

Appendix for Interim and Final Evaluation Reports
SoundProof Plus

By Dr Ornette D Clennon

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Interim Evaluation Appendix

C.E.D.A.R.S - Darwin Planning Meeting 1 20.6.07

Sheila Till, Liz Muge, Ornette D Clennon

The following is a draft structure for the delivery and planning for the Make Some Noise project at Darwin:

Assessment

Sheila will carry out assessments of students two weeks before the start of the programme.

This assessment will determine which students attend the programme.

Session Planning

Induction

Taking the form of a session of observation where I will join staff in their classes to watch and acclimatise myself to the atmosphere of Darwin. This will give me the opportunity to informally meet the students I will be working with before I meet them officially in my sessions.

The programme will be based **loosely** on *NC Keystages 3 – 5* to facilitate *Ofsted* acknowledgment of Darwin Music Provision.

Details of *NC Keystages 3 – 5* programme-components to be confirmed.

The programme will consist of workshops exploring the students' (**non mental health**) interests through song writing and Music technology.

Series of workshops will be planned in **eight** week blocks

Session Delivery

Wednesday afternoon - two sessions: **1 - 2pm, 2 - 3pm**

Possible session where I introduce myself and my music

The sessions will be organically delivered in such a way as to explore the creativity of the students by encouraging them to take the lead in generating material appropriate for lyrical treatment.

The core emphases of sessions will be fun and creativity

Activities around creative writing for songs will be delivered.

Music technology (MT) activities using *Fruity Loops*, *CuBase SX* and *EJ* will be delivered.

ICT room preferred venue for sessions

Good acoustic for recording (at students' discretion)

Two computers (at least) to be used.

Two licenses (at least) to be purchased in order to allow installation of Music Technology software (*Fruity Loops*, *CuBase SX*)

Two MIDI keyboards (to allow music to be entered in the computer)

Session Outcomes

Material for songs will be generated.
Songs will be recorded onto CD for the students to take away with them
Students will retain copyright of their material
Opportunities around staff collaboration will be generated
Art work for CD sleeves
Further creative exploration through poetry
Further collaborative work with ICT staff

Monitoring

Individual reports will be written after each session and be emailed to Sheila Till.

I will keep Darwin documents on Darwin memory chip

The format for the reports will include the following (as headers):

Date

Session

What was covered?

Any difficulties encountered?

Targets

Setting weekly targets for the individual in terms of personal development

Supervision and Debrief

I will attend a handover (Sheila to me) meeting at **12.30 – 1pm** with Sheila Till before each session.

I will be notified of any out of session developments that might impact my session

I will attend a handover (me to Sheila) meeting at **3 – 3.30pm** with Sheila Till before each session.

I will inform Sheila of the progress of each session in addition to a written report of each session

Any problems with the group I may encounter may be addressed confidentially in this meeting

Evaluation

Each eight week block will be evaluated separately.

Evaluation of targets

Specific targets to music programme

General targets determined by staff team

Have the students achieved them

How?

Query? – Will an overall evaluation of all programmes be needed by Darwin?

Action Plan

Where do we go from here?

Recommendations for future Staff MT training

Other recommendations?

Ornette D Clennon
Music Practitioner

Email 17.10.07 Preparation Session INSET and Preparation at Abbey Hulton

Hi Liz

Apologies for this but this is the only time I have to sit and write a "report" on our prep session on Monday. It will be brief - apologies.....

The session on Monday went very well Simon, Clare and I were joined by David, who will be working alongside Simon. We discussed how the planning structure was open for collaborative input and agreed the following. We would take responsibility for certain roles within a session that prescribed certain processes. Simon and Clare were happy to lead out in the warm activities, which are designed to get everyone to the same level of participation. However, we have included a checking in period at the start of every session, designed to assess where the participants are at before starting the session. This activity will be led by David and Simon, as they are more familiar with the participants than we are.

The check in activity leading to the warm up activity in session one will also play a crucial role of emotional assessment, where participants will have been asked to fill out an SIP form (Self Image Profile form for children - nationally recognised). This will allow the workers at Abbey Hulton to baseline the emotional state of the participants before the start of the residency. It was also agreed that the last session would be given over to a final residency SIP evaluation to record the progress of these "soft" learning outcomes.

My responsibilities were for the 'holding' of a creative space where song ideas could be organically developed over the course of the week. However, it is important for me that the workers take ownership of the process and as much of the sessions should be led by them as is possible and appropriate. To this end, I (assisted by Clare) led an INSET training session for Simon and David around the use and application of Fruity Loops and CuBase, after a few technical difficulties, we were able to demonstrate some of the creative potential of Fruity Loops and to a lesser degree Cu Base. Both David and Simon were given hands on time with the equipment as in introduction to the application of music technology in this setting.

It is intended that prep and debrief times before and after sessions along with the one hour break in between sessions should be also be used as continuing inset training sessions around the use of the music technology, as well as serving as reflective periods.

Cheers

Ornette

Session Plans for Abbey Hulton Residency

October 22 - October 26 2007

Summary

5 day programme over five days
Two groups: Group 1: 9-11 yrs, Group 2: 14 – 15yrs
5 young people per group
Two session per day
Sessions: 2 hours each in duration (with 10 minute-break)
Everyday, Monday to Friday
Training time included in 1 hour debrief sessions in between sessions (lunch to be included)

Aims

The overall aim for this residency is to work with the young people in a way that positively influences their confidence and self-esteem. The music technology in this residency will be used as a tool for achieving this aim, rather than as an exercise in music technology education. As such, there are no "hard" learning outcomes in this programme, as the "soft" learning outcomes will assume higher priority. Any "hard" learning outcomes will be incidental to the therapeutic outputs of the programme.

Objectives

Music technology and creative writing will be used as facilitative tools to encourage the young people to explore their issues on their terms. It is intended that a recording of songs will capture the process of self-discovery and expression of the participants, which will be used to amplify their sense of personal achievement.

I have deliberately kept the session plans as outlines at this stage so as to encourage Clare and Simon to have an input in the planning process.

Session plans the same for both groups.

Monday 22nd October : 10am – 12pm and 1pm – 3pm

Ornette, Clare, Simon

Session 1

Initial registration contact details and filling out SIP can be done during warm up.

Introduction to course
Getting to know each other
Getting to know equipment/software – demos
Having fun
Establishing areas of interest for group members
Establishing ground rules
Writing and recording sketch lyrics and ideas
Playing around with sounds from the keyboard

Working on lyrics
Looking at song formats

Constructing Beats
Using Fruity Loops

Tuesday 23rd October : 10am – 12pm and 1pm – 3pm
Ornette, Clare and Simon
Session 2

Working on lyrics from session 1 or improvising new ones
Looking at song formats

Constructing Beats
Using Fruity Loops

Midi programming
Using CuBase – midi programming
Recording midi

Creating backing tracks
Exploring sounds from
Fruity Loops FL Studio Fruity Loops Edition
Steinberg Virtual Instruments Collection

Wednesday 24th October : 10am – 12pm and 1pm – 3pm

Ornette, Clare, Liz and Simon

Session 3

Working on lyrics from session 2 or improvising new ones

Midi programming

Using CuBase – midi programming

Recording midi

Creating backing tracks

Exploring sounds from

Fruity Loops FL Studio Fruity Loops Edition

Steinberg Virtual Instruments Collection

Using CuBase – recording audio

Recording electric/acoustic instruments

Recording vocals

Vocal delivery

Explore singing, rap, MC

Mid residency Evaluation, interview with practitioners to be conducted by Liz

Thursday 25th October : 10am – 12pm and 1pm – 3pm

Ornette, Clare and Simon

Session 4

Using CuBase – recording audio

Recording electric/acoustic instruments

Recording vocals

Vocal delivery

Explore singing, rap, MC

Using CuBase as editing tool

Explore editing song and instrumental arrangements

Friday 26th October : 10am – 12pm and 1pm – 3pm

Ornette, Clare, Simon and Liz

Session 5

Use as a evaluation time alongside activities

Using CuBase as editing tool

Explore editing song and instrumental arrangements

Finalising song arrangements

*Final residency Evaluation interview with practitioners to be conducted by Liz**

A final presentation of the project to be given at awards ceremony November 6, 6pm – 8pm

* Ornette will conduct all interviews with young people and carers via questionnaires and telephone interviews

Ornette D Clennon
Music Practitioner

Learning Plans

Sessions at Darwin Base 9.10 – 5.12.07

Introduction

The learning plans for the sessions will broadly follow the aims and objectives for **Music Key stage 5: AS Music technology**, as prescribed by the *Qualifications and Curriculum Authority (QCA)* common qualification criteria, the criteria for the *General Certificate of Education (GCE): Advanced Subsidiary and Advanced GCE* and the QCA subject criteria for GCE Music. However, I have deliberately chosen not to focus on the historical and contextual outcomes of Knowledge, skills and understanding - KSU4 and 5, as the time given to each session (1 of 8 hours in total), necessitates an entirely practice based approach. I would suggest that KSU4 and 5 could be satisfactorily covered in other sessions outside this programme.

Here are the aims and objectives for the eight-week programme:

Aims - AMS

The aims of the Advanced Subsidiary GCE Music Technology specifications are to:

AMS1) encourage students to extend the knowledge, skills and understanding needed to communicate through music and take part in music-making.

AMS2) encourage students to engage in, and extend their appreciation of, the diverse and dynamic heritage of music, promoting spiritual and cultural development.

AMS3) encourage students to develop particular strengths and interests, encouraging lifelong learning and providing access to music-related careers.

AMS4) provide a worthwhile, satisfying and complete course of study, which broadens experience, develops imagination, fosters creativity and promotes personal and social development.

Knowledge, skills and understanding - KSU

In AS GCE Music Technology, students will be required to develop aural perception skills and the ability to make expressive use of musical elements, structures and resources through:

KSU1) interpreting musical ideas through the application of technology (eg sequencing and/or recording music, performing with others, realising own compositions)

KSU2) creating and developing musical ideas using music technology (eg improvising, arranging, composing)

KSU3) making critical judgements about the use of musical elements, structures and resources through analysing, evaluating, and reflecting on, their own and others' work (eg refining own recordings or sequencing work and compositions, reviewing written/published, live and recorded music, comparing different interpretations).

KSU4) gain a depth of understanding of the three Areas of Study: The development of music technology; Music from the Western classical tradition; and popular music and jazz

KSU5) gain a breadth of understanding by being able to place the selected Area of Study within a broader musical perspective

KSU6) develop, and apply in practical activities, knowledge and understanding of, and specialist vocabulary.

Assessment objectives

Students will be able to:

AO1

1) interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble

2) develop musical ideas with technical and expressive control, making creative use of musical devices and conventions

AO2

Demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music.

Summary

- ❖ 8 day programme over eight weeks
- ❖ Two groups
- ❖ 6 students per group
- ❖ Two session per day

- ❖ Sessions: 1 hour each in duration (with 5 minute-break)
- ❖ One day Wednesday
- ❖ sixteen 1 hour contact-time-blocks

Wednesday Groups (one hour per group)

Week 1

9.10.07: 1pm –3pm

Session 1

Introduction to course

Establishing ground rules: *AMS4*

Getting to know each other

- ❖ Having fun
 - Establishing areas of interest for group members: *AMS1, AMS3*
 - Listening to each other's favourite piece of music: *KSU4*
 - Discussing favourite pieces of music: *AMS2, KSU3*
 - Exploring themes and ideas for lyrics and ideas: *AMS1*
 - Playing around with sounds from the keyboard: *KSU2*

Getting to know equipment/software – demos: *KSU6*

Summary of Outcomes

The generation of:

- ❖ **Themes**
- ❖ Words
- ❖ Phrases

Content

- ❖ **Themes**
 - Areas of interest/discussion and comment
- ❖ Words
 - Descriptive, emotive
- ❖ Phrases

- Idiomatic, personal, descriptive, emotional

Outcomes and Assessment Criteria

Outcomes	Assessment Criteria
	<i>To achieve each outcome the trainee must demonstrate the ability to:</i>
Themes	❖ Be able to participate fully in discussion
Words	❖ Be able to use words in the following manner: ➤ personal ➤ constructive ➤ descriptive
Phrases	❖ Be able to: ➤ paint verbal pictures ➤ demonstrate basic awareness of word rhythm ➤ demonstrate basic awareness of rhyme

Week 2

17.10.07: 1pm –3pm

Session 2

Working on lyrics from session 1 or improvising new ones

- ❖ Looking at song formats

Constructing Beats

- ❖ Using Fruity Loops

Summary of Outcomes

- ❖ Introducing Fruity Loops: KSU1

Content

- ❖ Introducing Fruity Loops
 - What Fruity Loops is
 - Exploring bank of sampled sounds
 - Writing 4 bar loop
 - Using key commands

Outcomes and Assessment Criteria

Outcomes	Assessment Criteria
	<i>To achieve each outcome the trainee must demonstrate the ability to:</i>
Introducing Fruity Loops	❖ Write a 4 bar loop: AO1

Week 3

31.10.07: 1pm –3pm

Session 3

Working on lyrics from session 2 or improvising new ones: see *learning plan, session 1*

Midi programming

- ❖ Using CuBase – midi programming

- Recording midi

Creating backing tracks

- ❖ Exploring sounds from

- Fruity Loops FL Studio Fruity Loops Edition
 - Steinberg Virtual Instruments Collection

Summary of Outcomes

- ❖ Exporting and Importing: *KSU6*
- ❖ Introducing CuBase SX: *KSU6*
- ❖ Introducing MIDI: *KSU1, KSU2*

Content

- ❖ Exporting and Importing
 - Explaining the process of exporting and importing
- ❖ Introducing CuBase
 - Explaining what CuBase SX is
 - Explaining Digital Audio
 - Looking at content of Audio files
- ❖ Introducing MIDI
 - Explaining what MIDI is
 - Recording MIDI sequences
 - Looking at musical patterns

Outcomes and Assessment Criteria

Outcomes	Assessment Criteria
	<i>To achieve each outcome the trainee must demonstrate the ability to:</i>
Exporting and Importing	❖ To reload Fruity Loops session file: <i>AO1</i> ❖ To export session file as a WAV file: <i>AO1</i> ❖ To import WAV file into CuBase SX: <i>AO1</i>
Introducing CuBase SX	❖ To load application ❖ To understand Digital Audio: <i>AO1</i>
Introducing MIDI	❖ To record a midi sequence: <i>AO1</i>

Week 4

7.11.07: 1pm –3pm
Session 4

Midi programming

- ❖ Using CuBase – midi programming
 - Recording midi
 - Quantising midi

Creating backing tracks

- ❖ Exploring sounds from
 - Fruity Loops FL Studio Fruity Loops Edition
 - Steinberg Virtual Instruments Collection

Summary of Outcomes

- ❖ Quantising and Arranging: *KSU1, KSU2, KSU3, KSU6*

Content

- ❖ Quantising and Arranging
 - Exploring editing functions

Outcomes and Assessment Criteria

Outcomes	Assessment Criteria
	<i>To achieve each outcome the trainee must demonstrate the ability to:</i>
Quantising and Arranging	❖ To edit a midi sequence: <i>AO1</i>

Week 5

14.11.07: 1pm –3pm

Session 5

Using CuBase – recording audio

- ❖ (Recording electric/acoustic instruments)
- ❖ Recording vocals

Vocal delivery

- ❖ Explore singing, rap, MC

Summary of Outcomes

- ❖ Recording Live Audio: *KSU1*
- ❖ Editing Live Audio: *KSU1, KSU2, KSU3, KSU6*
- ❖ Understanding Production Techniques: *KSU1, KSU2, KSU6*

Content

- ❖ Recording Live Audio
 - Recording Vocals and other Live Audio
 - Learning how to record Vocals
 - Exploring other recording techniques
- ❖ Editing Live Audio
 - Editing Vocal waveforms
- ❖ Understanding Production Techniques
 - Demonstrating the set up and use of:
 - Microphones

Outcomes and Assessment Criteria

Outcomes	Assessment Criteria
	<i>To achieve each outcome the trainee must demonstrate the ability to:</i>
Recording Live Audio	❖ To record a Live vocal/audio: AO1
Editing Live Audio	❖ To edit a vocal/live audio: AO1

Understanding Production Techniques	❖ To set up a mic correctly: AO1
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Week 6

21.11.07: 1pm –3pm

Session 6

Using CuBase as editing tool

- ❖ Explore editing song and instrumental arrangements

Summary of Outcomes

- ❖ Audio Editing: KSU3
- ❖ Completing Audio/MIDI tracks: KSU1, KSU2, KSU3

Content

- ❖ Audio Editing
 - Editing Live Audio
- ❖ Completing Audio/MIDI tracks
 - Full completion of arrangement

Outcomes and Assessment Criteria

Outcomes	Assessment Criteria
	<i>To achieve each outcome the trainee must demonstrate the ability to:</i>
Audio Editing	❖ Edit Live Audio: AO1
Completing Audio/MIDI tracks	❖ Produce a finished arrangement: AO1

Week 7

28.11.07: 1pm –3pm

Session 7

- ❖ Finalising song arrangements

Summary of Outcomes

- ❖ Completing Audio/MIDI tracks: KSU1, KSU2, KSU3
- ❖ Burning onto CD: KSU1, KSU2, KSU3

Content

- ❖ Completing Audio/MIDI tracks
 - Full completion of arrangement
- ❖ Burning onto CD

Outcomes and Assessment Criteria

Outcomes	Assessment Criteria
	<i>To achieve each outcome the trainee must demonstrate the ability to:</i>
Completing Audio/MIDI tracks	❖ Produce a finished arrangement: AO1
Burning onto CD	❖ To burn tracks onto CD: AO1

Week 8

5.12.07: 1pm –3pm

Session 8

- ❖ Finalising song arrangements

Summary of Outcomes

- ❖ Completing Audio/MIDI tracks: KSU1, KSU2, KSU3, KSU6
- ❖ Burning onto CD: KSU1, KSU2, KSU3, KSU6
- ❖ Reflection: KSU5, KSU6

Content

- ❖ Completing Audio/MIDI tracks
 - Full completion of arrangement
- ❖ Burning onto CD
- ❖ Reflection
 - Spending time feeding back on studio process
 - Spending time feeding back on finished track
 - How does it compare to your favourite track?
 - How does it compare to other people's track?

Outcomes and Assessment Criteria

Outcomes	Assessment Criteria
	<i>To achieve each outcome the trainee must demonstrate the ability to:</i>
Completing Audio/MIDI tracks	❖ Produce a finished arrangement: AO1
Burning onto CD	❖ To burn tracks onto CD: AO1
Reflection	❖ To evaluate their own track and learning: AO2

Ornette D Clennon, Music Practitioner

Interim Lead Practitioner's Feedback Notes 8.2.08 - Darwin

Attendance and Impact on sessions

The first term was structured around group work but we soon found that this was very hard to maintain as key group members were not always present at the sessions. We also worked with structured worksheets but again we found that delivering the session in a tight learning objective manner was not always productive. After an end of term review meeting, Shirley suggested that I change tack and focus more on one to one delivery, as this meant that I could more readily adapt to whoever attended the session. This was always going to be especially important as Darwin was going to undergo building work, meaning that attendance would be even more erratic.

Session Structures at Darwin

Due to the fact that the students are not actively studying for AS Music technology, I have had to keep the sessions as flexible and engaging as possible. Some of the students who attend the sessions are post 16 and do not need to attend educational activities; the music session has to be engaging if they are to return. To this end, I have tried to personalise the delivery of the session as much as possible to fit the individual. On occasion, I have encouraged team work but this is not something that seems to be important to the social development of the students, as they seem to value the esteem and confidence building that can be generated through intensive one to one interaction. The sessions take place in the IT suite and students often have other things they have elected to get on with. This means that I can call them from the other activity for a one to one, as the session timings allow.

Even though worksheets will not be effective with this group, I will develop an e-learning log for the students to fill out, to document what they have learned so far. I will also think of ways of integrating the art work more closely with the music production, as this was one of the programme's aims.

Equipment and Technical Preparation

I made the time to prep the equipment for the first time today, as I installed the driver for the Tascam US 144. This means that the audio problems of last term should be resolved.

I am unsure as how far I can teach post production skills in the time given. This needs further consideration on my part.

I would like to organise an INSET session for staff so that they can utilise the software (Fruity Loops and CuBase) that has been installed on their system.

Email attachment 8.2.08 Orme Rd Interim Evaluator feedback to Lead Practitioner

Hi Si

The feedback from my interview with Anthony was extremely positive. He is delighted with how you deliver the sessions and how well you balance the activities in each session through your designation of roles. Well done. It's looking and sounding amazing.

Anthony would like to continue elements of these sessions at Orme Road after you leave. It would be worth while to sit down with Anthony and recommend hard and software to Anthony that would sit within his budget. Anthony mentioned that it would be nice to have more equipment to cater for larger groups in the future.

Maybe, if you delivered an informal INSET with Anthony (and any other interested staff), like the one at HMP Werrington; this could be an idea. This could help you work out a Music Technology action plan with Anthony, where all the elements needed to build sustainability at Orme Rd could be discussed.

Preparation Meeting for April to July Residency at Abbey Hulton 9.4.08

Venue: Wallace Centre
Time: 4 – 6pm
(Artists to arrive at 3.30pm and debrief and derig between 6 – 6.30pm)
Thursdays from 17.4.08 – 17.7.08
Participants: 11 – 13yrs
Workers: Ornette D Clennon – Lead Artist, Clare Fernyhough – Artist, Simon Cawley – Drama Therapist, Setting Staff

Objective

To work with young people with self-esteem issues who are having difficulties with transitions, peer relations and separation issues

Aims

To develop creative workshops exploring themes around confidence, trust, self-esteem and other such themes. Each theme will have a block of time allotted to it within the series of sessions
To use SIPs as a measuring tool for personal progress and development
To document the workshop series using video

Format in Detail

To develop creative workshops exploring themes around confidence, trust, self-esteem and other such themes.

Each theme will have a block of time allotted to it within the series of sessions and will use creative writing, drama and music technology as expressive tools. We are also hoping to use Art therapy as a further therapeutic outlet.

Although the sessions will be creative there will be a therapeutic underpinning which will be led by the drama activities and the warm ups. The sessions will be held in one room in the centre and will encourage whole group work. However, there might be activities which will smaller group working.

To use SIPs as a measuring tool for personal progress and development

We intend to use the Self Image Profile forms to gain a perspective on pre and post developments for each young person attending the sessions.

To document the workshop series using video

We intend to video the sessions with a view towards making a documentary of the programme. In this way, there will be a definite output which can be shown at the celebratory evening, taking the pressure off the young people to work to specific outcomes in the sessions. We intend to focus on the process of using creative activities to address emotional issues without the pressure of generating specific outcomes from the creative activities, unless the young people decide to do so.

We intend to devote the first two sessions introducing the young people to the documentary idea.

Conclusion

The programme will be flexible and responsive to the needs its participants irrespective of the themes we will introduce throughout the series.

Contacts:

Ornette D Clennon – Lead Artist 07724 798 321
Clare Fernyhough – Artist 07919 104 650
Simon Cawley – Drama Therapist, Setting Staff 01782 427920

Interim Lead Practitioner's Feedback Notes 19.6.08: - Abbey

*Setting up a Collaboration with Setting Staff –
A Telephone conversation with Tim Sharp, Assistant Director*

Tim had confirmed that he had spoken to Simon Cawley. Tim said that the main issues seemed to be around capacity in the centre (see *Interim Lead Practitioner's Feedback Notes 12.6.08 – Part 1*). Tim also said that Simon was unhappy at the level of responsibility he had in the sessions (see *Interim Lead Practitioner's Feedback Notes 9.6.08*). Tim also said that Simon agreed that it would be best to go back to the half term residency format in the Abbey Hulton Unit itself.

Tim said that this would take place in October. Tim re-iterated the need for a development meeting with Julia before the residency so that Simon could access more support from the unit. Tim said that creative and sessional lead should perhaps come from the Practitioners rather than from Simon, which would alleviate some of his concerns about responsibility. I reminded Tim of Clare's multiple activity suggestion and also of the 'skills swap' INSET idea, as part of our preparation (see *Interim Lead Practitioner's Feedback Notes 12.6.08 – Part 2* for both points).

SoundproofPlus (Pilot Training Programme at Orme & Biddulph)

Aims and Objectives

- To build on successful work delivered by MSN at PRUs in Staffordshire by enabling staff to use music technology to work with young people through training and consultation with an artist.

Background

Over the past 2 terms, Si Waite has delivered projects at CEDARS Biddulph and Orme bases that have succeeded in engaging and inspiring young people and linked in to the broader curriculum through the Arts Award.

Overview

- Si Waite would run alternating weekly sessions at the 2 centres to enable staff to work with pupils independently.
- This would mean that they teach 1 week on their own and 1 week with Si assisting.
- There would need to be some initial training time.
- There would also need to be time allocated before and after each session to go through what happened the week before and to review the session.

Skills to be taught to staff

- Understanding and teaching basic music concepts (tempo, rhythm, pitch)
- Understanding and teaching basic music technology concepts (recording, mixing, mastering, troubleshooting)
- Understanding and making use of creative approaches to working with young people
- Using Fruity Loops software to create beats and riffs
- Using Cubase software to record and mix

Investment required

1. Decent condenser microphone and stand (c £100-£170)
 2. Decent audio interface (c £100)
 3. Decent set of monitors/speakers (c £120)
- Also good (but not essential) would be a controller keyboard (c £60-£100)

Staff could also consider Arts Award training to enable them to deliver the award and access funding.

Mc brad mins lyrics

Verse 1: The Situation

How could u do this yo
I never would expected that blow
all I can say
is u a fuckin ho

I faught mc would mean more to you u bullshit
your chattin shit
There's no way that you love me
While your sucking his dick

You should have known our love was at stake
you're sorry but you're too late
I know you don't love me
Your love for me was fake

I thought you was riding for me
I hope you're happy with my shawty
She will defo hurt you
Trust me

Chorus: How I feel
You cut me deep
My heart got froze
But you chose your path
Now I'm on my road
There's no second chance
For me and you
I don't need your love
I've found something new
All the times I sit there and cry about you

Verse 2: how it was before all of this
When I first saw you

I knew I that I had you

As cocky as it sounds

Get your number I just had to

I call her up im like wa u doin she like nuttin

I say guess wa she says wa I'm like we should do something

she says ah I say why u stuck she says oh fuck

i say who she says not u I say come on girl lets hook up

and if he aint goin treat u right

then I aint goin treat u wrong

I will listen to your heart beat

cause it plays ma favourite song

Verse 3: How it turns out

Final Evaluation Appendix

Interim Evaluation meeting

26.11.08

Liz Muge, Tim Sharp, Si Waite, Ornette D Clennon

Agenda for discussion from the Interim Report

Summary of Notes

Staff INSET sessions need to be carefully monitored to ensure that staff develop the skills necessary to lead music technology sessions of their own

- Follow up staff INSET with phone interviews
- Si will send me his INSET objectives with a view towards constructing interview questions

For the LACs and PRUs, other types of mixed weekly and time specific residency approaches must be trialled to see if any improvements can be made to the attendance figures

- Si to attempt a home residency before moving to external venue
- Si to establish a core of interested participants before moving to weekly sessions

Development meetings should be regularly programmed into the project so that they can act as evaluation meetings, giving everyone the chance to take stock of the programme

- Si to use meetings to work out logistics with staff
- For eight week residencies: Tim to join in initial meetings, Si to arrange interim meeting and Tim attend final development meeting

Development meetings with the Darwin and Abbey Units need to be arranged to ascertain their understanding of partnership working and their resources to do so

- Ornette to programme milestone meetings for longer residencies

Both Artists should keep and submit regular session updates to MSN to enable more thorough monitoring and evaluation

- Si said that he was finding his way into writing his diaries
- Si suggested that monitoring sheets should include session successes and challenges in an evaluation section

Requirements for Final Evaluation Report

- To be included in the appendix: lyrics, young peoples' questionnaires, references to all mp3 interviews
- Report to include methodology section
- Update report with end programme reflections
- Report to include snap shots of interviews
- Report format to include – titles of sections on separate pages
- Tim needs to send me the programme statistics to complete the report
 - o Retention figures for each centre
 - o Write four case studies (two per artist) documenting progress of participants – as evidence of impact on young people

Si Waite's points for development

- Si would like longer projects of ten weeks
- Si would like developments meetings to establish links between the Arts Awards and the centre's existing programmes
- Si would like to attend weekly staff meetings to ensure coordination between his sessions and other activities in the centre

Ornette Clennon's points for development

- Ornette would like pursue therapy oriented work, co-delivering sessions with a psychologist. Research into the therapeutic benefits of musical activities:
 - o For Abbey – two residencies followed by weekly drop-in sessions
 - o For Darwin – co-delivering sessions with psychologists

Evaluation

We discussed how best to evaluate the benefit derived from the pupils. Sheila suggested that I write a questionnaire to explore the following:

- Do the sessions make them feel any better?
- Do the sessions lift their mood?
- Is there any benefit in taking time out of the academic subjects to pursue music?
- Do they see the music sessions as work?
- How valued are the sessions?
- When is a good time to hold the sessions – mid morning or straight after lunch? This is taking into account the fixation around food many of the participants will have.
- How best can we fit music (as a non academic subject, except for in Lauren's case) around the other academic subjects?

Sheila suggested that the participants should rate themselves on a scale between one to ten, as this scale is already used in the unit to score personal progress.

Sheila suggested that I particularly spoke to Lois and Lauren about the sessions, as they might be able to give me deeper insights.

Action

As a result of this conversation I will look at devising a questionnaire for the entire group to fill out and follow up the questionnaire with in depth interviews with Lois and Lauren.

Legacy and Collaborative working

We discussed the possibility of Simon taking over aspects of my sessions when I leave, as a result of the INSET session. We discussed the possibility of working more closely with the psychiatric team in a music therapy research programme. This would involve my working in a multi disciplinary team, more specifically working alongside a trainee psychologist in looking at the therapeutic benefits derived from using music in a mental health setting.

Sheila said that this was dependant on funding and would need to discuss this with MSN.

Sheila explained that staff in the Darwin does work collaboratively through their “themed weeks”, where staff teach in a cross curricula manner for a week. Sheila also said that the Darwin is linked to schools in Nigeria and Mozambique via the Internet and some visits.

Action

Sheila needs to speak Liz and Tim (and the section Head, Mike) about funding and shaping a possible music therapy involvement to future work.

Could this be a good project to link into the Nigerian and Mozambique schools – looking at and comparing their music therapy provision for their pupils?

Millie

Darwin End of Project Questionnaire 19.11.08

Do the sessions make you feel any better?

They do make me feel better because they are quite a relaxing, fun lesson and you learn about music by making tracks and doing things on the computer, instead of just being taught at a desk and writing things down.

Do the sessions lift your mood?

Yes because I like music and it is really nice when you hear a finished piece of music that you have made.

Is there any benefit in taking time out of the academic subjects to pursue music?

Yes, because you still learn a lot and I think it is important to carry on with music, especially if you have taken it as a subject in your own school.

Do you see the music sessions as work?

I do, because I learn a lot in the subjects, and produce tracks or work to show for what I have done in the lesson. But it is fun and relaxing at the same time.

How valued are the sessions?

I think they are important, and look forward to them. I feel I learn a lot more because it is only small groups of two or three, so you always get to have a go, and say your ideas, where you might not be able to in larger groups.

When is a good time to hold the sessions – mid morning or straight after lunch?

I think in the afternoon sometime, because the lessons are slightly longer and it feels more relaxed in the afternoon.

How best can we fit music (as a non academic subject, except for in Lauren's case) around the other academic subjects?

I think it is good as it is.

Abbey Hulton Prep Meeting

27.10.08

Tim Sharp, Simon Cawley, Clare Fernyhough, Ornette Clennon

Tim said in a phone call (24.10.08) that issues around the second residency had been resolved, as they were largely around capacity and Simon's time.

Discussed:

1. Participants
2. Session structure
3. Partner support
4. Showcase
5. Monitoring & Evaluation

1.

We discussed how many participants would be joining the programme. We anticipated a maximum of six ranging from 9 yrs to 13 yrs. Simon said that Arianne (and possibly David Johnson) from the first residency would return. Team is realistically expecting up to 5 to attend for approx 4 sessions (starting at different intervals).

2.

It was decided that the sessions would be creative led rather than therapy, although Simon would still lead out in some physical warm up activities that had therapeutic outcomes. Ornette stressed the importance of replicating the residency as much as possible to enable evaluation of the residencies.

Clare suggested that we should timetable the activities towards the end of the week so that everyone would know what they were doing and when. Simon agreed this would allow him to plan his time accordingly and therefore enable him to complete the final SIP form with every participant.

Ian Waite (art therapist) would assist in the generation of the art work for the residency i.e. album covers. Keele-based student nurse (on placement), Liz, will also be on hand throughout the week. She is not musical and this is her first time working with children.

3. Three rooms will be available. Simon will be available throughout the week. Simon did reiterate that the team at the clinic is thin on the ground so may have to pop in and out of the sessions. Although Simon agrees on the importance of leading on the check-in session games (as long as they are kept short and snappy) he will remain in the background of the sessions. Ornette and Clare will lead on music games and the creative session.

4. A showcase or celebratory event was discussed for the third week of November. Simon proposed that the young people are consulted on what kind of showcase they would like and how it could be facilitated. It was suggested that the event could include the music being played as a backdrop with the programme certificates on display, ending with a group photograph. Ornette and Clare will inform Tim of the conclusion. Tim will follow up with venue.

In terms of alternative marketing Make Some Noise is thinking about promoting the work of SoundProof Plus on a Myspace page. Tim would like us to consult the participants about this.

5. The SIP form will remain the main method to collect and record the impact this residency has on self image. Simon will work with the participants before and after. As before, a summary will be provided showing overall group impact.

An updated (Make Some Noise Statistic Form 08-09) monitoring sheet needs to be filled out which will provide more information about the risk categories of the young people. Tim will email Ornette an electronic copy of table.

Simon said that the Ethics Committee would need to be consulted for any academic publication of the results of this or the previous residency.

Ornette D Clennon, Music Practitioner

Email from Sheila Till, Darwin Unit informal feedback about session 1 11.9.08

Have Lauren and Alice for maths at the moment, both really enjoyed music yesterday and the chance to have someone different thank you so much

Summary

- Looked at Fruity Loops application
- Looked at Cubase application
- Looked pupils work
- Using Darwin music folder as a shared folder to co-ordinate our contributions
- Looked at software integration via export/import functions

Simon said that he had used E-jay and CuBase in the past but was not too familiar with Fruity Loops, although he had been introduced to the programme by Si Waite at the Wolstanton unit.

I took Simon through the process of building beats in Fruity Loops with an awareness of the functions of the kick, snare and hi hats and how important it is for users to appreciate their contributions to a pattern. We looked at programming techniques including:

- Limiting how many beats to be used by each instrument, thus encouraging the user to be especially careful where to place their limited number of beats.
- Notating rhythm patterns using squared paper
- Designing images using squared paper and transferring them to the Fruity Loops grid
- Using the keyboard function (for each part) as a linear visual indicator when programming melodies (drawing step and jump movement – building melodies)
- How to copy and paste a line in the grid directly into another line by lighting up the green lights on the line and applying copy and paste keyboard shortcuts – useful in replicating melodic lines with different sounds

We also looked at adding synthesiser lines to the grid using the Poizone.

- Presenting the categories of synth sounds as high, low and medium sounds, in order to give a structure to the library of sounds

- Presenting the categories of synth sounds as short and long sounds, in order to give a structure to the library of sounds
- Presenting the categories of synth sounds as moving or static sounds, in order to give a structure to the library of sounds
- Working with different categories of sounds – e.g. moving RYM and ARP sounds very good at creating textures with minimal programming in the grid

We looked at exporting (and importing into CuBase with correct tempo assignment) complete Fruity Loop (FL) arrangements to CuBase to build up in CuBase rather than using FL patterns, as a way of introducing editing Audio in CuBase before tackling hi-end audio editing, such as vocals.

We looked using the draw functions (controls for velocity, filters, stereo panning) in Fruity Loops as an introduction to post production skills to be introduced later in CuBase.

We looked at editing audio in Cubase, where we double click the audio line to enter the audio editing window where we can use the editing tools, especially the scissors tool to define areas to apply audio processing to such as time stretch or normalise.

We looked at using the mic directly into the tower without an audio interface (such as the Tascam US 140), with normalising all audio inputs to 0db in CuBase.

We looked at some examples of work produced where all of the above were applied.

We spoke about co-ordinating our contribution to Lauren's work. I showed Simon the work we had been doing on Indian rhythms. Simon said that he was assisting her in building her portfolio of research into composition (e.g. her four part harmony work). I said that Simon could access the learning logs and work in the Darwin folder left on the desktop in order to see where we were up to in the sessions.

We discussed how work on EJay could be exported to CuBase and used to build an arrangement. We discussed the age appropriateness of EJay and Fruity Loops (younger children getting more out of the former).

Simon said that he would look at importing the EJay sounds into the Fruity Loops library, as extra samples. Simon also said that he thought it was a good idea to programme the virtual synths directly in Fruity Loops (and CuBase), as this would give the users more of an opportunity to see how everything is linked together, without having to explain complex onboard connections.

Make Some Noise questionnaire to evaluate INSET session

Name: Simon Snewin
 Date of INSET session:
 Unit/Base: Darwin

How have the INSET sessions impacted on the following?

<i>How is your knowledge of the software?</i>
(What do you now know that you did not know before the training?)
A few more facilities available in Fruity Loops and how to use Fruity Loops patterns in Cubase
<i>How is your confidence in teaching using the software?</i>
(How have the INSET sessions affected your session management in terms of pupil numbers and general management of activity?)
Not taught with the software since the session, but will probably need to practice some more
<i>Have the INSET sessions given you the opportunity to integrate your newly acquired music technology skills into your existing practice?</i>
Not yet (see above)
<i>If so, in what way?</i>

<i>In your opinion, how could the INSET sessions be more helpful?</i>	
Spreading out the learning into small chunks with practice sessions to reinforce learning	
<i>Any other comments?</i>	
Only one relatively short session with Ornette so far. Further INSET would be very welcome	

Please return to Ornette Clennon at oclennon@brookes.ac.uk

Thank you.

Make Some Noise questionnaire to evaluate INSET session

Name: Shirley Birch
 Date of INSET session:
 Unit/Base: Darwin

How have the INSET sessions impacted on the following?

<i>How is your knowledge of the software?</i> (What do you now know that you did not know before the training?)
I know there is a programme called Fruity Loops that two members of staff can use.
<i>How is your confidence in teaching using the software?</i> (How have the INSET sessions affected your session management in terms of pupil numbers and general management of activity?)
Two members of staff are confident to use this.
<i>Have the INSET sessions given you the opportunity to integrate your newly acquired music technology skills into your existing practice?</i>
If so, in what way?

Not applicable to me but useful for I.T. staff.
<i>In your opinion, how could the INSET sessions be more helpful?</i>
I do not know how they could have been more helpful.
<i>Any other comments?</i>
It is a pity this provision could not continue.

Please return to Ornette Clennon at oclennon@brookes.ac.uk

Thank you.

Biddulph/Orme Staff Training

Aims

- Deliver 4 sessions at 2 PRUs
- Ensure these are quality music-making experiences for young people
- Include staff training

Objectives

- Staff run sessions when Si not there
- Time to talk to staff before and after sessions
- INSET sessions and staff training after sessions

Tactics

- Keep it at a more basic level than if running without staff training – less teaching, more guidance, less steps jumped.
- Keep it as a shared learning experience
- Young people are also enabled to teach. This is made clear at the outset.
- Max one or two young people.
- Teachers can lead on “teaching aspect” – what do teachers do?

SWOT

S Software Small no. of kids Can use admin time for further staff training Chilled PRU environment esp Biddulph	W Limited musical knowledge Limited hardware
O Get more kit for a moderate investment	T Staff illness Other demands on staff time

Make Some Noise questionnaire to evaluate INSET session

Name: Lillian Hollinshead
Date of INSET session:
Unit/Base: Biddulph

How have the INSET sessions impacted on the following?

<i>How is your knowledge of the software?</i> (What do you now know that you did not know before the training?)
How effective and engaging ICT programs for disaffected pupils.
<i>How is your confidence in teaching using the software?</i> (How have the INSET sessions affected your session management in terms of pupil numbers and general management of activity?)
Observed Simon engaging pupils via range of different activities at the same time.
<i>Have the INSET sessions given you the opportunity to integrate your newly acquired music technology skills into your existing practice?</i>
If so, in what way?

N/A – TB was the member of staff being trained.
<i>In your opinion, how could the INSET sessions been more helpful?</i>
<i>Any other comments?</i>

Please return to Ornette Clennon at oclennon@brookes.ac.uk

Thank you.

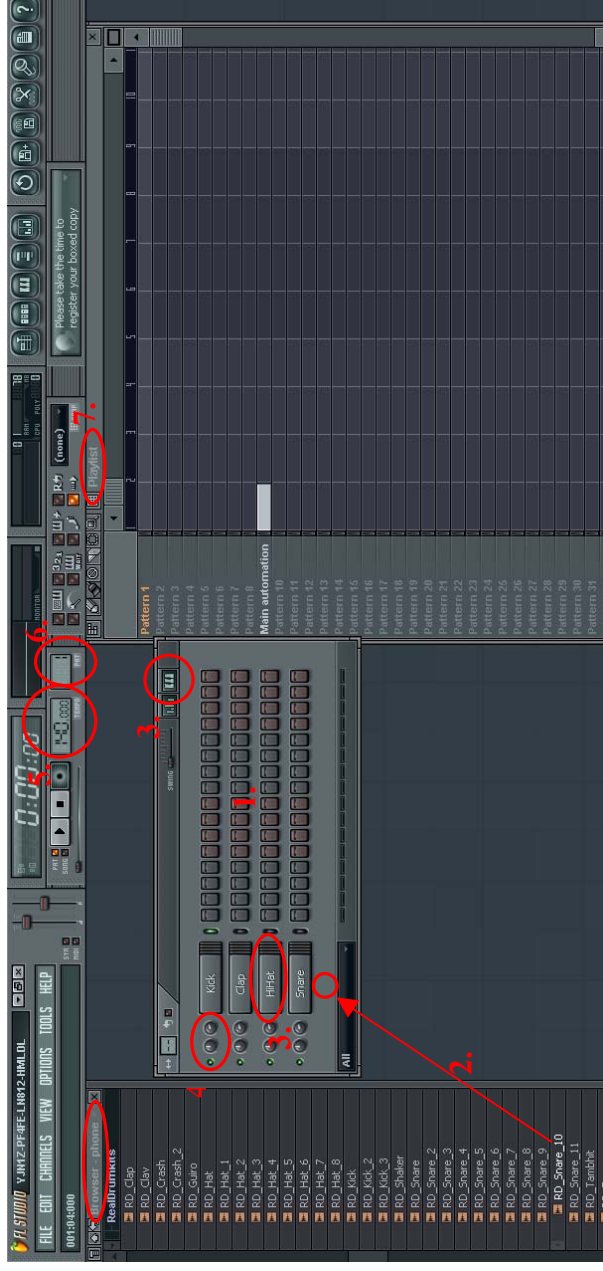
Make Some Noise

Staff Training with Si Waite July 2008

1. Making a beat in Fruity Loops

(You may want to set word to view at 200% to see the diagram more clearly)

1. Left click to add a sound onto a beat, right click to take it out
2. Create new tracks by choosing a sound from the browser and drag the sound under the existing tracks
3. Create melodies by either:
 - right clicking on the track box and selecting “piano roll”
- Or
- clicking the keyboard icon on the arrange window
4. Mix the tracks using the pan and volume dials. The green light can be switched on or off to (de)activate the track.
5. Adjust tempo by clicking on the big “140” number and dragging up or down
6. Create variations and extra parts of the beat/melody on new patterns by changing the pattern number.
7. Arrange these variations using the playlist window



2. Audio Recording over a Fruity Loops Track

In Fruity Loops

1. If you have used the playlist function to arrange several patterns together, then make sure Fruity Loops is in song mode.
If you just have 1 pattern, stay in pattern mode.
2. **File-export-wave file** and save as a wav in your project folder.
3. Press “start”.
4. Note the tempo

If using an external soundcard

(see instruction manual!!)

If using built-in soundcard

1. Connect your microphone/instrument to the input port on the soundcard
2. Open Windows volume controls *Start button-Programs-Accessories-Entertainment-Volume Control-Properties-Recording.

In Cubase

1. Close Fruity Loops and open Cubase.
2. **File-new project.** Select "Empty".
3. Select your project folder.
4. **File-import audio** to bring in your backing track
5. Click "tempo" button and then change tempo to match fruity loops tempo.
6. **Project-add track.** Select "mono"
7. Press record enable
8. Name your track
9. Click monitor button so you can hear yourself
10. Check input level on the transport bar. If there is clipping then the red box appears and you need to turn down the microphone level using the appropriate recording control. (see previous sections).
11. Press record on the transport panel.
12. To listen back, take the yellow monitor button off.
13. Position left and right locators around the section of audio you want
14. Mute the backing track
15. **File-export-audio mixdown**
16. Save the wav file in your folder

Research Framework

Pupils' feedback at end project review

Scoring: 0 = no value

1 = some value

2 = good value

3 = high value

Centre	CEDARS - Newcastle		Date of assessment	8.10.08
Names of interviewees	Leah and Beth		Name of interviewer	Si Waite
No	Question	Score	Evidence	Prompts
1	What do you now think of the quality of the sessions?	2 2		
2	What did you think about the way everyone communicated about this project? How involved did you feel in the planning of this project? Would you like to have been more involved?		<i>Do you feel like you've been involved in the planning?</i> Participant: "You have to go along with it" <i>Would you like to be a bit more involved with it?</i> Participant: "Yes" <i>Have you got any ideas for the kind of things you would like to do?</i> No real response from the participants.	

			So you would like to hear what the plan is and then you go “Ok. We’re happy with that...” Participant: “Yes”	
3	What do you think of the creative practitioner(s) you worked with? What were they good at? Is there anything they could have done differently or better? How was working with them different to working with your teachers?	2	Participant: “You’re not bad” (laughing) When asked if the artist did anything good in particular of if there were any improvement needed there was no real response. It is noted that the artist was also the interviewer.	
4	How did the project help you to think and work creatively and/or imaginatively?	2	After explaining what creativity looked like in-session; coming up with original (to participant) ideas, being imaginative, working towards some kind of goal and being able to reflect on them. Participant: “Yes”	
5	How interested / fascinated by the project were you? Did the project motivate you to work hard? In what ways was it different to your other lessons?	2 1.5	Participant: “Sometimes a 1. It depends on what mood I’m in” <i>If you’re not so into then what kind of mood are you in?</i> Participant: “No-mood” <i>What’s a “No-mood”? Describe a “No-mood”.</i>	

			Participant: "A bad mood" Participant b: "She can't be arsed to do anything" <i>A bad mood when you just can't be bothered. Do you get those a lot?</i> Participant: "Sometimes. Depends" <i>Does it [the session] help you with your "no-mood"?</i> <i>Does it help you get out of your "no-mood" or do you stay deeper in it?</i> Participant: "Deeper" Participant b: "...It's quite relaxing..."	
6	Did the project encourage you to try new things / to experiment and take risks?		There was a lengthy time explaining what risk might look like in-session; doing something new, for example recording a keyboard part despite the fear that it might "turn out rubbish". There was no real response to this question from the participants The participants were quite enthusiastic when answering "yes" to whether the project made them feel more confident. <i>[Do you feel more confident] at any particular points?</i>	
7	How did the sessions make you feel? Did you feel more confident about yourself?			

			Participant: “Compliments” Participant: “No” Participant b: “Well yes. I’ve not done this before”	
8	What have you learnt during this project? Have you acquired any new skills or been set new challenges?		The participants seemed to have learned things about music in general, as they seem to have had limited opportunities at school to participate in any musical activities.	
9	Did the project help you to think about what and how you are learning / what you are good at and how you can improve?		The artist reminded one of the participants that she was good at choosing sounds from the keyboard.	
10	Do you think the project enabled you to develop your communication skills – in what way?		Participant: “Yeah” How? Participant: “Because you have to talk to people...to get what you want to do”	
11	Do you think your teachers and the practitioners you were working with have learnt anything new during this project?			

12	Do you think this project has changed anything in the centre / is anything different in centre because of this project?				
13	How could this project have been improved?				

Research Framework

Pupils' feedback at end project review

Scoring: 0 = no value

1 = some value

2 = good value

3 = high value

Centre	CEDARS - Wolstanton		Date assessment of	8.10.08		
Names of interviewees	Jake		Name of interviewer	Si Waite		
No	Question	Score	Evidence		Prompts	
1	What do you now think of the quality of the sessions?	2.5	<i>What makes them good?</i> Jake: "Doing all the different stuff on the keyboard and changing all the sounds and that"			
2	What did you think about the way everyone communicated about this project? How involved did you feel in the planning of this project? Would you like to have been more involved?		Jake thought that his involvement in the planning was "cool"			
3	What do you think of the creative practitioner(s) you worked with? What were they good at? Is there anything they could	2.5	<i>Is there anything he could do better?</i> Jake: "No not really" <i>Is there anything that he does particularly well?</i>			

	have done differently or better? How was working with them different to working with your teachers?		Jake: "Yeah, doing all the sounds and that changing the all around..."	
4	How did the project help you to think and work creatively and/or imaginatively?		After explaining to Jake what creativity would look like "coming up with original ideas.....having no right or wrong answers...", Jake agreed that the sessions helped him think more creatively.	
5	How interested / fascinated by the project were you? Did the project motivate you to work hard? In what ways was it different to your other lessons?	2.6/7	...<i>Do you feel motivated to work..?</i> Jake: "Yeah, it's good. Better than doing normal stuff, everyday" <i>What makes it better than doing normal stuff?</i> Jake: "'Cos you are changing stuff and that making it to how you like it"	
6	Did the project encourage you to try new things / to experiment and take risks?		After explaining what risk taking looks like in-session "...I don't know whether I'll be any good in doing this but I'm gonna do it anyway...", Jake agreed that the sessions encouraged him to try new things.	

7	How did the sessions make you feel? Did you feel more confident about yourself?		Jake said that he felt that his confidence improved when he did music. (It's not clear whether this confidence is transferred to other areas of his life)	
8	What have you learnt during this project? Have you acquired any new skills or been set new challenges?		Jake: "How to make beats...and how to make them last." <i>How do you mean make them last?</i> Jake: "By pulling[?] the chords longer...by bringing sounds in	
9	Did the project help you to think about what and how you are learning / what you are good at and how you can improve?		Jake: "Making different beats, making the sounds...."	
10	Do you think the project enabled you to develop your communication skills – in what way?		After explaining to Jake what good communication looked like in-session, "expressing yourself, talking to other people, easier to understand other people and be understood", Jake was not sure whether this had occurred.	
11	Do you think your teachers and the practitioners you were			

	working with have learnt anything new during this project?			
12	Do you think this project has changed anything in the centre / is anything different in centre because of this project?			
13	How could this project have been improved?			

Evaluation Framework

Practitioners feedback at end project review

Scoring: 0 = no value

1 = some value

2 = good value

3 = high value

Centre and Project Title		CEDARS - Newcastle		Date of assessment	17.12.08
Name of Interviewee		Si Waite		Name of interviewer	
No	Question	Score	Evidence of quality processes		Prompts
1	What do you now think of the quality of the series of sessions? How has the question been answered?		Si: "With the PRUs, there are eight sessions. Eight sessions gives...those young people... a grounding and a springboard to do more... and the most success I've had are the one's who've repeated the programmes because they've moved around the PRUs...I find that I go to the next PRU to work....and the same kid pops up 'cos they move around so much.And the ones who've done the project twice or even three times....have really got a lot out of it each time even though they've just done the arts awards once, they're still getting a lot out of it. The others....who just do the eight sessions, they get an introduction to stuff and it would nice to go on and do more. For example, if they get to the point where they write lyrics and they record them but the only way there's time to record them is just by speaking them and they don't have time to change that to a rap or change that to a vocal, if they've not had those skills before. So		Links to pupil/participant learning needs, school development plan (and curriculum) – sense of adventure & innovation – appropriateness to situation. Accurate matching of project objectives with elements of the school development plan or teachers needs analysis of pupils or groups

		the time it takes to get over the idea of writing lyrics, that takes a few sessions.....then to actually write them and shape them takes another couple of sessions....and to get them recording it takes another couple of sessions. So to actually get them... rapping or singing, which is where they really want to get to, will take them a little bit longer. This is the same with another skill as well, making a beat or playing keyboards.” Si said that he had tracked the progress of the individuals who had accessed the programme more than once. Si explained that one participant who had accessed the project three times by the end was using a range of post production effects, such as reversing on his tracks. Si: “Another thing... to do about the quality...is that it's just not necessarily right....for all kids, some kids really really struggle with it.” <i>And why do you think they do?</i> Si: “All round lack of motivation. Unless something really really grabs them.....it would be interesting to do it on a voluntary basis or have an initial compulsory period because sometimes there's those who suffer because others aren't into it and you've got to try with them....you know that after a while it's not working with them because either they're not ready for it or they're not interested”	
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			Si explained that in the PRU he works with already formed groups which have to attend.	
2	Were the lines of communication between all parties clear throughout the series of sessions and how collaborative was the planning process?		Si said that he communication was “generally very good” in the PRUs. Si: “In the LACs, it’s a real challenge...because it’s different staff on at the care times all the time. There seems to be a real high turn around. It’s almost like on a week to week basis you find yourself re-introducing yourself, re-introducing what the project’s about because people at the top aren’t getting it through to the everybody at the bottom....And sometimes people just wouldn’t show up as well and I wouldn’t know anymore than that.” <i>So how collaborative was the planning process?</i> Si: “Not very at all [with the LACs}. With the PRUs it’s very collaborative. We had a planning meeting before hand but with the LACs, they don’t know what people they’re gonna have. They don’t know whether they’re gonna turn up, they could just decide they don’t want to do it suddenly, with staff turn round as it is, it was really very hard to plan.”	Schedule of meetings – transparency – honesty – methods of contact - Equal involvement of all parties – is the work collaborative or led by a dominant partner – Are the logistics efficient and professional?
3	To what extent can young people be described as equal partners in learning		Si said that the collaborative planning that was done, was with the young people themselves.	Have young people been involved? In consultation, planning, selection of

	in this series of sessions?	Si: "They set goals and they set their own targets and said what they wanted to do [LACs]....Probably less so in the PRUs but then its in an educational setting anyway, so the planning is with the staff. It would be interesting to plan more with the young people" <i>What sort of barriers would need to be removed for you to do that?</i> Si: "The biggest one is time.....with eight sessions there's really limited time to plan with the staff and with the young people and deliver the sessions....I only get...less than an hour with each group each week.....Ten sessions would be better....and perhaps working with people who want to do it" Si went onto explain that it would be a good idea to work with the whole group initially before seeing who from the group was really interested, then plan with the interested participants. Si: "They [pupils] need to be quite directed. In the PRUs they need the direction, things to start with.....With the nature of those kids, they're looking for those boundaries to be set at the beginning, I think that's really crucial"	partners, refinement?	delivery,
4	Did you feel confident in your role and that you had the necessary skills and experience to fulfil the	Si: "I felt the staff were generally into it.....it depended on which session or which place. At Wolstanton, there was Simon Snewin who was excellent because he was musical and he's there in the sessions. At Biddulph there	Inspiring, creative people who understand creative teaching and learning - encouraging and enabling creativity of all	

	brief? Did you feel supported?		was Tim (Walker?) who was musical, who's generally there.....At Orme....not so much because there wasn't anyone musical there" Si went onto explain that there was a member of staff at Orme whom, he felt did not participate enough in the sessions for Si to feel supported. Si cited an occasion when the member of staff had fallen asleep in-session or when Si wanted to issue a warning on account of bad behaviour the member of staff would ask the child to leave. Si said that he did meet with the member of staff before the project started to show him the software he would be using but this did not seem to have a particularly beneficial effect on his in-session participation. Si: "There needs to be somebody who's ...into it. Perhaps making expectations really clear [in] getting roles and then they need to be reaffirmed. Staff generally, in my experience, as teachers....they need to told more than the kids need to be told... 'cos they have all these structures....and if somebody comes in, it's different. I think that they revert back to the norm unless you keep them [reminded]"	partners – high level of art form and delivery skills – good modelling of appropriate attitudes and values
5	Other issues you wish to comment on		Feel free to comment on any aspect of the processes involved.	

No	Question	Score	Evidence of impact on learning	Prompts
6	To what extent has the project enabled pupils/young people to think and work creatively?		Si: "Hugely....MC Brad one of the LAC, he creates lyrics which expresses how he feels, expresses himself. He's been through a really traumatic experience, which he told me all about, which has left him with a massive anger problem and he raps now instead of smashing things up (which he will tell you he does and his workers will tell you he does). Because he's given a free reign, he makes stuff he enjoys...he's now doing further training with a local organisation who works with kids not in mainstream school. Similarly with the PRU kids, a lot them starting to get into the idea of lyrics, quite early on and they were saying "no we don't want to" but you could kind of tell that they did. They were making clear signals that they did. And when me and Simon said that we'd support them doing them doing it, we were working with them where we were just having a conversation with them with one of us just taking notes [of] what they were saying, and what they were talking about was what they did, their behaviour that led to being where they are or something about their day to day lives....Then we would get them to reflect on what they were doing...It's hitting a core target for PRU....but also they're expressing themselves, their thoughts and feelings about their own behaviour. They're not being censored at all, they're not being prompted to think about things in a rounded way....but at the same	Looking for evidence of: - Creative and imaginative thinking - Fascination, engagement & motivation - Experimentation & confidence in risk taking - Co-learning with pupils/young people, teachers & practitioners - Identifying & solving problems - Reflecting & refining - Self-expression & communication skills - Other practical or key skills

			time they can talk about all the outrageous things they did and their thoughts and feelings at the time....but at the end it reflects on that behaviour, it does asses it. So obviously the lyrics are the process its all there and that's recorded." <i>Would you characterise your work as primarily about affecting the behaviour of the young people to impact their confidence and self esteem?</i> Si: "For example, one of the scores they had was ...[about] taking a risk and so you might get someone who's like "I'm not sure I can get up and do my vocal" and they might start kicking off because they're feeling nervous about it so the [bad] behaviour starts to creep in then you say look "you're doing really well, you're gonna get ones for this lesson, you're doing so well, if you do this then you're taking a risk. It means that I can give you a one for that as well....so it's up to, if you don't do it , you're not going to get such a good mark" Si explained this as encouraging the pupil to take responsibility for their behaviour; "leaving it in their hands", by making it clear to the young person the paths they can take to gain good scores for that session (whilst re-affirming their good progress) Si: "It's down to you. Here's the steps.... They do it, they feel good about it ...[pupil]"I took control of myself which meant I got a good score"	
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7	To what extent has the series of sessions impacted the confidence and self esteem of the pupils/young people		Si: "What music and creative practice can give you is a whole set of transferable skills...like starting, carrying out and finishing a piece of work....application...The very practical skills of recording, setting up the microphone, playing keyboard, there are motor skills in that....I think the ability to ...communicate about your own life and have people be interested...reflecting on that in a really meaningful way....being listened to in a total non judgemental way. With one young lad took him out of his group 'cos he was just no good in the group, I worked with him on his own because he was very good, he was very talented, he got a lot from that because he knew he was being taken out of the group because he'd shown such promise. It's like your behaviour doesn't work in this group, so we're going to take you out because you're worth doing that for because you're showing real promise....He responded amazingly to that... In my sessions I had to give scores for their behaviour in the PRUs...one to five [where] one is brilliant behaviour and five [is poor behaviour] and I would be giving them all ones all the time and I was thinking that...I would be treated as a bit of joke but then I didn't have any issues at all with their behaviour other than having to motivate them" Si said that once they had settled in their groups, the odd bit of "low level rudeness" that did occur did not "detract
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			from how well they worked”	
8	What do you think the teaching staff have learnt during this project?		Si: “I think they’ve learned about how powerful actually this kind of work is and what it can do for young people in terms of their ability to express and meeting other targets PRUs have. <i>Have you seen the teachers using some of those skills in their own practice?</i> Si: “...I hope so. They are, through the teacher training [INSET sessions] is giving them basic skills for creating loops, using Fruity Loops....”	
9	What have been the key impacts on your own learning during this project and has it developed your own practice in any way?		Si: “For me....I think one of them is about what is working with that group, learning about working with those kinds of kids. They don’t need you to be cool on their level....but you need to be able to communicate with them on a real level. ...It’s learning to be myself and to be confident in myself and feeling more confident about working with these kids.” Si said that although he does not share their backgrounds or have first hand experience of their lives, he is confident that the relationship he builds with them is beneficial as well as professional. <i>Do you have an angle on how you build relationships?</i> Si: “It’s being very clear about what I’m there to do and	

			what they're doing but being interested in other things; being interested in the PRU and being interested in what they're interested in. Sometimes spending some of the session just talking about what I do or looking through...my music collection on i-Tunes and seeing what they're into and playing them something that they're not and then talking to them about why they don't like stuff. Challenging their attitudes. Just showing an interest in their lives and who they are..... Si went onto explain that it was important to remember that work in this area is primarily about building relationships with people using music within the project boundaries.	
10	What have you learnt about the nature of working in collaboration / partnership?		Si: "It's about ownership in a project. It's not something you do to a place or to people, you do it with them and you work with what they want and you respond to needs as you go along....."	
11	What is different in school/setting as a result of this project – has there been sustainable / irreversible change? Please give details.		Si said that he had some idea of the sustainability of the work but he said that it would need a follow up where staff were asked whether they would follow up on their new acquired skills. Si also stressed that it was important to assess how staff would continue in terms of their lesson plans.	
12	How effective has the documentation produced been in telling the story of the project and in making the learning explicit?			

13	How could this project have been improved? Any recommendations for the future?		Si: "I think longer. Having a compulsory period then having a....an optional period....Being able to offer silver Arts awards.... And starting to integrate it with other work that they're doing"	
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Research Framework

Teachers' feedback at end project review

Scoring: 0 = no value

1 = some value

2 = good value

3 = high value

Centre	Cedars - Wolstanton			Date of assessment	8.10.08
Name of Project					
Name of interviewee	Simon Snewin			Name of interviewer	Si Waite
No	Question	Score	Evidence of quality processes	Prompts	
1	What do you now think of the quality of the sessions? How well did the project proposal support the centre's development plan?	3 for teaching	Simon: "It's the participation that they let themselves down on " <i>Is there anything I could do to improve it?</i> Simon: "Only by [going] round the groups a bit...the pupils who can't work on their own...try and get them individually"	Links to pupil learning needs, school development plan and curriculum – sense of adventure & innovation – appropriateness to situation – good consultation process with pupils/young people. Accurate matching of project objectives with elements of the school development plan or teachers needs analysis of pupils or groups	
2	Were the lines of communication between all parties clear throughout the project and how collaborative was the planning		Simon thought that he had been well consulted about the plans for the sessions. He also said that the young were consulted as much as they could have been. Simon: "No, they're not very good at...we tried doing that at the starttalking about what the rules should	Schedule of meetings – transparency – honesty – methods of contact - Equal involvement of all parties – is the work collaborative or led by a dominant partner – Are	

	process?		be and even as simple as that...really a bit beyond their comprehension without them messing about. Planning wise they wouldn't know what to be able to plan...it's showing them what's possible first of all"	the logistics efficient and professional? Have young people been involved?
3	To what extent can young people be described as equal partners in learning in this project?			Have young people been involved? In consultation, planning, selection of partners, delivery, refinement?
4	What is your assessment of the skills and experience of the creative practitioner(s) involved? Did the language used by the practitioners contribute effectively to participants' learning?	3		Inspiring, creative people who understand creative teaching and learning - encouraging and enabling creativity of all partners – high level of art form and delivery skills – good modelling of appropriate attitudes and values

	Other issues you wish to comment on				Feel free to comment on any aspect of the processes involved.
5					
No	Question	Score	Evidence of impact on learning	Prompts	
6	To what extent have the objectives been met as detailed in the project plan?				

7	Is there evidence of increased attainment in any curriculum area(s) as a result of this project? Please provide evidence / details.	<i>Do you think they're learning new skills?</i> Simon: "Certainly. Yes. Yes. ...The IT skills they've got already they're now applying to mouse clicking and selecting things from menus but they're finding out how to use different sorts of music software they're doing sequencing today...and using wave files...so yeah they've got new skills" <i>Do you think it's helping their communication skills?</i> Simon: "Again, not as yet, I don't think... the way they are with each other is way they are with each other in every lesson and I don't think communicating to each other is any better than it was...at the moment they haven't had a lot of change in how they talk to each other." Simon made the point that although their communication skills had seen a marginal improvement when they have to make short presentations for the Bronze Arts Awards, these skills did not seem to transferred to their everyday communication with each other.	
8	Is there evidence of increased pupil/young person self esteem and confidence? Please provide evidence / details	<i>Do you think it's helping their confidence at all?</i> Simon: "Not yet but I think it will if we can get something good out of it in terms of a creative process....Tom was particularly good....he's enjoying what he's doing and seems to be getting increased confidence out of what he's doing....and one or two others...it's when they've	

			got something more finished they can see "I did that"...on a CD, that will help them immensely"		
	To what extent has the project enabled pupils to think and work creatively?		Simon: "Some of them, yes. There's one or two we've got to work on yet who are not really engaging creatively partly through embarrassment or 'cos it's not cool to be seen doing well in front of their mates but on the whole they're getting some good ideas and they're enjoying what they're doing" <i>Do you think they're interested and motivated?</i> Simon: "It again with these children it's on a daily basis one day could be yes, one day be one day no...depends what mood they're in and what things have happened. On the whole they enjoy what they're doing." There was a short mention of Beth and Leah's "no moods" which Simon recognised especially with Leah. <i>Do you think they have the opportunity to take risks?</i> Simon: "Yes 'cos [you're] letting them try out whatever they want to do...Like Ryan today on the keyboard just pressed what he wanted to press and if it sounded good he used if it didn't he changed it. So...yes...taking risks in that respect"	Looking for evidence of:	- Creative and imaginative thinking - Fascination, engagement & motivation - Experimentation & confidence in risk taking - Co-learning with pupils, teachers & practitioners - Identifying & solving problems - Reflecting & refining - Self-expression & communication skills - Other practical or key skills
9					
10	What do you think the				

	practitioners have learnt during this project?			
11	What have been the key impacts on your own learning during this project and is the project having an impact on the way you teach?			
12	What have you learnt about the nature of working in collaboration / partnership?			
13	What has been the whole centre impact of this			

	project on the centre's approach to creative learning? What is different in the centre - is there been sustainable / embedded change?			
14	How effective has the documentation produced been in telling the story of the project and in making the learning explicit?			
15	Has this project had any impact on family and / or community learning?			
16	How could this project have been improved? What's next?			

Research Framework

Teachers' feedback at end project review

Scoring: 0 = no value

1 = some value

2 = good value

3 = high value

Centre	Biddulph		Date of assessment	December 2008
Name of Project	SoundProofPlus			
Name of Respondent	Lilian Hollinhead	Name of Evaluator	Ornette Clennon. Please return to oclennon@brookes.ac.uk	
No	Question	Score	Evidence of quality processes	Prompts
1	What do you now think of the quality of the sessions? How well did the project proposal support the centre's development plan?	3	Enabled cross curricula use of ICT and the sessions were of a good standard.	Links to pupil learning needs, school development plan and curriculum – sense of adventure & innovation – appropriateness to situation – good consultation process with pupils/young people. Accurate matching of project objectives with elements of the school development plan or teachers needs analysis of pupils or groups
2	Were the lines of communication between all parties clear throughout the project and how collaborative was the	2	Simon suggested follow up activities and was available after the pupil sessions and via email/phone to support staff/pupils.	Schedule of meetings – transparency – honesty – methods of contact – Equal involvement of all parties – is the work collaborative or led

	planning process?			by a dominant partner – Are the logistics efficient and professional? Have young people been involved?
3	To what extent can young people be described as equal partners in learning in this project?	3	Pupils were encouraged to suggest their own themes.	Have young people been involved? In consultation, planning, selection of partners, delivery, refinement?
4	What is your assessment of the skills and experience of the creative practitioner(s) involved? Did the language used by the practitioners contribute effectively to participants' learning?	3	Simon was effective in communicating well with our pupils who sometimes have limited communication skills. He would look on to any glint of a suggestion from a pupil.	Inspiring, creative people who understand creative teaching and learning - encouraging and enabling creativity of all partners – high level of art form and delivery skills – good modelling of appropriate attitudes and values

							Feel free to comment on any aspect of the processes involved.
5	Other issues you wish to comment on	3				Simon built up very good relationships with our pupils and staff. He raised self esteem and provided subject material otherwise unavailable.	
	No	Question	Score	Evidence of impact on learning	Prompts		
6	To what extent have the objectives been met as detailed in the project plan?						

7	Is there evidence of increased attainment in any curriculum area(s) as a result of this project? Please provide evidence / details.	2	Improved ICT skills and social skills. Pupil presented good behaviour throughout.	
8	Is there evidence of increased pupil/young person self esteem and confidence? Please provide evidence / details	3	Pupil's thrilled to produce their own soundtrack CDs etc. Also – see previous boxes.	
9	To what extent has the project enabled pupils to think and work creatively?	3	Any time spent with Simon was of great value to our pupils.	Looking for evidence of: - Creative and imaginative thinking - Fascination, engagement & motivation - Experimentation &

				confidence in risk taking - Co-learning with pupils, teachers & practitioners - Identifying & solving problems - Reflecting & refining - Self-expression & communication skills - Other practical or key skills
10	What do you think the practitioners have learnt during this project?	2	How effective ICT/Music can be.	
11	What have been the key impacts on your own learning during this project and is the project having an impact on the way you teach?	2	In awe of Simon's skills!	

12	What have you learnt about the nature of working in collaboration / partnership?	2	The importance of having a specialist staff into school.	
13	What has been the whole centre impact of this project on the centre's approach to creative learning? What is different in the centre - is there been sustainable / embedded change?		Given us something to work toward.	
14	How effective has the documentation produced been in telling the story of the project and in making the learning explicit?			
15	Has this project had any impact on family and / or	2	Children pleased to take CDs home.	

	community learning?				
16	How could this project have been improved? What's next?	2		Hope to have Simon again.	

