)

Most of the programmes had scheduled break times, which were organised to suit the different sites' regimes. In some instances, participants were required to leave the room and either go outside or return to their wing. In other instances, participants were permitted to stay and would group together and mingle. Musicians found that this gave them a good opportunity to get to know participants and build rapport with them. They also used this time to come together and reconfigure their plans.

M1: It worked really well. There were a couple of times where the break gave us a chance to have a chat with the girls and sort of have a bit of a laugh, and it was really good, wasn't it?

M2: It also gave us time to think about what we going to do next and just have a bit of a chat about that as well. (Programmes 7, 8)

Time Availability

The time available to run each programme was perceived by all musicians to be far too little, in order to allow good progress to be made and for personal development. Some musicians commented on the time needed to build relationships, indicating that they had only just begun doing this by the end of session four. They felt that six sessions should be the bare minimum to allow for creativity and relationship building.

M1: We could have done with more time, without a doubt. Effectively, it's ten hours of actual working with them, and then obviously there's two hours of recording.

M2: Ten hours, that's five weeks ...

M1: Ten hours of trying to get somebody to actually play the bass ... It's not going to happen, you know? You are going to get what you get really, I suppose.

(Programme 6)

It was further emphasised how important the overall process was in moving participants towards beginning to implement what they have learned, which, in their view, would ideally require ten to twelve sessions.

In order to develop the full potential of a programme, where they would end up with their own kinds of ideas and the possibility of steering these young people to apply those things they've learned, like motivation, to other areas of their lives, you need more sessions, at least, I would say, ten. (Programmes 13, 14, 15)

The Value of the CD

Musicians presented mixed views on the importance and value of the CD. While they clearly understood the reasons for producing a final CD, some felt that too much emphasis was placed on

this 'output'. They felt this placed participants under too much pressure to perform, and gave a false impression of the purpose and quality of the CD.

I think their self-confidence is such an issue that it actually compounds the whole situation, saying you're gonna be on a CD. Because they're not thinking, 'Oh, great, we're going to be on a CD. Like, in HMV' and stuff. (Musician trio, Programmes 7, 8)

They also perceived that by sharing previous programme CDs with new groups could be off-putting, as they would not necessarily relate to another group's CD not want their efforts to be heard by other young people.

None of them really want to be associated with it. Do you know what I mean? And that seems to have come up a lot. With the girls at [site D] and the young people here [site E], they've heard CDs created at other secure units, and they've said, "Oh, it's rubbish", and then they've thought, "I don't want someone else at a different secure unit to hear me on a CD and think, 'oh, that's rubbish'." (Programme 7 & 8)

Other musicians did not share this point of view; they believed that the recording of the CD provided participants with a goal and, ultimately, an end product to be proud of.

The projects we've done, and the CDs that have been produced, you know, the standards are pretty good. And I'd certainly be pleased if I was in their situation. I would certainly be chuffed with what has happened. So, I can't see any negatives. And I do think that without the CD as a goal and as an aim, I don't really see anything else as tangible an option, as tangible a goal. (Programme 13, 14, 15)

Performing Live

The possibility of having a final live performance was regarded as a positive goal by all the musicians. It was suggested that this highlighted the importance of the work the young people were involved with.

Having a big performance or something like that at the end, and making it clear how important it is ... I think those things are quite ... the real key thing. (Programmes 13, 14, 15)

Having said this, some musicians felt that the performances, when they did occur, were not elevated enough, as they usually took place in the same environment as the sessions, with minimal audience. They felt that to bring the performances to a different location, with a decent sized audience would have been more powerful.

Improving Programme Design

The less experienced musicians tended to reflect more on their performance and approach during interviews and, as such, suggested ways they could have improved themselves to allow for a more successful programme, such as by changing their approach and the structure to the programmes. Some suggested that musicians should be more involved in the initial development of the programme, particularly with decisions about timing, space and participant selection, although they were aware of the difficulties with this. Nonetheless, they felt that their input could have mitigated situations that had to be addressed during session times. Some sites were able to facilitate pre-programme taster sessions to aid with recruitment, but those musicians who were unable to provide these felt that this would have been a good opportunity to gather basic information about participants', such as their musical preferences, which, in turn, would have helped them prepare for the workshops.

I think it can never hurt to come for an initial session, just to get some information from the young people [...] Like, "I'm into doing a bit of producing", and "I'm into doing a bit of playing instruments". Then we can make more of an informed decision about splitting up the groups ... and how we split up the groups, on a musical basis ... And knowing we've got a group of people here who are interested in doing instruments ... We'll put them in a group, group people, instead of, you know, getting them all mixed up. (Programmes 7, 8)

Moreover, it was suggested that the best arrangement was to programme sessions once a week, as opposed to twice a week, to allow thinking time, both for musicians and participants.

If you do it weekly, you do your first session, go home, chill out, have a proper think about it, with space, and then come back with a really properly-informed second session, which hopefully hits the nail on the head. But if you're doing your first session and you're coming back and you're, like, "argh", and you've got the second session straightaway – the day after – it doesn't really give you time to collect your thoughts and really kind of develop something good for the second session. (Programmes 7, 8)

WORKING IN CUSTODY SETTINGS

Security and Regime Issues

Musicians who had little or no experience of custody settings, found the initial experience daunting.

M1: So many doors!

M2: Yeah, so many doors and ...

M1: ... and staff with keys all the time ...

M3: It was pretty daunting, I think. Definitely ... just the actual process of getting in.

M1: Going through, like, three or four massive fences on the first morning, we were all a bit, like, "Wow", you know? And then you get in there and it is just like a classroom with some kids. It's like, "Why is this behind, like, four massive fences?"
(Programme 6)

Most musicians described their frustrations with the different regimes and systems that often hindered participants taking part in the programme.

M1: Madison came in by herself during the session ... She looked really keen ... she wanted to do something.

M2: Yeah, she looked really keen, actually. And it was a massive shame that her lesson structure was whatever it was. So she had to leave
(Programmes 9, 10)

However, those musicians who worked in both custody settings and YOTs recognised benefits the regime within custody settings afforded:

The routine, and kind of that aspect of the regime, as in you have hours that have to be, you know, people are out at certain hours ... that works really well for us, going into a session, and we know how it's going to be. (Programmes 13, 14, 15)

Physical Space and Resources

The space available for the workshops was often quite challenging for the musicians. In some sites, space was particularly tight, and once all the equipment had been brought in, it was often difficult to move around. A further challenge was limited resources. The musicians brought their own instruments, and additional instruments were provided by LMN/Superact, but some musicians found that at some sites, depending on numbers, there were still not enough instruments to go round.

Staff Involvement

Musicians often described staff involvement as essential to the success of the project. Staff were perceived as a positive addition to sessions, especially those who were energetic, enthusiastic, supportive towards musicians and participants, and who helped to maintain attendance levels.

Our points of contacts in the prisons have generally been people who have been really wanting the project to happen. So I've come across very little resistance, very little difficulty with prison regimes. Because I think that Superact and Live Music Now have been pretty good at liaising and making sure that the point of contact is somebody that really wants it to happen. And so that takes down a lot of the difficulties and avoids a lot of the difficulties, potential difficulties, straight away.
(Programme 13, 14, 15)

However, on some occasions, musicians reported negative perceptions of the staff. In some sites, the musicians found staff to be unsupportive, distracting, and showing lack of interest and enthusiasm during the sessions. Staff were sometimes seen chatting during the workshops, which was distracting for participants. From the point of view of the musicians, site staff also had a security and discipline function, although it occasionally appeared to the musicians that they were not always prepared to support or protect the musicians when there was an obvious need. The musicians believed this reflected their lack of understanding of the musicians' role and of the project's goals.

I mean, obviously, you have a certain amount of authority because you're in charge of ... you know? As musicians, you assume a certain amount of ... It has to be very clearly explained to staff that we're not expecting them to be in charge of the session, or to be running anything. We're still running it and in charge of what's going on, but they may need to be there, doing what they're trained to do, you know? Because we can't do it for them and we're not trained to do it. And so we can't deal with those things, you know? (Programmes 7, 8)

Adults/Staff to Young People Ratios

One of the biggest challenges musicians faced was that of balancing the numbers of attending adults to the young people (participants). Due to the nature of the environment, the potential vulnerability of the participants, security requirements, and the presence of researchers, there were often a number of adults present whom the musicians had to involve in the sessions, whilst not losing their focus on the young people. Musicians felt the presence of additional adults created a discernible age divide, which could cause some participants to feel less confident. This added to the challenge of building relationships with the young people and breaking down barriers. Some staff were perceived as too controlling during sessions, and it was felt that adults present often gave far too much input. They were perceived as creating extra undue pressure on the young people, by unintentionally raising expectations.

M1: Orla, especially, just kicks up a fuss and she knows that people are watching her. And it's almost like a defence thing, that she's deliberately kind of, "I can't do it, I can't do it". And it's like she can do it, but it's almost like she's got loads of pressure because it's not just me that said, "You can play it". Like, there's a load of other adults just watching her as well, waiting for her to be able to do something or not.

M2: It's like trying to learn something while you are on stage.

M1: Yeah, it's like an extreme amount of pressure for her. (Programme 6)

M1: If you had ten people, I think you could have four people there, four adults, more or less.

M2: Yes, that wouldn't be overbearing at all ...

M1: ... And if it's any more than that, it's a bit too much, too many people ... (Programmes 13, 14, 15)

Attendance Issues

Fluctuating attendance was a further challenge for the musicians. Sometimes, non-attendance was unforeseen but due to participants having to be elsewhere. At other times, it was evident that non-attendance was due to institutional or staff confusion, mix-ups, poor communication or direct staff interference/obstruction. The musicians expressed their frustrations at endeavouring to build relationships with participants, often working at odds with unpredictable institutional barriers. On one occasion, the musicians heard their programme referred to as a 'drop-in session', due to the huge variability in attendance.

M1: The most frustrating thing for me is just taking people out for an hour. It's like, "Oh, Maddie can't be here for the second hour." Okay, so she's down to nine hours, and that is really an important hour lost.

M2: It was like when she had to go to the gym ... When she had to go and exercise for an hour. Fair enough, exercise is important. Maybe they have got to tick boxes to say they have done it, every day. But, I mean, in the grand scheme of things ...

(Programme 6)

When you're trying to build something, if half of the participants are taken out halfway through a session and you haven't been told about it – to go and do football or cooking – It's difficult. (Programmes 7, 8)

You need to guarantee the same people are going to turn up every week. And I know that's not going to happen, because of the way the unit works, you know? There are people who've been there for a year. There are people who are literally there for a week. (Programmes 9, 10)

While most musicians expressed this point of view, and dwelled on the difficulties encountered, others accepted this as a feature of the environment.

WORKING WITH YOUNG OFFENDERS

Perceptions of Participants

Some of the musicians talked about how they had felt before they had met with participants for the first time. Some had felt anxious about the types of people they would be working with. On the whole, those musicians who were new to custody settings said that they had been nervous, particularly in relation to their own safety and security; in this respect, some said they had been careful not to reveal too much personal information about themselves to participants. However, most reported that once they had got underway with the workshops, and begun to get to know participants, their concerns were lifted. In many instances, musicians described participants as polite, pleasant, co-operative and fun to work with. However, one set of musicians worked in a particularly challenging site, and described the participants as unpredictable, complex, threatening

and difficult to manage.

Group Dynamics and Peer Relations

Group dynamics were seen as particularly delicate, where the slightest change or disruption could have huge implications on participants' engagement. Musicians reported that the successful development of each programme hinged on the commitment levels of participants, and that if participants showed fluctuating commitment this could impact negatively on progress. As a whole, musicians perceived group interaction as an important dimension, as this provided the substance for working together collectively, and enabled development of the group's identity.

Working with just individuals is very difficult, isn't it? ... It's rare that you'll have somebody there who you can generate a creative spark with if they haven't got somebody else – a friend or somebody familiar with them, or somebody their own age. (Programmes 13, 14, 15)

Participation and Engagement

Musicians tended to describe participants' engagement levels as sporadic, as they often found individuals to be easily influenced or distracted by what was going on around them or in things happening in their personal lives. The musicians recognised that asking participants to put themselves out there – i.e. talk openly about themselves – was a difficult 'ask', and many therefore took time before they began to feel sufficiently comfortable to do this. However, some were keen to engage from the beginning; this was more noticeable among older groups. With the younger age groups, musicians found that they had to put a lot of work into trying to build up participants' confidence levels, especially those who were marked by fear of failure, embarrassment and shyness. In some instances, musicians could identify individuals who did not make much progress, yet they still had to praise them for their involvement and mark it as an achievement. Some participants became too side-tracked from the programme, which could be frustrating.

We had a really great first session – like, really great. And she seemed really chuffed with it. So we were, like, "Okay, cool. So that's a relationship that's going to carry on." And then, as soon as she came into the second session, and something had clicked that the music was going to be on a CD with other people's music, she said, "No. No. Can't be having that. It's my CD or nothing". After that, we never got her back. And then, each time she came in, it was a case of, "Ah, I was just wondering if you had any more thoughts on carrying on with that song". And it was very kind of, 'No. This is my standpoint. This is where I'm at', which is a massive shame, because she was quite easy to engage on a level. (Programmes 9, 10)

Essentially, participants engagement levels hinged on the successful relationships built up between participants and musicians.

Older people will try to bring their world to them in a way that doesn't suit them. So therefore it's very difficult for them to engage something that is not there. So they might engage if you bring it to them in a language that they understand. And I think that is very important. (Programmes 13, 14, 15)

Interacting with Participants

The musicians described their experiences of working with participants on individual and group levels. Some musicians were particularly aware of themselves and how they may be perceived by participants.

I was more conscious of who we were, to be honest. I was more conscious of the fact that we are essentially three middle-class kind of guys, early 20s, who've had it pretty good, to be honest. And kind of just going in, I was more conscious of the social difference probably between the lives we had and the lives they had, and I was concerned about trying to bridge that gap basically in terms of communication. (Programme 6)

Building successful relationships with participants was regarded as vital for the success of the programmes, and musicians therefore strove to develop good rapport.

That's it. That's the important process, where you have to, very much at the beginning, be on the same level as them, gain their trust, so when you say something like that, they believe you, and then you deliver. You deliver something. (Programmes 13, 14, 15)

Sometimes this was a particularly difficult task, as the musicians had to overcome many boundaries.

Youngsters at risk and young offenders – almost across the board you get this, this sense that they assume you to be some sort of part of authority, and then it seems to be breaking that down. And gaining trust over the weeks sometimes can be pretty immediate and straightforward but, more often than not, it takes a long time, doesn't it, to get to that level, whereas we're not here to tell you what to do, we're here to make music with you. (Programme 13, 14, 15)

In some instances, particularly with the younger groups, the musicians had to balance the need to develop relationships with the implementations of rules to allow the programme to be most successful. Furthermore, some individuals were regarded as particularly challenging to interact with, both on their own and in groups. Musicians employed many techniques to allow them to best manage the groups. In some instances, this required them to split individuals up to allow for more focused attention and less distraction.

MAKING PROGRESS

Support

The musicians saw themselves as providing support and guidance to participants to allow them to develop their musical ideas. Some musicians described the programme as providing participants with a focus and a goal, allowing them to work towards something. Sessions were further described as spaces in which musicians supported individuals towards the development of creative ideas.

They have to use that space, to give it, and for the young people to discover creativity, which is a beautiful thing to see. Which is slightly, to begin with, painful, but if you have that in your head, "okay, this can be slightly awkward", let awkward happen, and then these people will discover this, their own creativities. When that happens, it can be very powerful. (Programme 13, 14, 15)

Musicians supported participants in lyric writing and self-expression. However, in some instances this was not easy and the musicians acknowledged the difficulties many participants faced doing this.

M1: It's one of those that, you can't force it. If it's going to happen, it's going to happen. If it's not, then it's not. And the last thing you want to do is try and force them to talk about bad experiences in their life.

M2: Exactly, we are not there to do that.

M3: It's exactly what you don't want, it's exactly what you don't want, isn't it, so ... (Programme 6)

Providing a lot of encouragement was seen as key to allowing participants to develop further.

Give him the chance and encourage him ... you need to keep listening to them and the moment, especially Eko. He comes up with something and we need to kind of put a cap on it and tell him to come up with it more, play more of it. (Programme 5)

Positive Interactions

All the musicians were able to look past the importance of the music outputs and recognise the deeper impact of the programme. Moreover, for some musicians, providing participants with a positive opportunity for interaction was the most important thing they could provide. Music was merely the medium to allow this to happen.

For me, I think the most ... the only real reason for us to be there – music is a helpful tool for what we are doing – but the reason for us, what we are actually doing there, is just interacting positively with them, basically. I think that's why we are there. And to fulfil a role

that isn't prison guard, that isn't teacher, that isn't psychiatrist, that isn't any of those things, it's something different. Because I think a lot of these young people have just had negative experiences for most of their lives. (Programme 6)

I honestly think, like, it's just positive interaction, you know? Any amount of positive interaction, hopefully, will have a good influence. If it doesn't, you can never have a bad influence. Do you know what I mean? (Programmes 7, 8)

Music Development and Outcomes

The musicians reported new music skills acquired by many participants, such as learning new instruments (keyboard, guitar, drums), singing and lyric writing. Their development was generally seen as extremely positive and impressive; participants had demonstrated commitment, willingness to learn and aspiration. On the other hand, musicians also acknowledged the lack of progress with certain individuals. They also highlighted the impact the programme had in developing participants' understandings of the music making process.

They don't know what their favourite artist did to create that record. They probably imagine he got up one morning, had a coffee, went down to the studio, created the album and then went home. You know? I think actually getting them to that point is the thing that they see – how, from the journey of the idea through to pressing the CD, how it works, and how they can relate to the rest of the music world, you know? (Programmes 9, 10)

Confidence

Building participants' confidence through the programme was really important, and something the musicians constantly worked on to allow them to develop musically.

Eko can be a really, really good rhythmic person. Because sometimes, when we are doing stuff, the only thing he needs is confidence, and I've been talking to him about that all the time. (Programme 5)

Despite often taking a long time to achieve this, musicians were really impressed to see participants grow and become confident enough to speak up.

We've been mentioning that all the time ... working on this or that. And since that time, we've never had them say "Oh, this is what we came up with". But then, all of a sudden, the other guy came up with, "Oh, I don't like this" and then, within a few seconds, he just came out with this amazing piece. And, for the first time, I thought, 'Wow, that is amazing!' I mean, at least one of them is coming out from his shell. (Programme 5)

Sense of Achievement and Ownership

During the programmes, the musicians' main objective was to supporting participants to create their own music, rather than focus on the quality of the end product. It was evident in the interviews that they felt this would enable participants to take pride in their work and to gain a sense of achievement.

The important thing for us is they actually spent time creating something that was theirs. And it doesn't matter if it sounds a bit, I don't know, if people think it could sound a bit better, because it is theirs, you know what I mean?

[...]

I think personally, I'd get more, if I was in their position, and in three months' time I was listening back to the CD. I would get more enjoyment out of listening to it knowing that I'd written it all and that I'd been the creation behind the chords or the melody or the rhythm, as opposed to, "Oh, yeah, these three guys came in, and one of them told me to play this on the drum, or one of them told me to play this on the keyboard." (Programme 6)

One musician described observing participants' joy at the piece they had just created.

When we jotted it down into what scanned as a nice sort of verse, and sang it to them as we thought it might be, it was lovely to see that their faces lit up and, you know, five minutes ago we had nothing and now we've got something. That is ... it's immediate gratification, which is great. (Programmes 9, 10)

The Process

Although many of the musicians' views expressed were from a music standpoint, they were highly aware of the wider implications and importance of the project, and acknowledged that the music outcomes were somewhat peripheral relative to the overall process.

M1: We are not making a CD to be sold in the music market, I mean, the process is obviously the most important thing. I think that is the most important thing with any music workshops you do in the community. Personally, it's not really about what it sounds like, it's about how everyone has interacted and what people have got out of it ... Because, like we said before, we consider that to have been the most important thing, and if someone just heard the CD in the end, they would not have got the full picture.

M2: Yeah, some people might have thought, 'Oh well, you could have taught that to them in two hours. Why have we done ten hours with them?' (Programme 6)

BIGGER PICTURE

Innovating the Curriculum

Despite the project's aim to increase awareness of the need to mainstream creative music activity across youth justice settings, active measures to bring this about were not the purpose of this project. However, musicians felt this was an important priority for the future.

I think a good outcome in a place like this would be that they can repeat this on their own, by and large, you know? They can phone up somebody and say, "We've got a couple of guys here who are really interested in getting something done. Could you consult?" And, you know, just run it themselves, and get something done for those who will benefit from it. (Programme 9 & 10)

It was also felt that sites should continue to encourage and support young people who have music aspirations, to enable them to develop the skills and confidence to progress further.

Assessing Impacts and Outcomes

All the musicians questioned the lasting impact they and the project would leave on participants. Musicians were sceptical over any long term benefits, particularly due to the short length of the programme. Any impacts they thought might be possible were relatively conservative.

M1: And in the grand scheme of things, like, a little music project, it really is not going to be on his mind, is it? Let's be honest. Do you know what I mean? It's not the top of his priorities.

M2: It's something to do on a Tuesday and a Wednesday.

M1: He's got so much more now, you know, that will hopefully help him more, and enjoy it ..., but in the grand scheme of things ... (Programmes 7, 8)

I think with this programme, the only effect we can really have – because it is such a short thing, only twelve hours over six weeks – I think the only effect it can have is to show just how people interact positively with the young people, you know what I mean? Just being nice and friendly and relaxed, and not responding to their anger or aggression with anger or aggression. It's responding to anger and aggression with just being relaxed, and saying, "it doesn't matter, don't worry about it". And just trying to build something positive. (Programme 6)

The musicians were invited to consider individual achievements and how these may have impacted in the long term. One musician described measuring achievements in terms of distance travelled, as opposed to tangible outcomes that demonstrate impact of the programme:

When we're assessing students, it's not necessarily their attainment on the day that matters, it's the journey that they've taken, the distance that they've travelled from any given point,

you know? You could have an amazing instrumentalist, who has always been amazing, and who hasn't really had to try for it. So you go, "Yeah, okay, good performance, but how much effort have you actually put in there?" Or you could have someone that's mediocre at best, but last year they were awful, you know? So they really, really worked at it. (Programmes 9, 10)

The musicians certainly shared aspirations to help individuals, even if only one or two.

It's really beautiful because that means when we are not there, they are still thinking about that when we are not there, they have to find their own way. They have to stimulate their way, their lifestyle, you know? (Programme 5)

Macy, she said, "Oh, when I get out, I'm gonna have piano lessons", and that was just amazing, you know? That, to me, just that one comment makes that whole project worthwhile ... Even if they think that, even if they don't do it, you know? Just the thought, at that moment in time, that they feel inspired enough to do something like that. It makes it worthwhile. (Programme 7 & 8)

However, for such programmes to achieve more sustained, long-term impact, the musicians acknowledged that more time, resources and political commitment were needed.

So, ideally, you do want much longer projects to have a real deep impact. So I suppose I am going more on what just happened with Ethan and Carl, that kind of length. Because it's happened through two different projects, quite different projects. But just the fact that this opportunity came about, I saw that process happen. Just to get two kids who just happened to turn up to something because it was there [...] to then create some music, record it, then perform at a big event, be part of something quite big, work for two weeks solidly, and then get to the point where they want to engage back into education through that process. That is quite massive, that's a turnaround. (Programmes 13, 14, 15)

Here, the musician was referring to two participants who became involved with a further music project following the completion of Musical Pathways, where a lasting change was observed. They are discussed as a case study in the next section.

6.3.6 CASE STUDIES

This section presents three case studies, focusing on identity issues for young people. They feature two males and one female participant.

CARL & ETHAN

Carl and Ethan took part in the project while under YOT supervision. Carl had mixed feelings about taking part. On the one hand, he thought this might offer a supportive environment.

... Knowing that it was going to be other kids that either been in worse or similar situations made it easier to go into because you knew that, ... through it being through YOT and knowing they have worked with people like ..., you know they are not going to look down on you and think ...

However, Carl, who had recently been accepted on a plumbing course, was trying hard to break away from his offending past, and he was wary about who he might meet on the project.

I don't know, I am not that bad with meeting new people, I like talking, but I was nervous because I didn't know what I was really..., I did know what I was going into, but I didn't know what other people would be there, and I could have gone along and there'd be some idiot that I knew from past ...

The weekly sessions lasted three hours and were led by two experienced musicians who played guitars, woodwind instruments and drums. Carl was relieved, once he'd arrived, because the musicians, '*... just seemed like they was teaching a normal class, normal people and ... it felt good*'.

Ethan was thrilled to get to know the musicians and learn about their lives and backgrounds.

We were just really interested in where they came from and the background behind the music they were teaching us, and they were just really nice, lovely people.

He thrived on the attention he received from the musicians.

I think he's an absolute legend. He was really, really. And still, to this day, I know if I speak to him, he has really – what's the word for it? When you try and make someone feel good about what they're doing and, like, you try and keep somebody else interested, and – because, with me, he was so good like that, he kept and he inspired me, actually, I guess to keep doing what I was doing at the time.

Carl showed great enthusiasm from the start, learning the bass guitar and drums. Other participants were quite disruptive, and this was irritating to him. He enjoyed working with Ethan,

who was a skilled MC and could improvise over the rhythms. Overall, the two friends made a consistently positive contribution and seemed to be driving the sessions. For example, Carl pushed the group to come up with a name. They seemed to enjoy supporting and taking care of others in the group.

I: ... the older ones supported the younger ones ... especially the two who were really vulnerable young lads ...

R: Yes, we tried to egg them on a bit.

One week, the two of them arrived late and left early, and everyone else was disappointed. There was suspicion that they might have been taking drugs, a serious contravention that needed to be followed up outside the session by the YOT workers. However, both participants clearly thrived during the project. During the interview, Carl described how it had helped him regain his confidence, helping him to stay off drugs.

... so much confidence I lost. I used to be the most confident kid you'd ever meet and then I lost so much. Well, even on it and coming off it [drugs], I don't know, I didn't feel I could be anyone. And, feeling like myself again, and playing the drums, I felt like I'd come out again, really, because it was around people that I'd never really met, and ... it made me feel like I got myself back a little bit, more than anything.

Both participants worked really hard on the CD recording. Ethan strongly appreciated the use of professional equipment for producing the music and the recording.

I liked the equipment that got brought in. I'm glad that they hired somebody with good equipment. The mic was amazing as well because I think it was a condenser mic, and I think he told me it was, like, four hundred, five hundred pounds ... He kept it all in really good condition, as well, didn't he, the technician. It was all put away properly, and it was all – it still looked all brand new, as well. ... It was good [because they] brought in proper equipment and made you feel proper about what you were doing.

They both seemed delighted when they were given their certificates. Carl discussed the CD during the interview.

I: Have you listened to it?

R: No, I spent about half hour admiring the picture of me on the front!

I: Really! [laughing] One of my favourite covers, though. I do quite like it.

R: I thought it was brilliant!

I: So, have you played it to anyone, then?

R: My mum, my dad, my sister, anybody round to hear it really ... I played the CD on our team day in front of the YOT team, about twenty-five people heard it there.

I: What did they say?

R: Yes, really, really impressed, yes ... during the lunch break. And then we had a musical activity at the end of the day as well, so sort of linked in really nicely, which was good.

I: And is your name on there? I think your name is on it?

R: Yes, not my surname, though.

I: Just your first name, yes, we don't put anyone's surname on them.

R: I guessed that.

I: Is nice though?

R: Yes, I felt well good having that on there [photo] ... I loved it, it was good.

Carl's parents were also pleased that he was taking part in the project, and the CD was a tangible output that he could share with them.

R: My parents loved it, they just love everything I do that's good [laughs].

I: That's good. Is that what they expected, though? Did they kind of know that's what you were doing?

R: Yes, because I always come home after it, and that, and tell them all about it, you know. I loved doing it and so every time I seen them, that night or whenever I seen them a couple days after, I tell them all about it. They was always interested as well, and always asked about it. And I always explained in massive detail. They did like having the CD and being able to hear it properly, like, not on the stage and that, being able to listen to it properly.

During the end of project focus group, Carl told the researchers how much he had enjoyed the sessions, and that it was one of the best things he had ever done. He was interested in buying a Djembe and wanted to find out where it was possible to buy one.

After the project was finished, the musicians facilitated an opportunity for Carl and Ethan to perform at a festival. The researcher travelled to the festival to meet with the pair, who had subsequently become involved in a further music project with Superact. They were particularly pleased to be working with the musicians again and seemed very hopeful about being involved in music in the future. The atmosphere during backstage rehearsals before the performance was very exciting. A lot of people, including Carl's family, came to see the performance. Carl and his Ethan seemed to be trying really hard to concentrate and not be distracted by the audience.

During the interviews, it was apparent that both participants' identities had been significantly influenced by the project. They declared themselves 'cured' of drugs. They claimed they had also broadened their musical horizons.

I... just sort of widened up my knowledge to music and stuff because, obviously ... play the flute and the drums and we got to learn about other instruments, different types of music, ones that I've not really [learnt] about before, which was interesting, and that sort of widened my knowledge.

Ethan had subsequently enrolled on a music course, where he was excited to be learning more about music technology.

I: So, do you think it's helped you to engage then?

R: Yes, yes, yes, definitely, and since I've done all that I've really wanted to learn about other things music ... Now I want to know ... I know about frequencies and [polar] patterns for microphone and all different things like that, and I'm actually interested in all of that because it involves everything to do with music. It has those sorts of elements in it, doesn't it? And it's interesting just learning about – we do things in college where we broke songs down into layers and listened to how they're recorded and things like that, and that's interesting. It's wicked.

Carl felt that his life had been transformed by the project.

R: It has had a huge, huge influence on me ... It did make me change my mind and change my college course again, which I'm really glad about ... I think it has and that's improved my life again, because obviously every week I've got to get up in the mornings. I'm back in a routine now. I go to bed at a suitable time, I get up at a suitable time. I've got something to motivate me....

I: One of the things we are interested in is the health benefits that music programmes like this can have for you, so do you think there are any health benefits to you having taken part in this music project?

R: Yes, it saved my life, probably.

I: That's a very big statement.

R: Yes, it probably saved my life.

ELISA

Elisa undertook the project while in custody in a juvenile secure unit for young females aged 17 years. She loved music, but found that certain kinds of music reminded her too much of her difficulties.

R: I can't listen to certain music whilst I am in here ... because it's just going to make me think even more, and make me even more upset, you get me? ... Whilst I am in here, yeah, obviously I want to listen to music that's going to make me happy, init, instead of sad, 'cause obviously it can be stressful in here, man. Got your loved ones outside, get me? And, you just want to see them, or just want to, like, be close to them, and you can't, you get me? And there's nothing you can do about that, and that can be very, very stressful, you get me? I've had a stressful time, whilst I've been in here, man.

Elisa was initially happy to take part in the project to pass the time.

It gave me something to look forward to ... 'cause, obviously, lessons here are like bare boring and that, man, like ...

The music project in this unit was led by an experienced group of three musicians, two females and one male. They played various instruments, including guitars, keyboards, drums and woodwind,

and they also used music technology including a Soundbeam. Sessions took place once a week for one and a half hours over six weeks. Elisa joined in the second week, and it took a while for her to catch up with what everyone was doing. She seemed a rather dominant character and therefore steered the group somewhat. She would laugh and joke a lot with Tamsin, and the two of them used a lot of slang words from their locality. They looked to each other a lot for approval. Elisa was quite lively, often dancing along to music in her chair. Geographical identity seemed important to the group, and this was reflected in their song lyrics about major cities.

Beyond listening to music, Elisa seemed to understand very little about music making. In the first week, she got involved with a discussion about music preferences and kept asking the male musician to play songs on the keyboard. She seemed unaware that he wasn't just pressing 'play' but was creating the songs himself.

As the project went on, Elisa was able to work fairly industriously in small groups. She enjoyed experimentation.

I liked it, it was all right ... gave us all an opportunity to spread our wings and try things that we would like to try. You get me? And try it for real ...

One week, she wanted to experiment with a looping pedal, but she seemed to find it difficult to explain to the musicians what she wanted to do. So this was not particularly successful. It was also frustrating because there was a fault with the pedal, which caused music they had recorded to be lost. She and other participants dealt with this patiently.

At other sessions, Elisa seemed disinterested in what was going on. She seemed to favour the male musician and got quite emotional when talking to him about a particular song, which she described as beautiful, before welling up and leaving the room. Later she said the song reminded her of someone she was really close to who had passed away. When she came back, it was evident that she had been crying. She did not want to talk about her feelings but was happy to work alone with the musician to create her own slow and emotional song. They went out into the corridor where it was possible to work quietly one-to-one. She seemed very happy to sing along with the musician playing the guitar. She sang really beautifully and seemed to express a completely different side to her personality. She was calm and serene, and her lyrics reflected deeply on her past experiences. The musician took some basic recordings of her song so that she could remember it the following week. Elisa responded well to this one-to-one attention.

Yeah, it was good. He helped me and told me, he helped me to put certain things into perspective, and ... what shouldn't go where and what should go where, he helped me.

The following week Elisa just wanted to listen to her song, and did not show much interested in the group discussion that was taking place about the CD cover design. There was some conflict as the participants were a bit shocked to realise that they would all be making just the one CD; they did

not like the idea of having so many different genres on a single CD, and they could not agree about the cover. Some participants became argumentative, which escalated, with one participant getting very angry and insulting one of the female musicians. Elisa did not seem to get involved, declaring herself distracted about receiving a very important phone call. However, she seemed agitated and was muttering abusively.

The following week Elisa worked well in a small group with the female musician. She had a severe cold but she still managed to record her song. She was strongly engaged and opted to continue working after the break.

The following week she arrived slightly late and by the time she entered the room the group had just finished listening to her song. Everyone turned to her and praised her. She got very embarrassed and ran out of the room. She eventually rejoined the group and worked productively on various projects with other participants.

During the interview, Elisa was polite but not very forthcoming. She said that she had enjoyed the project and had benefited by learning something about the music industry.

Yeah, it was good, man. I enjoyed it, man. it was all right, man. And it was nice of you lot to come in and take time, and come in and meet people, yeah, that haven't experienced the music industry, yeah. Experience something that they've never done before. So, it was all right. Thanks for you lot coming in and giving us the chance to do the music thing and that, like. It was good.

7.0 DISCUSSION

Research evidence into the efficacy of music interventions for health improvement, social inclusion and reducing re-offending has grown in recent years, with many projects now developing good evaluations of their work. The need to develop robust research and evaluation methodologies to effectively measure impacts and outcomes remains an important priority. Qualitative research is commonly prioritised above quantitative measures, particularly since outcomes are invariably difficult to measure with a transient, highly variable and somewhat chaotic population. Most projects are small scale, which makes generalisability to larger populations difficult if not impossible. There is therefore much work still to do to develop robust evaluation methodologies that not only measure effect, but explore social and economic costs of interventions against conventional health improvement, rehabilitation and offender management interventions.

Participatory arts programmes can provide important mechanisms for improving health, developing life skills, building emotional resilience and helping individuals reintegrate into society. Their ethos of valuing the participant, and utilising participant-centred active learning, where the participant's active engagement is the primary goal, means they command respect via a non-judgemental, non-paternalistic, non-authoritarian approach; this works particularly well for individuals who perceive themselves to be vulnerable, excluded or ostracised. The aim of this research was to explore how a participatory music programme involving young people in youth justice settings strives to achieve this, and indeed how we can attempt to measure progress. We hoped to gain deep insight into how young people engage with participatory music programmes, the social and institutional challenges that facilitate or impede programmes, and the affordances that enable young people to become active agents in the process of music making and in building for the future.

PRIMARY RESEARCH OUTCOMES

The primary methodology for this research was ethnography, which enabled us to explore young people's experiences and perceptions of a music programme, their values and beliefs about music *per se*, their experiences of the youth justice system – particularly as the context for the music project – and key influences within their lives, particularly with regard to health and wellbeing, offending background, familial and peer influences, social role and social status. Participant observation and semi-structured interview data from across eight sites and fifteen music programmes have yielded valuable insight into group dynamics, institutional systems, behavioural factors and population transience, which emphasises how challenging it is to deliver programmes across these settings. The research contexts, with their compulsory regimes, security requirements and transient populations, impacted directly on viability and effectiveness, especially with regard to recruitment, attendance, participation and attrition rates; this was highly significant given that team building, group dynamics and creativity were important for success. Programme success also

depended upon good relationships with gatekeepers and site staff. The qualitative findings have revealed a myriad of themes that underlie the process of programme delivery and the value of music to individuals.

Qualitative data from participant observation and semi-structured interviews provided good insight into programme planning and delivery. Each setting presented its own share of challenges, associated partly with the setting or establishment and partly with the population. Frequent scheduled and unscheduled disruptions or delays impacted on participant attendance and attrition rates, which impeded progress for some individuals and particularly reduced the likelihood of achieving sustained or long term positive outcomes. Disruption hampered relationship building between musicians and participants, considered vital to making progress. Progress was also indirectly hampered when staff appeared to be disinterested, disengaged or obstructive. The high transience of the population was a key impediment in terms of establishing a robust cohort of participants that would last the whole programme.

Engagement

The degree to which young people engage and learn from a participatory music programme depends upon a range of personal and environmental factors. The learning approach involves providing participants with a high degree of unconditional positive regard, despite their circumstances. This includes allowing them to work at their own pace, to take their time to participate, to develop one-to-one relationships with peers and with musicians, and to have the freedom to experiment with music equipment. While they may be in a compulsory environment, the experience of the music programme is entirely voluntary and non-coercive. This is somewhat antithetical to the environment – especially in custody settings – which can feel strange to participants when they are being asked for their opinion, to make a decision or to take responsibility for a task. Individuals can struggle to engage simply because they are not used to being asked, especially under circumstances where they have few options; they may therefore appear passive or resistant. The context can therefore present barriers to what is essentially intended to be an empowering and participatory process. A key factor is age; older participants seem to benefit more in terms of their personal development, skills acquisition and musical affordances, while younger participants can be less willing or able to engage, to participate effectively in groups or need more one-on-one support from musicians. Limited time and resources can furthermore mean that particularly needy individuals may become frustrated if their need for attention and support is not forthcoming.

Working Together

Age can also be a key factor in terms of individuals' willingness and ability to work together collaboratively in groups or as a team. In a custody environment, group work can feel threatening, especially where there is a prevailing high level of mistrust and suspicion. Groups may contain

individuals who do not get along, and when recruitment is from a large population (e.g. a YOI) individuals will naturally be concerned about the backgrounds and reputations of others in the group. In small settings (e.g. SCHs), it is likely that individuals will know each other. Although individuals may be keen to participate in a music programme, they may not want to do it with particular individuals they know; this presents a further challenge to recruitment and requires programmes to be flexible and to be able to adapt to different group or individual requirements. In this respect, despite the support of gatekeepers, musicians may not be able to predict potentially dominant or disruptive characters and may in any case not want to exclude them.

Identification with Music

Young people who volunteer to participate in a music programme usually do so because they can identify in some way with music. It provides them with an opportunity to engage with something they know and understand, something that represents a challenge, and – within a justice setting – something that is alternative to the routine. Another interesting dimension is the credibility and sophistication that music affords – this may be perceived in terms of a ‘ticket’ to celebrity success or perhaps as a ‘legitimate’ expression of one’s criminality, especially given associations between some music genres and violence. Many young people identify strongly with particular genres; in this project, rap, hip-hop, R&B and other associated contemporary genres were commonly referred to. Moreover, freestyle rap is a talent that commands respect from peers. A challenge for musicians is therefore to tap into participants’ interests and the types of music that inspire them, whilst endeavouring to draw them towards music they may not be familiar with and facilitating experimentation, creativity and innovation; this usually means getting them to ‘think outside the box’. This very process is important as it uses music as a catalyst to shift values, attitudes, beliefs and behaviours, often in directions participants might not willingly move towards under more conventional forms of persuasion. This is the essence of identity development, where music has enormous potential – when effectively channelled – to move individuals forwards in positive ways.

Empowerment

This research has revealed how some young people are able to grow and move forward when they take part in a music programme. Certain affordances enable this process to happen, while others can impede process and stifle creativity. Creative music making can engage the most vulnerable and ‘hard to reach’ young people and deliver a positive learning experience. However, individuals can be highly unpredictable and ‘fragile’, so settings need to be supportive of the process. Active engagement can at best deliver life-changing benefits for some individuals, and certainly, for many, help individuals cope better with difficult circumstances.

Bourdieu’s perspective on power is useful in attempting to make sense of young people’s experiences within youth justice contexts, especially in terms of their status, identity and behaviour. Commonly, power is construed as the ability and capacity of people to act – or have

agency – and thus to be able to participate effectively and be part of something. This research has explored young people’s engagement with a music programme, with different research methodologies and with the youth justice system. Much of the narrative within the qualitative findings suggests that young people have different levels of engagement depending upon what ‘engagement’ means to them, whether it seems relevant or ‘symbolic’ to them, who is orchestrating the process and for what ends. Bourdieu argued that agency operates in relation to structural processes and systems, and in relation to cultural and symbolic meanings groups create, recreate, validate and legitimise. Young people may participate effectively where the experience is relevant to them, purposeful and if they sense that they ‘belong’ there. They may reject what is presented to them if they perceive it to have no symbolic meaning or purpose.

Projection

Socialised norms or tendencies can guide individual behaviour and thought, such as the preference to show one’s approval, at least among peers, for a particular music genre. Bourdieu termed this form of fitting in or conformity as ‘habitus’, a process also described by Wacquant as ‘the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them’ (Navarro 2006:16). This perspective implies quite a fixed position, whereas individuals are probably more likely to present with varying degrees of conformity and use ‘front management’ behaviours to project the accepted ‘code’ or preference to their immediate peer group. This propensity to fit in, and thereby avoid becoming excluded or marginalised by more dominant or influential individuals, is likely to be more prevalent within justice settings, particularly close knit custody environments. This argument was first developed by Goffman (1959:23) who suggested social situations provoke individuals to present their “frontstage” selves, while concealing their “back-stage” selves from public gaze. Jewkes (2002:211) furthermore argued that prisoners will commonly engage in this strategy, presenting an acceptable public persona using particular “bodily, gestural and verbal codes”; engaging in ‘street’ language or banter, which may extend to music talk, expressed music preference and use of particular language or expletives (de Viggiani 2012). Certainly, we observed among the majority of young people involved in this study – male and female – a strong preference for rap and hip-hop music and, in some cases, a tendency to enact the persona of the gangsta rapper, usually through accent or gait.

Readiness to Participate

Young people who enter the justice system are rarely static within a single institution. Usually they move through the system, with only a minority entering custody, and normally for weeks or months rather than years. The implication for this research is that young people who move through the justice system are likely also to form relatively transient relationships and low levels of trust. Their decision to volunteer, choose to become involved in something, and then to become fully engaged and use the experience as a step towards a longer term goal, are contingent upon where they are in

their journey through the system, and where they are located emotionally, psychologically and socially. Social location, peer influences, former life experiences and aspirations are all key to their engagement. Their personal values and social relationships directly affect their volition and capability to have agency in this respect. Individual power to choose or have agency is shaped by the social order and by the youth justice system. In terms of the latter, compulsory, common or routine systems of education, classification, regimentation, values and beliefs modification, language and punishment perpetuate unconscious acceptance of social differences and hierarchies, 'a sense of one's place' and behaviours of self-exclusion (after Bourdieu 1986:141). The social and institutional arenas the Musical Pathways project encountered represented fields where young people expressed and reproduced their dispositions; each music group's conduct, disposition and character reflected how it viewed itself relative to the social order and institutional context. We observed different subgroups of young people within custody settings responding in different ways to their circumstances, with clear instances of engagement and other instances of resistance or reticence. Moncrieffe (2006), in his study of 'street children', observed this differential pattern of behaviour where, under similar circumstances, some groups would resist power or domination while others would show complicity.

Affordances

This discussion also links with what some writers describe as "affordances" (Gibson 1979; Reybrouck 2005). Essentially, these are invitations or catalysts for action or, conversely, disincentives to action. They comprise factors that furnish or equip individuals to engage, whether socially, or with the system or environment, or with an intervention or practice. Affordances are therefore present within the social or institutional context, such that individuals or groups may feel attracted to an experience or phenomenon, they may feel connected to it, or they may be dissuaded or repelled from engaging with it. The notion of musical affordances has been developed by DeNora (2000; 2003) to illuminate the way in which people use music in everyday life and also in therapeutic contexts. Clarke (2005) and Reybrouck (2005) suggest that music can produce many different affordances such that participants derive purpose, belonging or engagement through the medium of music making. Here, we acknowledge that affordances are double edged: music making may deliver positive impacts for individuals and organisations, but these are not a foregone conclusion; positive affordances are contingent on supportive environmental conditions and interactions. The most significant contingency factor seemed to be the ability of creative musicians, particularly those with strong improvisational skills and the ability to exploit the flexibility of life instruments, to cross barriers and resistances initially offered by young people. Within this context, we observed that some participants found the experience of music making to be a catalyst for change and development, whether through deriving new relationships or connections with other people, re-configuring their sense of self and self-concept, or through refocusing their lives and futures.

SECONDARY RESEARCH OUTCOMES

As discussed previously, this project was developed during a change of government. Under the coalition, a Big Society agenda was introduced as a political scheme to shift more services into the community, and engage more actively with community, voluntary and third sector organisations – hence the introduction of the Payment by Results system of commissioning and procurement. The research has demonstrated that outcomes orientated interventions are difficult to implement and evaluate where individual goals may vary, outcomes are individually focused, and the intervention has to be adaptable to the context in which it is delivered. Moreover, small bespoke programmes are rarely comparable, especially where there are so many context specific variables to account for.

A secondary objective of the research was to pilot conventional validated health, wellbeing and social inclusion questionnaires with this population, partly to establish baseline scores across the population but, moreover, to explore the feasibility of measuring these indicators with transient and ‘hard-to-reach’ subgroups. Measurement of health and wellbeing outcomes has become a key research agenda for arts and health programmes, particularly with the introduction of the ‘Payment by Results’ culture to service commissioning.

Three survey tools were piloted pre-programme and at two time points post-programme to test the reliability of these tools and provide baseline descriptive data. Despite limited scope to perform statistical analysis with the data, piloting the three questionnaires with this population yielded valuable insight into the acceptability of such techniques used to measure health and social outcomes. Discussion of feasibility highlighted issues regarding survey design and administration. Although each questionnaire was designed to measure positive and negative outcomes, none was ideal for this population.

We would recommend development of a new measurement instrument that takes account of the issues highlighted in this research. It should be appropriate and sensitive to different age groups, levels of maturity, gender, and language and literacy skills. It is also important to consider the context in which it is administered. These questionnaires were originally designed to be self-administered and were validated with the 16+ general population. With this population, respondents more often than not required some level of one-to-one assistance from a researcher. Moreover, the compulsory nature of the setting and the need to educate gatekeepers makes it all the more challenging to recruit participants and administer questionnaires. Any new instrument would need to undergo piloting with a non-intervention ‘control’ population to establish the optimal conditions and support for its implementation.

8.0 CONCLUSION

Participatory music programmes provide opportunities for young people to engage alternative skills and competencies that are not routinely afforded them via conventional education and training programmes. Music provides a medium that can enable young people to engage their life experiences in creative ways, to draw positively on their knowledge and experiences, to experience success in learning, to engage with their peer group, and to develop aspirations and positive feelings about the future. Professional musicians bring specialist skills, experience and credibility to creative music programmes, which are respected by young people, particularly those who are difficult to engage and who present with challenging attitudes and behaviours. This research suggest that music programmes that take this approach are a major asset to youth justice organisations, especially since they are located outside the system and therefore command respect and credibility from young people.



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APPENDICES



APPENDIX A

Ministry of Justice Research Quality Approval

RQA Form 3: 11-09-2008

RESEARCH QUALITY ASSURANCE: FORM 3 (RQA Panel Response)
First RQA submission: Section 1 to be completed by Shared Services Team (RQA administration). Section 2, 3.1, and 3.2 (if appropriate) to be completed by Chair of RQA panel.
When decision of RQA panel accepted by project contract manager: project contract manager to complete 6.1 to 6.3. Final decision maker (normal chair of RQA panel) to complete 6.4 to 6.7 (and return to contract manager).
Second RQA submission: Project contract manager to complete 3.3. Chair of RQA panel to complete 4.1 and 4.2.
Submission to HoP: Project contract manager to complete 4.3. Head of Profession to complete 5.1
 The RQA decision will be copied to the Research Programme Director who authorised the submission.

Section 1: Project details

| | | | | |
|-----|--|--|-------------------|----------------|
| 1.1 | RQA number | 638 | | |
| 1.2 | Project Title | Musical Pathways – an exploration of healthy identities among young people within justice settings | | |
| 1.3 | Lead researcher for project |  University of West of England ... Dr Nick de Viggiani: | | |
| 1.4 | Chair of RQA panel and contact details |  OMSAS MoJ David Brown.vcf (480... David Brown, OMSAS, MoJ: | | |
| 1.5 | Date of submission (see Note 1) | First Submission | Second Submission | To MOJ GSR HoP |
| | | 15-APR-2010 | | |

Section 2: Summary of RQA Panel Decisions

| | First decision | Second decision | HoP decision | |
|-----|--|-----------------|-----------------|--------------|
| 2.1 | Date of RQA panel decision | MAY-11-2010 | JUNE-9-2010 | |
| 2.2 | Date of decision return to policy/researchers | | JUNE-9-2010 | |
| 2.3 | Decision (please tick all that apply) | | | |
| (a) | Approval | | X | |
| (b) | Approval subject to minor modification | | | |
| (c) | Approval subject to RQA involvement in tender panel | | | |
| (d) | Approval subject to RQA involvement at key stages in project (i.e. continuing RQA) | | | |
| (e) | Modify and resubmit to RQA panel | X | | |
| (f) | Rejected, returned to project lead | | | |
| (g) | Rejected, referred to HoP for final decision | | | |
| 2.4 | Decision to reject or modify based on (please tick all that apply) | First decision | Second decision | HoP decision |
| (a) | Research questions | | | |
| (b) | Background / justification | | | |
| (c) | Practicability / deliverability | | | |
| (d) | Timescale | | | |
| (e) | Budget | | | |
| (f) | Research design robustness | X | | |

RQA Form 3: 11-09-2008

| | | | | |
|-----|---|---|--|--|
| (g) | Research design appropriate to question | | | |
| (h) | Data sampling | | | |
| (i) | Data collection | | | |
| (j) | Data analysis | X | | |
| (k) | Availability and accessibility of data | | | |
| (l) | Dissemination and impact | | | |
| (m) | Risk assessment | | | |
| (n) | Ethical or diversity issues | | | |
| (o) | Data protection and security | | | |
| (p) | Stakeholder engagement | | | |

Section 3: First Decision – comments and response

3.1 First decision: Compulsory points to be addressed (max 500 words)
 Separate Report - available on request

3.2 First decision: Desirable points to be considered (max 300 words)
 Separate Report - available on request

3.3 First decision: Response from lead social researcher (max 500 words) (see Note 2)
 Separate Report - available on request

Section 4: Second Decision – comments and response

4.1 Second decision: Compulsory points to be addressed (max 500 words)
 Separate correspondence - available on request

4.2 Second decision: Desirable points to be considered (max 300 words)
 Separate correspondence - available on request

4.3 Second decision: Response from lead social researcher (max 500 words) (see Note 3)
 Separate correspondence - available on request

Section 5: MOJ GSR Head of Profession Decision - comment

5.1 Head of Profession: Justification for decision (max 300 words)
 n/a

Section 6: Confirmation of final decision

6.1 Name of contract manager (policy/research lead) accepting final decision
 David Brown

6.2 Signature of contract manager accepting final decision and confirming any agreed modifications made
 David Brown

6.3 Point of final decision

| | | |
|----------------|-----------------|--------------|
| First decision | Second decision | HoP decision |
| | X | |

6.4 Final Decision - as to which research quality assurance process is to be applied to this project

| | | |
|-----------|--------------|----------------|
| RQA light | RQA standard | RQA continuing |
| | X | |

6.5 Final Decision – on approval, approval with modification or reject
 APPROVE

6.6 Signature of final decision maker
 David Brown

6.7 Name of final decision maker and contact details
 David Brown, 020 3334 5081, david.brown@justice.gsi.gov.uk

APPENDIX B

Ethical Approval Confirmation: National Offender Management Service (NOMS)



Nick de Viggiani
Senior Lecturer in Public Health
University of the West England, Bristol

National Offender Management Service
National Research Committee
Business Change Group
BCG Building
HMP Full Sutton
York, YO41 1PS

Telephone: 01759 475059
Fax: 01759 475 073

Email: National.Research@noms.qsi.gov.uk

Your ref: SW/MF

5 May 2010

Research Title: Musical pathways - An Exploration of Healthy identities in Young Offenders

Reference No: 25/10

Establishments: HMP Ashfield, HMP Eastwood Park and HMP Portland (and others in Wales and South East Regions)

Dear Dr de Viggiani,

Further to your application to undertake research in HM Prison Service and our letter dated 13th April 10. The NRC is pleased to grant approval in principle for your research, subject to compliance with the conditions outlined below:

- Approval from the Governor of each Establishment you wish to research in.
Please note that NRC approval does not guarantee access to Establishments, access is at the discretion of the Governor and subject to local operational factors and pressures
- Compliance with all security requirements.
- Compliance with the requirements of the Data Protection Act 1998.
- Informing and updating the NRC promptly of any changes made to the planned methodology.
- It being made clear to participants verbally and in writing that they may withdraw from the research at any point and that this will not have adverse impact on them.
- The NRC receiving an electronic copy of any research report submitted as a result of the research with an attached executive summary of the product of the research.
- The NRC receiving an electronic copy of any papers submitted for publication based on this research at the time of submission and at least one month in advance of the publication.
- Researchers are under a duty to disclose certain information to the Prison Service. This includes behaviour that is against prison rules and can be adjudicated against (see Section 51 of the Prison Rules 1999), illegal acts, and behaviour that is harmful to the research participant (e.g. intention to self-harm or complete suicide). Researchers should make research participants aware of this requirement.
- HMP staff - Official permission is required from HR Policy and Reward Group in Headquarters before any member of staff, serving or retired, may publish any material relating to the work of the Prison Service, the NOMS Agency, the Ministry of Justice or other Government departments. Permission should be sought from Colin Harnett, Deputy Director, HR Policy. Colin can be contacted at colin.harnett@noms.qsi.gov.uk or on 020 7217 6453. The rules are set out in Chapter 19 (Conduct) of the HMPS Staff Handbook.

Once the research is completed, and received by the NRC Co-ordinator, it will be lodged at the Prison Service College Library.

Yours sincerely

Dr Susan Wishart
Chair of the NRC
Business Change Group

APPENDIX A

UNIVERSITY OF THE WEST OF ENGLAND, RESEARCH ETHICS APPROVAL LETTER



Our ref: SE/lt

5th August 2010

Nick De Viggiani
UWE
Faculty of Health & Life Sciences
Glenside Campus

Dear Nick

Application number: HSC/10/06/45
Application title: Musical Pathways – an Exploration of Healthy Identities in Young Offenders
Application Number: Reference No: 25/10

Your Ministry of Justice Ethics application and approval conditions have been considered by the School Research Ethics Sub-Committee on behalf of the University. It has been given ethical approval to proceed with the following conditions:

- You comply with the conditions of the Ministry of Justice Ethics approval.
- You notify the School Research Ethics Committee of any further correspondence with the Ministry of Justice Ethics Committee.
- You notify the School Research Ethics Sub-Committee in advance if you wish to make any significant amendments to the original application.
- Please note that all information sheets and consent forms should be on UWE headed paper.
- If you have to terminate your research, you notify the School Research Ethics Sub-Committee within 14 days, indicating the reasons for early termination.
- Please be advised that as principal investigator you are responsible for the secure storage and destruction of data at the end of the specified period a copy of the guidelines are enclosed for your information.

Please note that your study should not commence at any site until you have obtained final management approval from the appropriate department for the relevant NOMS organisation. A copy of the approval letter(s) must be forwarded to Leigh Taylor in line with Research Governance requirements.

We wish you well with your research.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Simon Evans'.

Simon Evans
Chair
School Research Ethics Sub-Committee

RESEARCH PROPOSAL



University of the
West of England



LOTTERY FUNDED



LIVE MUSIC NOW

Inspiring Musicians • Inspiring Communities

MUSICAL PATHWAYS – AN EXPLORATION OF HEALTHY IDENTITIES IN YOUNG OFFENDERS

INTRODUCTION

This research project has been funded by the BIG Lottery Fund for a three year period and commenced in July 2010. It is taking place across a range of sites within the youth justice system including Young Offender Institutions (YOIs), Juvenile Secure Units (SUs) and Youth Offending Teams (YOTs) in South West England and South Wales. Project work within each site will last up to 8 months, with an intensive music workshops each lasting up to six weeks.

The research project will be undertaken by a team at the University of the West of England (UWE), Bristol, in partnership with Live Music Now (LMN) South West, a music charity with a track record of delivering participatory creative music programmes to people in the youth justice and criminal justice systems.

LMN employs talented, trained musicians to work with participants in a workshop format. It customarily works with people across criminal justice, mental health and social care settings, with the goal of engaging with participants via groupwork and teambuilding exercises to develop new skills and create music. It uses student-centred educational techniques to engage with participants in creative music activity, striving to involve individuals of all abilities. The programmes commonly culminate in production of a professionally recorded CD and / or a live performance.

The research, led by UWE, will involve participant observation during the music workshops, one-to-one and group interviews, and the use of quantitative scoring techniques, focused on mental health and social wellbeing/inclusion.

BACKGROUND

The project was developed as a collaborative venture between LMN SW and the UWE team's principal investigator, which included a previous successful evaluation of a similar music programme involving older prisoners, 'Music in Time', led by Superact CIC, LMN SW's partner company, and funded by the Department of Business, Innovation and Skills and completed in March 2010.

LMN SW has experienced the great power music has to change lives. Through its work in the youth justice and criminal justice sectors, it has demonstrated how working with music can foster better relationships among peers, build confidence, provide a sense of belonging, alleviate stress, and provide a sense of achievement. LMN's philosophy is that by channelling participants' creative energy, great personal and social improvements can be achieved, especially in terms of self-worth and sense of identity. Music has important cultural resonance for many young people in particular, who may find it difficult to express themselves; it can reach young people in ways mainstream health and education services may struggle. LMN musicians report that they encounter a wealth of creative talent among prisoner and young offenders, which suggests that many such individuals are commonly denied outlets for their often untapped creativity and expression. This denial, arguably a form of social exclusion, can stifle the development of personal identity and self actualisation, and lead to reduced self-confidence. Music is a great identity builder. We need a sense of identity – an understanding of who we are – to thrive within society. For young people whose progress has been interrupted, this is a crucial formative period of their lives where identities and futures are taking shape, and where it is essential to find ways of realising their personal potentials and developing positive aspirations. In this regard, the research project will

engage with young people across a range of youth justice settings in the South West, to explore whether this kind of music intervention is effective in transforming participants' lives and improving their health.

RATIONALE

Recent criminal justice health and social care policy has advocated the convergence of health, social care and criminal justice goals (DH 2008; Bradley 2009). The health of young offenders is significantly poorer relative to the general population. Most come from socially excluded backgrounds and experience higher rates of drug and alcohol misuse, victimization, violence or physical or sexual abuse, and have a high likelihood of re-offending. They share disproportionately high levels of psychiatric morbidity and emotional and social exclusion (Lader *et al* 2000); offending backgrounds are commonly linked to social exclusion, deprivation and health inequalities (SEU 2002; Farrington 2006; Nurse 2006).

There is a growing evidence base suggesting that participatory arts can benefit offender populations in many ways, especially in terms of improvement to mental health and wellbeing. The strongest evidence is for music, which can provide opportunities for creativity, self-expression and positive identity affirmation (DH/Arts Council England 2007; Digard *et al* 2007; Secker *et al* 2007; Cox and Gelsthorpe 2008; Wilson *et al* 2008a; 2008b). Such interventions focus principally on promoting wellbeing and increased self esteem, and may be successful in helping young participants to build positive identities and move away from criminal pathways, thereby reversing the flow of young people into the criminal justice system and providing alternative creative and productive outlets for individual who find it difficult to engage with formal systems of support, education or employment. Few studies have however focused specifically on young offenders, who, as suggested, are at a vital point of their social, emotional and psychological development. Previous LMN project evaluations have suggested, anecdotally, that music can reach young offenders in ways that mainstream health and education services struggle, for instance in terms of alleviating emotional stress, building self esteem, self-confidence and personal achievement, improving communication skills, and enhancing peer and family relationships. The value of this work has been echoed by service providers across south west criminal justice institutions. LMN SW has worked across youth justice settings for many years and carries a strong track record and positive reputation. However, its activities have not been researched nor the significance of creative music programmes for young offenders fully explored.

The UWE-based Principal Investigator recently led a government funded evaluation (2009-10) of the work of LMN's partner Community Interest Company Superact, which involved older prisoners across South West England. This work provided valuable insight and experience of working with offenders in secure settings, working with LMN musicians, and of logistical issues associated with access, security and ethical protocols. It has provided the opportunity to consult with prisoners about the value of creative music workshops in the prison context, and enabled the project team to plan realistically for this project. This new project was therefore developed as part of an ongoing collaborative venture between LMN SW and UWE, Bristol.

The BIG Lottery funding awarded for the project aims to enable voluntary and community sector organisations "to produce and disseminate evidence based knowledge, to influence local and national policy and practice and, in the longer term, develop better services and interventions for beneficiaries." In doing so, it is expected that programme funding will help to generate VCS capacity to engage in research. There is certainly a strong shared commitment within the project team to raise the profile of creative arts, including music, across the criminal justice system, especially for those perceived to have greatest need. It is therefore hoped that this research will help to push creative arts into the "mainstream" of provision for young offenders. It is anticipated that the proposed research will ask two important research questions about the impact of the intervention, in terms of measurable outcomes, and about the role and significance of music in terms of rehabilitating young people within the criminal justice system. Firstly, it will generate quantitative data on individual participants' health and wellbeing across the time span of the intervention. Secondly, consistent with the research aims of the BIG Lottery Fund's Research Programme, the study will explore whether creative music programmes can impact on health, wellbeing, disadvantage, exclusion and inequality, and engender participation, create new opportunities, help realise aspirations and contribute to life skills development among young offenders. It will also seek to elicit better understanding of young offenders' experiences of the youth justice system.

LMN SW has worked in the youth justice system for five years, observing an abundance of creative skill and energy among a wide range of participants. The workshop programmes have provided important opportunities for young people to validate their involvement in creative activities, and have empowered participants to follow positive paths forward. Music therapy is now a recognised tool in many health areas and LMN strongly believes that it can be of tremendous benefit to young people in the youth justice system. A full research study can provide the evidence base to

support these kinds of interventions, in terms of exploring whether music has the power to rebuild identities, improve health and re-forge pathways away from criminal activity, and to support determine LMN in seeking to influence youth justice policy and service commissioning of creative music's therapeutic benefits.

As stated, the project will combine a participatory creative music programme, provided by LMN SW, with a research design that will take a mixed methodologies approach. The project is funded for three years and will involve an eighteen month period of fieldwork across the youth justice system in the south west of England. It will investigate the contribution the music programme brings to young offenders and the role and value of music as a creative process within the context of young offenders' lives. Moreover, it will explore whether participation and involvement in a creative music programme can bring positive impacts for young offenders, particularly in relation to health, wellbeing, personal and social development, and forging positive identities in terms of their future life courses. An important goal for the project as a whole is to raise the profile of music as a creative art form for use with socially excluded or marginalized young people, and to contribute to the evidence base. The project will use quantitative research methods to explore whether participation in a creative music programme can have measurable impacts for individuals in relation to their health, wellbeing and social reintegration. It will also test the feasibility of these measures or techniques with this "hard-to-reach" population, with a view to extending this research in the future towards generating baseline data on the health and wellbeing of young people in the youth justice system. The research will use qualitative research methods yield deep understanding of individuals' values, attitudes, beliefs and self-perceptions, particularly in relation to music as a social and cultural practice and in terms of their "offender" status and journey.

RESEARCH AIMS

[1] To obtain deep insight into the lives of young people in the youth justice system and how creative music programmes may provide the opportunity to engage with them in meaningful and productive ways.

Key Objective: Qualitative methods will be used to explore the "lived experiences" of young offenders, the sense they make of their lives and the potential value creative expression through music can bring. The research will explore whether participation in creative music activity is perceived to improve health and wellbeing and reduce potential to re-offend.

[2] To understand more fully the profiles and experiences of young offenders in term of health, inequality and exclusion.

Key Objective: Four validated research tools will be administered across up to 120 volunteers from six youth justice settings before and after a scheduled music programme.

[3] To explore the feasibility of conducting future research investigating the impact of creative music programmes on young offenders' health and re-offending behaviour.

Key Objective: Process evaluation will explore participants' experiences and responses to the research, identifying the characteristics of participants most likely to benefit from creative activity as well as delineating service models, research tools and approaches that are both practicable and acceptable in these sensitive and transient settings.

The research will be using quantitative and qualitative components, to ask four research questions:

1. How do young people in youth justice settings respond to creative music activity?
2. How do young people perceive the role of creative expression (through music) in relation to their personal identities and potential to re-offend?
3. What are the profiles of the study population in relation to health, wellbeing and social inclusion?
4. Are existing measurement tools adequate to assess the characteristics and needs of this group?
5. Can robust research models be developed that might assess the impact of participation in creative activity on young offenders' health and offending behaviour?

APPROVALS

The first six months of the project involved applying for Ethics approval, meeting with venue contacts and discussing the project, and convening the Steering Committee for the first time. During this time Research Quality Approval was granted by the Ministry of Justice and Research Ethics Approval from the National Offender Management Service and the University of the West of England Research Ethics Committee. The MoJ required some adaptation of the quantitative element of the research design to address issues of reliability and generalisability, essentially by removing comparison sites given numbers were not sufficient to make reliable comparisons across sites. Two extra programmes of music intervention were subsequently added to replace the comparison sites. Fuller details are provided below.

During this first six months, meetings were held with stakeholders and gatekeepers in all project sites to discuss the processes involved in running the music programmes and conducting the research. Detailed correspondence is ongoing with the first three venues, the YOIs, regarding security and scheduling, as these will be the first sites involved in the project.

An inaugural Steering Committee meeting was held on the 26th May. The Committee is composed of a variety of people who work within the Youth Justice sector, both from a managerial and hands-on perspective. In particular, the meeting focused on the changes to the research design and the length of the music programmes, which were shortened on the advice of the Committee who felt that it would be unrealistic to recruit a group of participants consistently for nine weeks due to short sentences.

A full time Research Associate (two year contract) has been recruited to the project to undertake the bulk of the fieldwork and analysis, employed by UWE to work from closely with the research and LMN teams.

The Project Management structure is summarised below:

| UWE Research Team | LMN Programme Team | Project Steering Group |
|--|-------------------------------------|--|
| Dr Nick de Viggiani (Principal Investigator) | Patsy Lang (LMN Project Manager) | Ali Smith (LMN SW Director) |
| Prof. Norma Daykin (Arts & Health specialist) | Project Administrator | Professor Rod Morgan (former Chair of Youth Justice Board and former Chief Inspector of Police & Probation) |
| Dr Paul Pilkington (quantitative research specialist) | Finance Support | Caroline Thompson (HoLS, HMP Eastwood Park) |
| Yvonne Moriarty (Research Associate) | Musicians | Andres Sierra (Musician and Trainer LMN) |
| Administrative Support (UWE generic provision) | Production Assistant | Chris Syrus (Writer, Ex-Offender, Events Manager: 'Foundation 4 Life') |
| | | Pauline Kinton (YJB Regional Representative) |
| | | Tom Isom (YOT diversionary activity worker) |
| | | Vic Pomeroy (Retired Education Manager, HMP The Verne) |

MENTAL HEALTH AND WELLBEING OUTCOMES

The LMN music programme aims to improve health and wellbeing, and sense of identity. Music is a process which bonds people, increases interaction, allows for self expression, alleviates stress, increases confidence and allows for a means of self-expression when other methods are perceived not to work. All these things contribute to the potential

for improved mental health, and are all factors in building strong identities. Creating something together gives a great sense of satisfaction and achievement, an extremely up-lifting experience that increases feelings of wellbeing tremendously. Anecdotally, all LMN programmes to date have demonstrated these things.

The programme also provides an alternative way of learning, focusing on creative expression and soft skills, potentially greatly needed among the young offender community. Stronger personal skills are likely to lead to better chances of success in education or employment. Social interaction in music making improves willingness of offenders to work together. This programme will increase understanding of the value of soft skills. Working with the steering group, staff and offenders will increase LMN's understanding of offender behaviour, and how to create a programme that addresses these.

The research design is intended to measure health and wellbeing outcomes to establish whether indeed such activities are effective. The quantitative techniques used in the study are designed to do this and will provide data that can be triangulated with qualitative data to provide profiles of young offenders involved with the music programmes. The numbers involved in each programme will be relatively small, given the optimum size of workshop groups, which makes it difficult to make comparisons across groups or settings. Rather, repeat surveying will be undertaken with participants involved in each programme with the purpose of providing evidence about individuals' trajectories / direction of travel and to provide comparisons within groups.

The quantitative measures will have three objectives:

1. to obtain detailed knowledge of individuals within the research population.
2. to provide descriptive epidemiological data that can be triangulated with the qualitative data.
3. to use this research opportunity to test the feasibility of particular health and social inclusion measures (validated with adult populations) with young people in youth justice settings, with a view to future research with larger populations.

The quantitative tools used in the study have been selected to yield data on health, wellbeing and social inclusion. They comprise the General Health Questionnaire (GHQ12) (Goldberg *et al* 1997), the Warwick-Edinburgh Mental Well-being Scale (WEMWBS) (Tennant *et al* 2007), the CORE (Clinical Outcomes in Routine Evaluation) Outcome Measure, used by Secker *et al* (2007) in their evaluation of arts and health programmes, and Secker *et al's* (2009) 22-item measure of social inclusion. The nature of the project is such that it focuses specifically on the lives and experiences of individuals in youth justice settings and explores the experiences of groups going through the music programmes. In this sense, and particularly because the number of participants per site will be small (<20), these techniques will only yield descriptive data, on a case by case basis, on individuals' physical and mental health and wellbeing and social inclusion. In this sense, outcomes will be measured at an individual level over three points in time (pre-programme, immediately post programme, and three months post programme), with the purpose of discovering whether for certain individuals there is a 'direction of travel' that is consistent with the qualitative data. It should be stressed that an important theme of this research is the focus on life histories or biographies which necessitate a focus on individuals' trajectories rather than more general population trends. We are therefore primarily interested in individuals' outcomes and what can be inferred from this. It may be possible to extrapolate or infer health and inclusion outcomes for specific groups undergoing the music programme, nonetheless, though group data are likely to be more fragile given the small numbers involved and whether the opportunity arises across the respective groups to conduct repeat surveying. Essentially, therefore, the quantitative techniques will yield individual outcomes and provide the opportunity to test the feasibility of the tools with these populations.

RESEARCH DESIGN

As outlined, the project, conducted within a three year time frame, will use a mixed methods research design to yield quantitative and qualitative data on the 'lived experiences' of young offenders. Qualitative interviewing will be undertaken with participants involved in six music programmes, across three types of youth justice setting, Young Offenders Institutions (YOIs), Youth Offending Teams (YOTs) and Juvenile Secure Units. Six individuals will also participate in biographical research over an extended period, following their pathways during and after the music intervention.

The music programmes will take place at each site over a 1-2 month period, sessions themselves running once or twice a week for between three and six weeks. These times have to be flexible to suit the different types of site involved, and given the rapid turnover of young people moving through sites. Each music programme will recruit around fifteen participants.

Qualitative Data Collection

The research will involve qualitative methods to gather participants' perspectives on the music programme experience and to make sense of the meanings they attribute to the experience that may have a bearing on their health, wellbeing, status, identity, offending background and experience of the youth justice system. Phenomenological and biographical approaches will be used to explore these meanings at the personal and subjective level to build understanding of their lives and the role that music may play for them. This will be achieved through use of participant observation, semi-structured interviewing and focus group discussions.

Participant observation will involve one or two researchers participating in and observing some of the music programme sessions and taking written field notes. Consent will be sought from each participant for researchers to attend these sessions. The researchers will be interested in how participants respond to the programme, particularly in terms of their social involvement and integration, communication between participants, how participants relate with the musicians and how they reconcile issues, problems and difficulties. They will also observe how individuals physically position themselves, the group dynamics, social cohesion, tensions within the group, social distances, social roles, language and communication, visibility of staff, and, in the case of the musicians, their facilitation skills (musicians), their use of instructions, techniques of engagement and inclusion, perceived barriers to engagement and organisation of the space.

A **focus group** discussion will be convened after the end of the programme. This will be a voluntary, audio-recorded group discussion, lasting up to ninety minutes, offered to all music programme participants and facilitated by two researchers who will explore with participants' their views of the music programme, especially in terms of its value as an educational and empowerment tool, and its perceived impact on health, wellbeing, lifestyle and offending behaviour. The audio recorded data will be transcribed and coded to identify experiences, themes and perspectives. A topic guide for questioning is provided at the end of this document.

Six volunteers from the workshop will then be recruited to take part in a single audio recorded one-to-one, **semi-structured interview**, lasting up to sixty minutes. The interviews will take an open, conversational approach to explore with participants their values, attitudes, beliefs, perceptions and experiences as young offenders, the significance of music to their lives, reflection on their health and social status, and on the value of the music programme as an education and empowerment tool. The audio data will be transcribed and coded to identify experiences, themes and perspectives. A topic guide for questioning is provided at the end of this document.

From these interviewees, two or three will be selected as "information rich" cases and invited to take part in two follow-up **narrative interviews**, each lasting up to sixty minutes and held at intervals of 3 and 6 months following the programme. The purpose of these is to try to capture more detailed biographical accounts of the role of music and creative arts in these young people's lives, and to understand in greater depth their backgrounds in terms of health, wellbeing, social status and offending. These audio-recorded interviews will also be transcribed and coded to identify key themes.

Up to five semi-structured interviews will be carried out with key contacts working with young people at the site and the musicians, to elicit additional perspectives on the music programme.

Quantitative Data Collection

The quantitative component will have three objectives:

1. to obtain detailed knowledge of the research population.
2. to provide descriptive epidemiological data that can be compared against the qualitative data.
3. to test the feasibility of using particular health and social inclusion measures (validated with adult populations) with young people in youth justice settings, with the view to future research.

As stated previously, the quantitative tools used in the study have been selected to yield data on health, wellbeing and social inclusion and comprise the General Health Questionnaire (GHQ12), the Warwick-Edinburgh Mental Well-being Scale (WEMWBS), the CORE (Clinical Outcomes in Routine Evaluation) Outcome Measure and Secker *et al's* (2009) 22-item measure of social inclusion. In terms of providing the opportunity for counterfactual analysis, comparisons will be made at different time points for individuals, with the focus principally on the individuals' trajectory and, where possible, some measure of travel for respective groups. The survey techniques will be used with all participants before each music programme commences, repeated immediately following the programme and then three months after the programme. Since the small group sizes limit the sample sizes and therefore the ability to generalise about the outcome data, the main purpose of repeat measurement will be to [1] test the feasibility of using these scoring tools across this time frame with this population; and [2] test whether patterns of change are discernible at an individual level, when triangulated with the qualitative data (analytical triangulation). These measures will yield descriptive data on health, wellbeing and social inclusion that will be viewed with the qualitative data to provide insight into 'direction of travel' for individuals in terms of eliciting whether they themselves discern changes in their health and wellbeing arising directly from their involvement in the music workshops. In this sense, we would hope that the quantitative tools are able to detect improvements for individuals in the following areas:

Social Inclusion Scale:

social acceptance among peers or significant others; reduced sense of isolation or loneliness; social interaction; sense of purpose/usefulness; readiness to engage in new activities or challenges; readiness to learn; sense of control and safety; confidence and self expression.

WEMWB Scale:

sense of optimism; sense of usefulness; relaxation; interest in others; energy reserve; problem solving; clarity of thought; positive thinking; self-concept; closeness to others / social bonding; self-confidence; decisiveness; feeling accepted / liked; focusing on new challenges; happiness.

CORE Scale:

decreased isolation / loneliness; reduced tension / anxiety; support from others; self-concept / belief; energy and enthusiasm; reduced spite for others; ability to cope; reduced psychosomatic symptoms; reduced likelihood of self-harm; engagement with others; readiness to do things; satisfaction with achievements; positive thinking; happiness; coping; social engagement; optimism; etc.

GHQ12

Concentration; sleep; usefulness; decision making; coping with pressure; managing challenges; daily functions/activities; happiness; self-confidence; self-worth.

The use of these four scales will help to improve the reliability of the data, given that certain issues do overlap between them.

FEASIBILITY WORK

A post programme focus group will be organised with staff from across the sites to discuss the feasibility, acceptability and practicability of conducting future research with young people in youth justice settings.

Further details of the research design can be provided if required. This design has been approved by the BIG Lottery Fund and the Ministry of Justice Research Quality Approval Panel and cannot therefore be altered.

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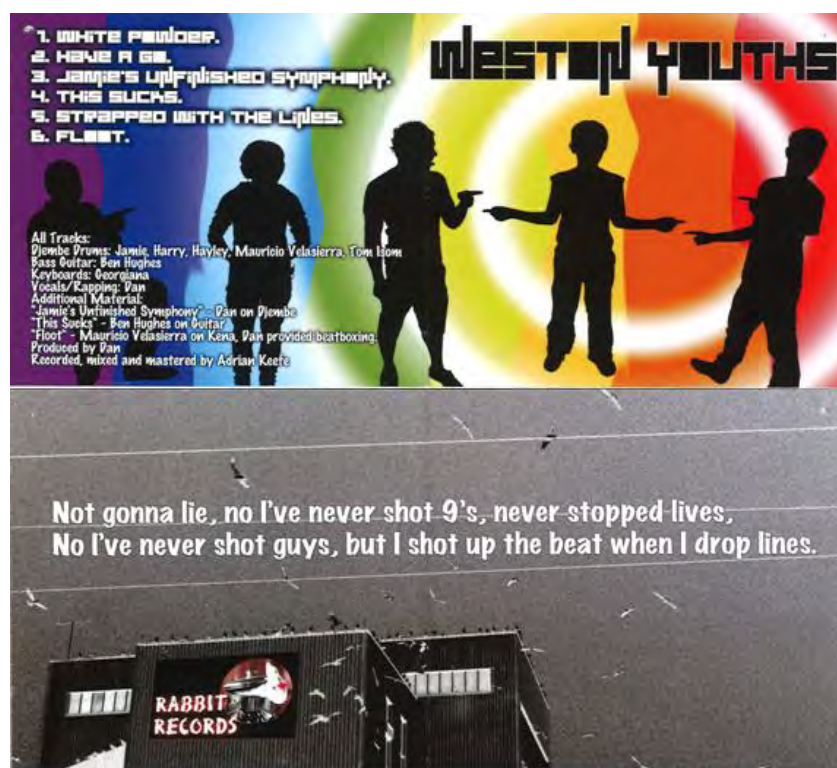
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STEERING GROUP MEMBERSHIP & TERMS OF REFERENCE

MUSICAL PATHWAYS PROJECT

Steering Group Membership

Ali Smith:

Director, Live Music Now South West; Director, SuperAct.

Rod Morgan:

Professor of Criminal Justice, University of Bristol; Visiting Professor, London School of Economics; former Chair, Youth Justice Board; former Chief Inspector of Police & Probation.

Caroline Thompson:

Retired; former Health of Learning and Skills, HMP & YOI Eastwood Park.

Mauricio Velasierra:

Musician; Lead Artist and Trainer, SuperAct; Director, Lotus Arts Box.

Chris Syrus:

Writer and Poet; Ex-offender; Events Manager with Foundation 4 Life.

Pauline Kinton:

Youth Justice Board, South West Regional Representative.

Tom Isom:

Youth Offending Team Diversionary Activity Worker

Vic Pomeroy:

Retired, Former Education Manager, HMP The Verne

Terms of Reference

The role of the project steering group is to provide expert advice and oversight for the project team. The steering group convenes with the project team at six monthly intervals throughout the duration of the project. Meetings are facilitated by the project team to provide briefings and updates on progress, to consult the steering group on methodology, strategy, access to sites and progress. The steering group provides external/objective expert opinion and scrutiny, and supports the project team in addressing emerging challenges. The membership of the steering group comprises individuals with experience of the criminal and youth justice systems, and of third sector involvement with prisons and YOIs.

MUSICAL PATHWAYS RECRUITMENT FLYER



WHEN TAKING

Musical PATHWAYS

YOU WILL

- ATTEND 6 SESSIONS OF HANDS ON MUSICAL EXPERIENCES.
- WORK WITH PROFESSIONAL MUSICIANS.
- EXPLORE MUSIC TECHNOLOGY & PRODUCTION, DJ-ING, MC-ING, LIVE PERCUSSION, AND ANY STYLES OF MUSIC YOU ARE IN TO.
- WRITE YOUR OWN RHYTHMS, WORDS, TUNES, & SONGS.
- RECORD YOUR WORK TO CD.
- BE PART OF AN IMPORTANT RESEARCH PROJECT AIMED AT INCREASING THE USE OF MUSIC AS AN IMPORTANT LEARNING TECHNIQUE FOR YOUNG PEOPLE.

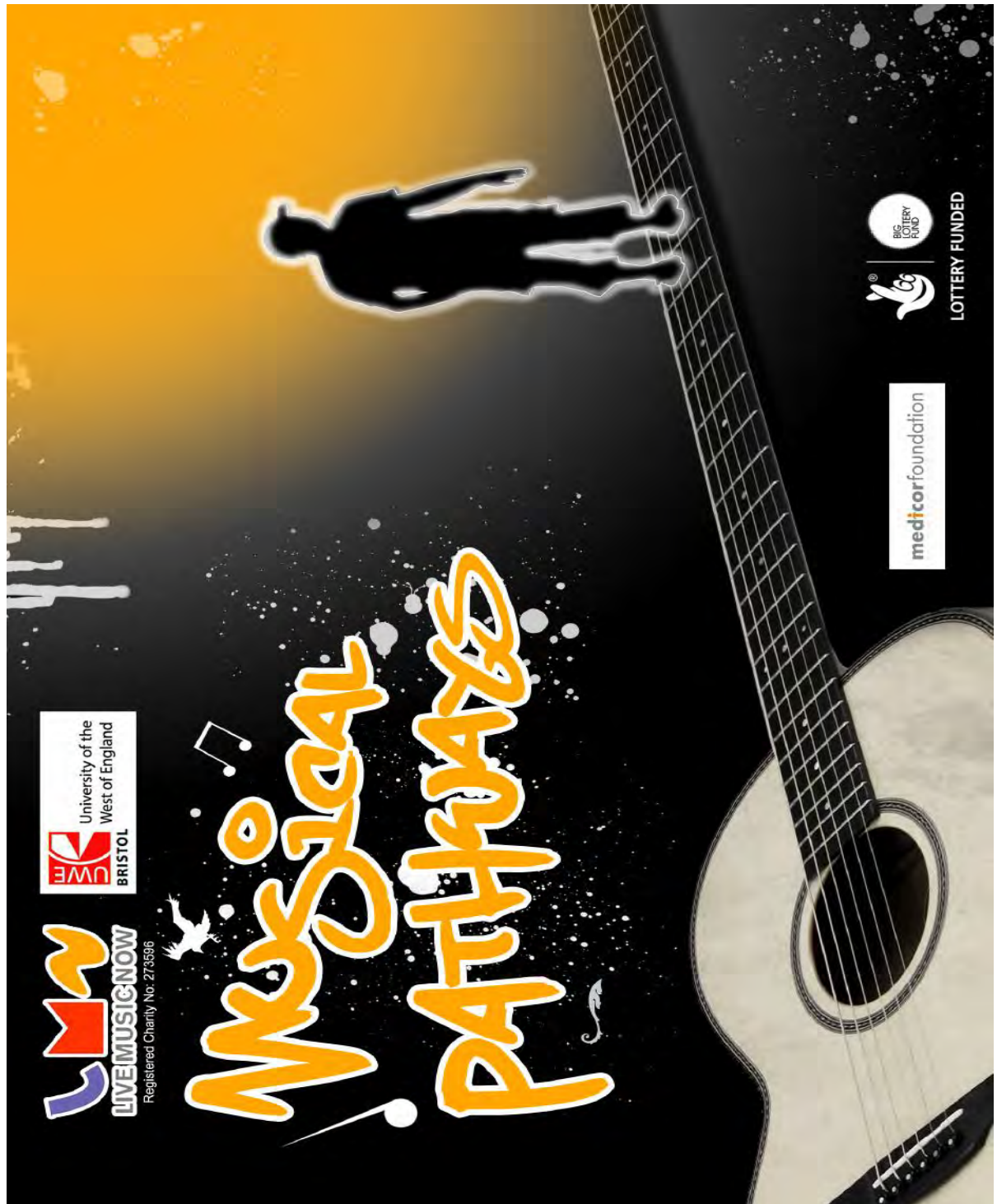

LIVE MUSIC NOW
 Registered Charity No. 26367


 University of the West of England
BRISTOL


LOTTERY FUNDED


medicor foundation

MUSICAL PATHWAYS RECRUITMENT POSTER



 PARTICIPANT INFORMATION SHEET



University of the
West of England



MUSICAL PATHWAYS – A Research Project

- This music project is funded by the **BIG Lottery Research Programme**.
- If you decide to volunteer for the music programme, you'll also be taking part in a research project, led by researchers from the **University of the West of England**
- By taking part in this project you will be helping to integrate music workshops as part of all regular programming for young offenders and ex-offenders
- If you do decide to volunteer, we'll need your signed consent (or permission) for us to work with you, for the music programme and for the research.
- This project is entirely voluntary and you are free to pull out at any stage should you choose to.

The Music Programme

- You will be volunteering to take part in six workshops sessions.
- You will work with professional musicians to create a professionally recorded CD
- You will have the chance to work with an artist on the CD cover art if you like.
- You will have possibility to perform before a live audience of your peers should the group choose to do so.
- You will work with 2 lead musicians throughout, and additional guest musicians
- You will be able to express your views on the project to researchers observing the sessions

Research

- You will be asked to take part in a health survey before and after the programme.
- You will be asked to take part in a recorded group discussion after the last session.
- You will be invited to voluntarily take part in a recorded one-to-one informal interview.
- You may be invited to take part in follow-up interviews at a later date.
- Everything you are asked to do is voluntary. You can refuse to take part at any stage.
- We may want to use your words from the research anonymously in our final report
- We will never share your personal details with anyone.
- If you reveal sensitive information about yourself or others that is a potential risk to anyone, we will have to refer this to the official responsible for your welfare.

Thank you

RECRUITMENT SESSION BRIEFING

MUSICAL PATHWAYS

RECRUITMENT SESSION

Introduce the Project Team

UWE Researchers, SuperAct representative

List others they will meet during the programme: 2 or 3 musicians, graphic designer, lyricist, recording engineer.

Stress that the Research Associate will be at all sessions.

Participant Introductions

Go around the group in turn as follows:

1st Round: state your first name and a word it rhymes with.

2nd Round: repeat your name and say where you're from.

3rd round: repeat your name and state a hobby or favourite thing/past-time.

4th round: repeat your name and state your favourite band or artist.

5th round: repeat your name and say one thing you think you might gain from taking part in the music programme.

Overview of the Research Project

Funding: National Lottery, 3-year study.

Young people in the justice system: YOIs, Juvenile Units, SCHs, YOTs.

Research Focus: music and health, wellbeing and identity.

What we want from you: your experiences of the justice system, what music means to you, the value of the music programme in this setting.

Describe the format of the Music Programme

Six half day sessions, two or three musicians.

You are not expected to be musically talented.

You will create new music compositions with the musicians.

You will be able to experiment with / handle instruments and equipment.

You will contribute to a professionally recorded CD.

There are options to write lyrics, try out different instruments, sing, create CD artwork, perform live.

Everything is voluntary / optional.

The Research

Consent, confidentiality, data protection.

Questionnaires (mental health, wellbeing and social life) (approx. 20minutes).

Participant Observation.

Focus Group (audio-recorded).

Semi-structured interviews (approx 1 hour, audio-recorded).

Repeat data collection at 3-4 months.

Questions / Discussion

PARTICIPANT CONSENT FORM



University of the
West of England



MUSICAL PATHWAYS PROJECT

PARTICIPANT
CONSENT FORM

Please tick the boxes you agree with:

- The research project has been explained to me.
- I understand what the research project is about.
- I have been able to ask all the questions I want to about it.
- I am happy with the answers provided to questions I asked.
- I realize that my decision to take part is entirely voluntary.
- I understand that I can withdraw from the project at any time.

- I am happy for researchers to participate in and observe the music workshops.
- I am willing to complete a health survey with the support of a researcher.
- I am willing to take part in an audio recorded one-to-one interview after the music programme has ended.
- I am willing to take part in an audio recorded group discussion after the programme has ended.
- I would be happy to be approached for further interviews later on, when the music programme has finished.

If you decide to withdraw, you will not be expected to explain why. Your personal details (e.g. name, identity, offence) will not be used or shared. Your words and ideas may be used but will not be connected to you personally in any way. Only the researchers will have access to the audio recordings and research data and will destroy them once the project is completed.

Thank you

.....
Your Name

.....
Your Signature

.....
Date

.....
Researcher's Name

.....
Signature

.....
Date

Contact Person:
Dr Nick de Viggiani, University of the West of England, Bristol, BS16 1DD
email: nick.deviggiani@uwe.ac.uk

STAFF / MUSICIAN CONSENT FORM



University of the
West of England



MUSICAL PATHWAYS PROJECT

CONSENT FORM

By signing this form, you are consenting to the following:

- That the research project has been explained sufficiently to me.
- That you have had the opportunity to read the information sheet explaining the nature and purpose of the research.
- That you have had the opportunity to ask questions about the research.
- That you are happy with answers to any questions asked / issues raised.
- That you understand that your decision to take part in an interview is entirely voluntary.
- That you understand you can withdraw from the research at any time.
- That you are willing to take part in an audio recorded one-to-one interview.
- That you understand your involvement in this research will not impact on you professionally or personally.
- That if you decide to end the interview, you are not expected to provide a reason for withdrawal.
- That your personal details (e.g. identity, status) will not be published or shared at any stage.
- That we may use your words or ideas in compiling the results but that these will not be connected to you personally.
- That only the research team will have access to audio recordings and research data, which will be destroyed on completion of the research.

Your Name

Your Signature

Date

..... / /

Researcher's Name

Signature

Date

..... / /

For further information or details about the Musical Pathways project, or if you have any concerns about the project, please contact: Dr Nick de Viggiani, University of the West of England, Bristol, BS16 1DD. Tel: 01173288547; email: nick.deviggiani@uwe.ac.uk

LEGAL GUARDIAN CONSENT FORM



University of the
West of England



MUSICAL PATHWAYS PROJECT

LEGAL GUARDIAN CONSENT FORM

Name of Participant:

Please tick the boxes you agree with:

- The research project has been explained to me and to the volunteer/participant.
- I confirm that we both understand what the project is about.
- We have both been able to ask all the questions we want to about it.
- We are happy with the answers provided to questions we asked.
- We realise that the decision to take part is entirely voluntary.
- We understand that participants can withdraw from the project at any time.

- We are happy for researchers to participate in and observe the music workshops.
- I support the decision of the above [volunteer/participant] to complete health questionnaires with the support of a researcher.
- I support the decision of the above [volunteer/participant] to take part in an audio recorded one-to-one interview at the end of the programme.
- I support the decision of the above [volunteer/participant] to take part in an audio recorded focus group discussion at the end of the programme.
- I support the decision of the above [volunteer/participant] to be approached for further one-to-one interviews after the music programme has ended.

If a participant decides to withdraw, he or she will not be asked to explain why. Personal details of participants (e.g. names, identities, offences) will not be used or shared. Participants' verbatim words may be used, but will not be connected to them personally. Only the research team will have access to audio recordings and research data, which they will destroy once the project is completed.

Thank you

.....
Guardian's Name

.....
Guardian's Signature

.....
Date

.....
Researcher's Name

.....
Signature

.....
Date

For further information or details about the Musical Pathways project, or if you have any concerns about the project, please contact: Dr Nick de Viggiani, University of the West of England, Bristol, BS16 1DD. Tel: 01173288547; email: nick.deviggiani@uwe.ac.uk

CONFIDENTIALITY AGREEMENT FORM


University of the
West of England

**CONFIDENTIALITY AGREEMENT**

for researchers and research support staff (including transcribers)

Research Title: Musical Pathways: an exploration of healthy identities in young offenders

Principal Investigator: Dr Nick de Viggiani

Contact Details: Faculty of Health and Life Sciences, UWE, Stapleton, Bristol BS16 1DD.
nick.deviggiani@uwe.ac.uk

With regard to my involvement with the above project, I agree to the following conditions and will ensure that I do not breach these conditions at any stage, including following completion of the research (please initial alongside each statement):

- _____ I agree to safeguard the confidentiality of all research participants.
- _____ I agree not to share information arising from interviews or other forms of data collection with anyone other than members of the research team.
- _____ I agree that I will not use data arising from this research for any personal or business gain.
- _____ If a conflict of interest should arise in the course of my involvement with this research study, I will inform the principal investigator.

Your Name

Date

Signature

_____ / _____ / _____

Name of Witness

Date

Signature

_____ / _____ / _____

Thank you

QUESTIONNAIRES
GENERAL HEALTH QUESTIONNAIRE - 12

We want to know how your health has been in general over the last few weeks. Please read the questions below and each of the four possible answers. Circle the response that best applies to you. Thank you for answering all the questions.

Have you recently:

1. **been able to concentrate on what you're doing?**
 better than usual same as usual less than usual much less than usual
2. **lost much sleep over worry?**
 not at all no more than usual rather more than usual much more than usual
3. **felt that you are playing a useful part in things?**
 more so than usual same as usual less so than usual much less than usual
4. **felt capable of making decisions about things?**
 more so than usual same as usual less so than usual much less than usual
5. **felt constantly under strain?**
 not at all no more than usual rather more than usual much more than usual
6. **felt you couldn't overcome your difficulties?**
 not at all no more than usual rather more than usual much more than usual
7. **been able to enjoy your normal day to day activities?**
 more so than usual same as usual less so than usual much less than usual
8. **been able to face up to your problems?**
 more so than usual same as usual less so than usual much less than usual
9. **been feeling unhappy or depressed?**
 not at all no more than usual rather more than usual much more than usual
10. **been losing confidence in yourself?**
 not at all no more than usual rather more than usual much more than usual
11. **been thinking of yourself as a worthless person?**
 not at all no more than usual rather more than usual much more than usual
12. **been feeling reasonably happy, all things considered?**
 more so than usual same as usual less so than usual much less than usual

The Warwick-Edinburgh Mental Well-being Scale (WEMWBS)

Below are some statements about feelings and thoughts.

Please tick the box that best describes your experience of each over the last 2 weeks

| STATEMENTS | None of the time | Rarely | Some of the time | Often | All of the time |
|--|------------------|--------|------------------|-------|-----------------|
| I've been feeling optimistic about the future | 1 | 2 | 3 | 4 | 5 |
| I've been feeling useful | 1 | 2 | 3 | 4 | 5 |
| I've been feeling relaxed | 1 | 2 | 3 | 4 | 5 |
| I've been feeling interested in other people | 1 | 2 | 3 | 4 | 5 |
| I've had energy to spare | 1 | 2 | 3 | 4 | 5 |
| I've been dealing with problems well | 1 | 2 | 3 | 4 | 5 |
| I've been thinking clearly | 1 | 2 | 3 | 4 | 5 |
| I've been feeling good about myself | 1 | 2 | 3 | 4 | 5 |
| I've been feeling close to other people | 1 | 2 | 3 | 4 | 5 |
| I've been feeling confident | 1 | 2 | 3 | 4 | 5 |
| I've been able to make up my own mind about things | 1 | 2 | 3 | 4 | 5 |
| I've been feeling loved | 1 | 2 | 3 | 4 | 5 |
| I've been interested in new things | 1 | 2 | 3 | 4 | 5 |
| I've been feeling cheerful | 1 | 2 | 3 | 4 | 5 |

“Warwick Edinburgh Mental Well-Being Scale (WEMWBS)
© NHS Health Scotland, University of Warwick and University of Edinburgh,
2006, all rights reserved.”

CLINICAL
OUTCOMES in
ROUTINE
EVALUATION

**OUTCOME
MEASURE**

Site ID

letters only numbers only

Client ID

Therapist ID numbers only (1) numbers only (2)

Sub codes / /

Date form given / /

Male
 Age Female

Stage Completed
S Screening
R Referral
A Assessment
F First Therapy Session
P Pre-therapy (unspecified)
D During Therapy
L Last therapy session
X Follow up 1
Y Follow up 2

Stage

Episode

IMPORTANT - PLEASE READ THIS FIRST

This form has 34 statements about how you have been OVER THE LAST WEEK.
Please read each statement and think how often you felt that way last week.
Then tick the box which is closest to this.
Please use a dark pen (not pencil) and tick clearly within the boxes.

| Over the last week | Not at all | Only Occasionally | Sometimes | Often | Most or all the time | OFFICE USE ONLY |
|---|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| 1 I have felt terribly alone and isolated | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> F |
| 2 I have felt tense, anxious or nervous | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 3 I have felt I have someone to turn to for support when needed | <input type="checkbox"/> 4 | <input type="checkbox"/> 3 | <input type="checkbox"/> 2 | <input type="checkbox"/> 1 | <input type="checkbox"/> 0 | <input type="checkbox"/> F |
| 4 I have felt O.K. about myself | <input type="checkbox"/> 4 | <input type="checkbox"/> 3 | <input type="checkbox"/> 2 | <input type="checkbox"/> 1 | <input type="checkbox"/> 0 | <input type="checkbox"/> W |
| 5 I have felt totally lacking in energy and enthusiasm | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 6 I have been physically violent to others | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> R |
| 7 I have felt able to cope when things go wrong | <input type="checkbox"/> 4 | <input type="checkbox"/> 3 | <input type="checkbox"/> 2 | <input type="checkbox"/> 1 | <input type="checkbox"/> 0 | <input type="checkbox"/> F |
| 8 I have been troubled by aches, pains or other physical problems | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 9 I have thought of hurting myself | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> R |
| 10 Talking to people has felt too much for me | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> F |
| 11 Tension and anxiety have prevented me doing important things | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 12 I have been happy with the things I have done. | <input type="checkbox"/> 4 | <input type="checkbox"/> 3 | <input type="checkbox"/> 2 | <input type="checkbox"/> 1 | <input type="checkbox"/> 0 | <input type="checkbox"/> F |
| 13 I have been disturbed by unwanted thoughts and feelings | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 14 I have felt like crying | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> W |

Please turn over

Over the last week

Not at all Only Occasionally Sometimes Often Most or all the time OFFICE USE ONLY

| | | | | | | | |
|----|---|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| 15 | I have felt panic or terror | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 16 | I made plans to end my life | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> R |
| 17 | I have felt overwhelmed by my problems | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> W |
| 18 | I have had difficulty getting to sleep or staying asleep | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 19 | I have felt warmth or affection for someone | <input type="checkbox"/> 4 | <input type="checkbox"/> 3 | <input type="checkbox"/> 2 | <input type="checkbox"/> 1 | <input type="checkbox"/> 0 | <input type="checkbox"/> F |
| 20 | My problems have been impossible to put to one side | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 21 | I have been able to do most things I needed to | <input type="checkbox"/> 4 | <input type="checkbox"/> 3 | <input type="checkbox"/> 2 | <input type="checkbox"/> 1 | <input type="checkbox"/> 0 | <input type="checkbox"/> F |
| 22 | I have threatened or intimidated another person | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> R |
| 23 | I have felt despairing or hopeless | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 24 | I have thought it would be better if I were dead | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> R |
| 25 | I have felt criticised by other people | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> F |
| 26 | I have thought I have no friends | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> F |
| 27 | I have felt unhappy | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 28 | Unwanted images or memories have been distressing me | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 29 | I have been irritable when with other people | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> F |
| 30 | I have thought I am to blame for my problems and difficulties | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> P |
| 31 | I have felt optimistic about my future | <input type="checkbox"/> 4 | <input type="checkbox"/> 3 | <input type="checkbox"/> 2 | <input type="checkbox"/> 1 | <input type="checkbox"/> 0 | <input type="checkbox"/> W |
| 32 | I have achieved the things I wanted to | <input type="checkbox"/> 4 | <input type="checkbox"/> 3 | <input type="checkbox"/> 2 | <input type="checkbox"/> 1 | <input type="checkbox"/> 0 | <input type="checkbox"/> F |
| 33 | I have felt humiliated or shamed by other people | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> F |
| 34 | I have hurt myself physically or taken dangerous risks with my health | <input type="checkbox"/> 0 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> R |

THANK YOU FOR YOUR TIME IN COMPLETING THIS QUESTIONNAIRE

Total Scores



Mean Scores

(Total score for each dimension divided by number of items completed in that dimension)



SOCIAL INCLUSION SCORE

| About you and other people | | | | |
|--|-------------------|-------------------------|------------------|-----------------------|
| In the last 3 months: | Not at all | Not particularly | Yes a bit | Yes definitely |
| I have friends I see or talk to every week [SI & SA] | 1 | 2 | 3 | 4 |
| My social life has been mainly related to mental health services or people who use services SR | 4 | 3 | 2 | 1 |
| I have been involved in a group, club or organisation that is not just for people who use mental health services SR | 1 | 2 | 3 | 4 |
| I have learnt something about other people's cultures [SR] | 1 | 2 | 3 | 4 |
| I have been to new places [SR] | 1 | 2 | 3 | 4 |
| I have felt accepted by my friends [SI] | 1 | 2 | 3 | 4 |
| I have felt accepted by my family [SA] | 1 | 2 | 3 | 4 |
| I have felt accepted by my neighbours [SA] | 1 | 2 | 3 | 4 |
| I have felt that some people look down on me because of my criminal record [SR] | 4 | 3 | 2 | 1 |
| I have felt it was unsafe to walk alone in my neighbourhood in daylight [SR] | 4 | 3 | 2 | 1 |
| I have been out socially with friends (e.g. cinema, restaurants, pubs, clubs) [SI] | 1 | 2 | 3 | 4 |
| I have done some cultural activities (e.g. visited a library, museum, theatre, gallery, concert) [SR] | 1 | 2 | 3 | 4 |
| I have felt clear about my rights [SA] | 1 | 2 | 3 | 4 |
| I have felt free to express my beliefs (e.g. political or religious beliefs) [SA] | 1 | 2 | 3 | 4 |
| I have felt that I am playing a useful part in society [SR & SI] | 1 | 2 | 3 | 4 |
| I have felt that what I do is valued by others [SR] | 1 | 2 | 3 | 4 |

Scales

SI = Social isolation items

SR = Social relations items

SA = Social acceptance items

Adapted with permission from Secker, Hacking, Kent, Shenton, Spandler (2007)

Items 2 and 3 removed, and item 9 adapted (with permission) for use with youth justice population.

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Musical Pathways: Focus Group Facilitation Guide

WELCOME & INTRODUCTIONS

GROUND RULES – respect, confidentiality, opting out, audio recording

GENERAL QUESTIONS:

What kinds of music are individuals into?

Does anyone have a musical background?

Does (has) anyone play(ed) an instrument or sing/sung?

Have any of you performed to a live audience?

What does music do for you?

Does music have an important role in friendships / relationships?

Is music a regular topic of conversation in here?

ABOUT THE PROGRAMME:

Has anyone been involved in programmes like this before?

Why did you volunteer for this programme?

What were people's initial reactions when they heard about it?

Were you (or others) worried/anxious/apprehensive about taking part? Why?

Were your decisions to volunteer partly influenced by others?

What did you think of the programme?

What did you think of the musicians?

What did you expect? How did it compare with what you expected?

Was it different to other programmes you have experienced?

What did you think of the venue and organisation?

Were you happy with what you were asked to do?

How did the sessions make individuals feel?

Did any of you discuss the sessions with others afterwards?

What was the general feeling about the workshops?

What do you think you individuals got personally from the programme?

Does anyone regret being involved?

Do you think the experience was helpful in any way?

Any other comments / reflections?

MUSICAL PATHWAYS: SEMI-STRUCTURED INTERVIEW GUIDE

1. **GENERAL BACKGROUND/REFLECTIONS/RELATIONSHIPS**

- Can you tell me about your life before you encountered prison/custody/youth justice?
Why do you think you ended up in this situation?
What do you think of your current circumstances? What do you think of the system/institution?
What do you see as the purpose or value of youth justice?
How important is education to you, especially under these circumstances?
How important is your health to you? How do you perceive your health / wellbeing?
What is your social life like at the moment? How do you relate to others?*

2. **MUSIC IN GENERAL**

- *What kind of music are you into?
Do you regularly listen to music? Have you attended live music events?
Can you play a musical instrument or do you sing?
Have you been in a band or choir?
Do you think your taste in music is popular?
Have you ever performed to an audience?*
- *Can you identify any music that has special meaning for you?
Can you identify one or two favourite tracks or songs?
What does music do for you? Opportunity to probe / reminisce.*
- *Do you come from a musical background / family?
What kinds of music did you grow up with?
What were others around you into? Have there been any strong influences in your life?*
- *What role do you think music has for friendships or relationships?
Is music a regular topic of conversation with others / friends?*
- *Is music important in your current circumstances? (e.g. in custody)
Has music helped in you in anyway? Does it bring opportunities outlets?*

3. **MUSIC PROGRAMME**

- *What did you think of the music programme / the musicians?
Have you been involved in a programme like this before? Was it different to others?
Why did you volunteer? Were you worried or anxious about volunteering?*
- *What did you personally get out of the programme?
Do you have any regrets from being involved?
Do you think the experience helped you in any way?*

4. **THE RESEARCH EXPERIENCE**

- *What did you think of the questionnaires?
Did you mind being asked to complete them? Were the instructions clear to you?
Did the questions make sense to you? What about the focus group discussion?
What did you think of the research team/process?*

ANY OTHER COMMENTS?

FOLLOW-UP LETTER TO PARTICIPANTS

DATE

Dear [REDACTED],

You may remember that a few months ago I contacted you regarding the Musical Pathways research project that you took part in at [REDACTED]. We are still carrying out this research and I am now contacting you to ask whether you could be prepared to complete the attached survey questions for a final time.

We'd really appreciate it if you would therefore complete the enclosed questionnaire and return it to me in the pre-paid addressed envelope. I have also enclosed a copy of the final CD for you to keep, which I hope you enjoy listening to.

I would also like to invite you to take part in a second face-to-face interview. The interview will be confidential and we will ask you questions about music, the project and your life since [REDACTED]. This interview can take place over the phone or we can arrange to come and meet you, and we will provide lunch. If you wish to, you can bring your YOT worker, a guardian or a friend, whichever is best for you. As a further 'thank you' for taking part, we would like to offer you a high street voucher to the value of £10, which you will receive upon completion of the final interview.

If you are happy to take part in this final interview, please let me know either by completing the reply slip below and enclosing it in the pre-paid reply envelope, or by contacting me directly. Alternatively, you can inform your key worker / guardian of your interest, who should then contact me on your behalf.

If you have any questions, please feel free to contact me via email: Yvonne.Moriarty@uwe.ac.uk or by phone on 01173288929.

Thank you for your time.

Best wishes

Yvonne Moriarty
Research Associate, University of the West of England, Bristol



INTERVIEW SCHEDULE – MUSICIANS / SUPERACT

Growth, development, musical ability, maturity, wellbeing, new directions ...
 • What are your perceptions of participants' ability to make decisions, take ownership and make choices?

- Ask about the following:
 - a) Participants who refuse to get involved, mess about, joke around, present challenging behaviour, or perceive the task to be too difficult or boring
 - b) Appropriateness / tactics of negotiating with participants
 - c) Use of instruction
 - d) Reticence about singing, performing or producing lyrics, due to embarrassment
- Image / ego / projection
- Participants who look older than they behave
- Boundary / discipline issues, which may affect ability to take responsibility / participate
- Inappropriate behaviour (e.g. rudeness, flirting)
 - o How do these make you feel; how do you react or respond? What is the right response?
- What is your responsibility?
- How do participants' 'offending' status or backgrounds affect your view of them?

Impact

- Does the programme impact on justice system goals (institutional, regime, rehabilitation, etc.)
- How does the programme fit with the system (as an external service provider)?
- How does the programme impact of participants' lives and their future prospects.
- (How) Does the programme impact on health and wellbeing?

Musical Pathways Musician InterviewsBackground

- Background of who you are and how you came together as a group
How did you get together?
How long you been together?
- How long you been doing this kind of work?
- Why did you get involved in working in justice settings?
(was it a requirement of working with Live Music Now / SuperAct or by invitation?)
- Is justice setting work something you want to pursue further as a band / individually?
- What attracted you to working with young people at risk of offending?

Custody Environments

- What do you make of the custody environment?
(workspace, staffing, time available, regime, etc.)
- How do you feel about working in this environment? (emotionally ...)
- Does it frustrate or challenge you working in this environment/organisation?
- How do you feel about the staff at the site?
- How have you felt with regard to safety and security issues?
Is this something that has crossed your mind at all?

Music Programme

- How have you felt about the programme? (structure, process, progress, approach, hindsight, etc.)
- How do you feel about working with Live Music Now / SuperAct?
Support & Limitations
Exposure / Risks
- What's it been like setting up a six week programme?
Planning
Progression
What do you think about the programme length? – Duration, spacing, intensity, depth, breadth ...
- Do you have any frustrations about the programme?
Would you have done anything differently?
- How has this programme compared to previous ones you have been involved with?

Participants

- What has it been like working with this group?
- What were your first impressions?
- What do you think or feel now?
- What impact do you think the programme has had on the participants?

INTERVIEW SCHEDULE – SITE STAFF**MUSICAL PATHWAYS - STAFF INTERVIEW SCHEDULE**

- How did you come to work in this setting?
- Can you describe/explain the nature of the setting/service; type of establishment.
- Does working in this setting or with this client group affect you personally? Do you experience stress? How do you deal with it?
- Do you acquire personal fulfilment/other personal gains?

- How do you deal with inappropriate behaviour on a daily basis (e.g. boundary issues, inappropriate language or conduct)?
- What responsibility do staff have for managing behaviour?
- Is *respect* important to in this environment? Do you feel you receive respect? How do you acquire it?

- What educational approaches are commonly used in this setting with young people?
- How does the setting/service routine/organisation impact upon teaching and learning?

- What access to music do young people get within this setting/service?
- What, if any, music education do young people have access to?
- What types of music are young people exposed to in this setting?
- How does 'gangster' image enter into music and behaviour?

- What is your view of music programme providers/charities?
- What do you perceive to be the value of such interventions within justice settings?
- What do you think young people gain from such music programmes?
- How are arts interventions perceived?
- What is the value/benefit to be gained from music-based education/learning within justice settings?
- What are the general perceptions and attitudes of young people towards such programmes?
- How do music programmes measure up against other more mainstream education interventions?
- How do you feel about participatory / team based music interventions in custody contexts?
- What, if any, changes have you observed among young people involved with this programme (behaviour, learning, confidence, emotional, discipline, etc.)?

- Is there a value for participatory music programmes? What is their value, in your view? Is their use justified in the light of scarce resources / other imperatives?
- What feasibility dilemmas and challenges arise?
- Can such projects be justified as a public service?

CERTIFICATE OF ATTENDANCE



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