

Report

Music Mentoring

Summer Arts Colleges 2011



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The names of young people have been changed, to preserve young people's anonymity.

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Summer Arts Colleges Music Mentoring 2011

Executive Summary

Introduction

Summer Arts Colleges have been delivered by Youth Offending Teams since 2007. In 2011, Youth Music¹ provided a grant to enable a small number of Colleges to offer music mentoring to a selection of young people following the Summer Arts College. The aims of this pilot were to:

- develop a mentoring model appropriate to the needs of the Summer Arts College programme and its participants.

The specific objectives for young people were to:

- improve the participants' musical ability and personal, social and educational outcomes
- reduce participants' offending rates over the mentoring period

Eight YOTs and five music organisations took part in this pilot. All arrangements for music mentoring and invitations to young people to take part in the mentoring took place during or after the Summer Arts College.

Delivery

Across sites, there were different models of delivery of mentoring. The music organisations were given freedom to develop their own models of music mentoring, within the framework of delivery which required mentoring to be provided for a minimum of 10 hours over a 12 week period. This enabled music organisations to bring their own expertise and unique provision to the mentoring. For some young people, this meant that their music mentoring included opportunities to attend workshops and music events, and give performances of their work.

Due to delays in the music mentoring being arranged, or lack of availability of relevant staff, many young people did not start their music mentoring immediately the Summer Arts College ended.

Outcomes for young people

¹ Youth Music is the leading UK charity using music to transform the lives of disadvantaged children and young people. Youth Music supports and develops exemplary music provision at every stage of a young person's development, whether it's the first time a mother and baby make music together, or a talented teen's debut at the Royal Albert Hall. Youth Music has transformed the landscape of musical opportunity in the UK. Since 1999, over two million children and young people have been reached through all types of music; both in and out of school.

Of the 22 young people who met with a music mentor, 13 young people attended more than one music mentoring session. The total number of sessions attended by any young person ranged from five to 19 over the mentoring programme, with an average of 11 sessions.

The young people attended sessions through the music mentoring for an average of 23.5 hours (this included attendance at workshops, events, etc. as well as one to one mentoring).

From interviews with young people and staff involved in the mentoring, the following outcomes were identified:

Development of musical abilities and skills - Mentees developed their musical abilities and skills in an impressive range of ways, through the mentoring programme. Young people developed musically in terms of the volume, range and quality of their musical activity. A number of young people composed their own music, and some young people have disseminated their work to live and online performances.

Literacy and numeracy skills – Among those re-assessed at the end of the mentoring, three of the four young people who had been below level one in Literacy at the end of the Summer Arts College had increased their literacy score; whilst of the four young people assessed at below level 1 in Numeracy at the end of the Summer Arts College, three improved their numeracy score.

Music mentors reported that they believed that young people developed their literacy and numeracy skills through the music mentoring project. Improved skills enabled young people to better engage with and progress in education and training.

Education, Training and Employment - The music mentoring project appears to have had a positive impact on the young people's ETE, in a range of ways, relating to persistence with education; an increased focus on achievement and progression, whether in education or employment; and improvements to planning and enquiry skills.

Offending behaviour - The music mentoring also appears to have had a positive impact on young people's offending behaviour. None of the young people who attended music mentoring are recorded as having committed an offence during the mentoring period.

Personal development - A number of mentors commented on how much their mentees had enjoyed the project; the growth in mentees' self-confidence and capacity to trust appropriately; and the development of mentees' capacity to shape their lives positively.

Benefits for the YOTs and Mentors

Mentors perceived that they had benefited greatly from their involvement in the project, in terms of finding their role fulfilling and, even in the case of experienced mentoring organisations, learning from sharing mentoring experiences with other mentors.

There were examples of positive relationships between YOTs and music mentoring organisations, in which the YOT supplied relevant information, such as about risk, and supported the young person's attendance at project sessions.

Issues

The following issues were identified through the evaluation

- Different organisations had varying conceptions of mentoring and levels of understanding of their roles and responsibilities, and the challenges of working with young people in youth justice system.
- Engaging young people who had volunteered for the music mentoring was challenging, and attendance of some young people was poor. Music mentoring organisations had to demonstrate real commitment to engaging young people who no longer had the structure of the Summer Arts College to support their attendance
- There was a gap between the end of the Summer Arts College and providing mentoring - during this gap one young person was reported as having offended.
- Some young people experienced issues related to reaching the mentoring venue for a range of reasons:
 - Being confused about where the mentoring venue was.
 - Too great a distance between the young person's home and the mentoring venue.
 - Travel complex or costly.
 - Insufficient time to arrive at the mentoring venue on time, from, for example, college.
- There was considerable variation in the involvement of YOTs in mentoring projects, and some music mentors felt that greater involvement by YOT staff was essential
- Mentoring included additional administration and monitoring time which music organisations had not necessarily planned for

Recommendations.

Take up and attendance

- Careful consideration should be given to how best to ensure that details of mentoring are communicated clearly to young people, with a view to ensuring the young people understand the mentoring objectives and relationship.
- Recognising the barriers faced by young people in the youth justice system, YOTs and music mentors should work together to ensure there are a range of strategies to facilitate smooth take up of and regular attendance at mentoring sessions e.g. accompanying young people to the first sessions; ensuring that

the distance to travel to the session venue is manageable for the young person, provision of travel card/reimbursement of travel costs, reminders to young people of mentoring sessions for example through SMS messaging.

- There should be a seamless transition between a mentoring intervention and the Summer Arts College so mentoring starts immediately the college ends
- The venue for the mentoring should be selected jointly by the YOT and music organisation to ensure access for young people and appropriate music facilities are available.

Progression & dissemination

- Young people should be encouraged and supported in achieving the Silver Arts Award
- Strategies should be implemented to facilitate wider dissemination of the young people's achievements during mentoring through, for example, the Internet

Partnership working

- Music mentoring should be agreed at the start of the Summer Arts College between the YOT and the music organisations, with mentoring forming part of the agreement between the YOT and music organisation.
- Strategies to ensure effective partnership working across organisations should be implemented systematically. This should include:
 - Clarity of roles and responsibilities, with mentoring being part of the Summer Arts College planning and team building process
 - Meeting held between the YOT, music mentor and young person at the start of the mentoring
 - Signed agreement between the YOT and the music mentoring organisation
 - Nominated contact person at the YOT (e.g. the young person's caseworker) and the music mentoring organisation.

Recommendations for Unitas

Planning

- The strengths and issues of this project should be built on, by implementing further mentoring projects, in music and potentially in other arts.
- There should be training for all organisations and individuals participating in the project.
- The benefits of the feedback day reported by mentors suggest that this should be repeated to enable reflection on the implementation of the mentor and further development of the mentoring model.

Administration and data

- Unitas should review data requirements and processes, to ensure these are as efficient as possible, and provide greater guidance as to purpose and requirements of data collection as required for evaluation.

1. Introduction

1.1 Objectives

Unitas was commissioned by Youth Music to develop and implement a music mentoring project for young people in the youth justice system who had attended a Summer Arts College and taken part in music activities.

The aims were to:

- develop a mentoring model appropriate to the needs of the Summer Arts College programme and its participants.

The specific objectives were to:

- improve the participants' musical ability and personal, social and educational outcomes
- reduce participants' offending rates over the mentoring period

Building on their achievements of the Summer Arts College, it was originally planned that three young people at six Summer Arts College sites would receive music mentoring, following the end of the College i.e. 18 young people in total.

Due to challenges in engaging three young people at each YOT, the number of YOTs included in the pilot was increased, and the music mentoring project ultimately took place through eight YOTs which had delivered a Summer Arts College:

- Rolling Sound in London, with four Youth Offending Teams (YOTs): Brent, Hillingdon, Greenwich and Thurrock.
- Plymouth Music Zone and Plymouth YOT.
- Music Matters and Wiltshire YOT.
- Eagle Radio (Surrey local radio station) and Surrey YOT.
- SEND project and Nottinghamshire YOT.

1.2 Model of Delivery

Across sites, there were different models of delivery. The music organisations were given freedom to develop their own models of music mentoring, within the framework of delivery which required mentoring to be provided for a minimum of 10 hours over a 12 week period.

For example:

- Rolling Sound developed a programme over 12 weeks, with three hours of delivery and one hour of one to one mentoring each week, with young people working towards the Silver Arts Award.

- Music Matters, Eagle Radio and SEND generally offered an hourly session once a week.
- Plymouth Music Zone offered an extended mentoring period to one young person because of this young person's outstanding artistic achievement.

Music organisations were therefore able to bring their own expertise and unique provision to the mentoring offered to young people, and include opportunities for the young people to attend music events, take part in workshops, and perform their work. The intention had been that music mentoring would be offered immediately after the Summer Arts Colleges ended and be completed by the end of 2011, but for a number of reasons, mentoring projects continued into February of 2012.

1.3 Methodology of evaluation

Unitas commissioned Dr Caroline Hudson of Real Educational Research to evaluate the music mentoring project. Maree Adams, an independent consultant, conducted the quantitative analysis of data provided by YOTs, music organisations and the young people.

Data collection from YOTs and music organisations was managed by Unitas. Semi-structured interviews of young people were conducted by independent interviewers and Unitas staff.

The evaluation methodology consisted of:

- a) In depth, semi-structured, audio recorded interviews with:
 - Young people participating in the music mentoring programme.
 - Young people who started the music mentoring programme, but subsequently dropped out.
 - Music mentors.

Interviews were conducted with 13 young people and one music mentor. All interviews were recorded and transcribed.

- b) A feedback day for staff participating in the mentoring project was held in London on 9th February 2012, during which YOTs and music mentors were asked to share their thoughts and experiences. The day was managed and facilitated by Caroline Hudson.
 - It was attended by seven staff from four music mentoring organisations; two YOT staff, from different YOTs; two members of Unitas staff; and Caroline Hudson and Maree Adams.
 - The morning consisted of a presentation by each of the attending organisations on the positives of their involvement in the music mentoring project, followed by an overarching discussion of the project positives. The afternoon consisted of a discussion of issues arising and strategies to address issues.

The feedback day discussions were transcribed.

- c) Data of participating young people including:
 - 'pre' and post data on the 13 young people participating in the music mentoring project.
 - Profile data collected as part of the Summer Arts Colleges evaluation, including ASSET data.
 - Attendance at mentoring
 - Young people questions administered by the music mentors at the beginning and end of the mentoring
 - Young people surveys (online survey completed at the end of the mentoring)

- d) Additional information supplied by:
 - the Unitas Programme Manager, music mentoring organisations and by YOTs.
 - Sample of emails from project participants, supplied by Unitas.
 - Sample of the young people's music, supplied by music organisations.

2. Number and characteristics of young people

2.1 Number of young people participating

22 young people were recruited to the mentoring programme and attended an initial meeting about the project.

13 of these young people attended more than one mentoring session (and for more than three hours in total). These young people are considered to be programme participants.

The 13 participants were based at the following sites:

- Rolling Sound sites (Greenwich (three young people), Thurrock (two), Hillingdon (one) and Brent (one)).
- Plymouth (one).
- Wiltshire (one).
- Nottingham (two).
- Surrey (two).

2.2 Age, gender and ethnicity

Of the 13 participants, 11 were male and two were female.

Just under half were white (six), just under half (six) black, and one was of mixed ethnicity.

The young people were aged between 14 and 18 years old, with an average age of 17. The majority (77%) were above school leaving age.

2.3 Living arrangements

- Eight young people were living with at least one birth parent.
- Two were living with foster parents.
- One young person was living alone.
- Two were in 'other' arrangements.
- As recorded on their ASSET, five of the young people had previously been, or were at the time of the Summer Arts Colleges, looked after children (LAC).

2.4 Offending and order

- Just over half the young people who participated in the mentoring project (seven of the 13) were on a Youth Rehabilitation Order (YRO).
- Five were on a Referral Order (RO).
- One young person was on the community phase of a Detention and Training Order (DTO).

- One young person was on Intensive Supervision and Surveillance (ISS) (a programme requirement attached to a youth justice order, typically a YRO or DTO).
- Two of the young people had a 'high' ASSET (25-40) score and 5 had a 'medium-high' (17-24) score.²

(See Appendix 1 for information on how the profile of the young people who took part in this mentoring pilot compared with the overall Summer Arts College 2011 profile)

2.5 Qualifications pre Summer Arts Colleges

- Of the 10 young people above school leaving age, half (n = five) did not have any educational or vocational qualifications, as recorded on their ASSET.

2.6 Achievement of these young people at the Summer Arts Colleges

- 10 of the 13 young people who attended the mentoring programme had achieved the Bronze Arts Award during the Summer Arts College.
- The mentoring participants had attended between 50 and 75 hours on the Summer Arts College. The average attendance was 67 hours (89% attendance).
- During the Summer Arts Colleges, seven mentoring participants increased their literacy score. Three of these attained a higher literacy level.
- During the Summer Arts Colleges, nine of the 13 mentoring participants increased their numeracy score, with one attaining a higher numeracy level.

2.7 Attitudes of Young People at the Beginning of the Mentoring

All 13 participants on the mentoring programme completed baseline questions at the beginning of the programme, which provided information to the music mentors and has been summarised below to illustrate the young people's self perceptions of their music at the beginning of the mentoring.

Types of music they liked

- The young people across the mentor sites had similar musical interests. At the start of the mentoring programme, the majority of the young people (11 of 13) liked 'Hip Hop'. Other popular genres were: 'R n B' (10 young people); 'Reggae' (9 young people); 'Urban' (7 young people); and other types suggested by the young people, included 'Grime' and 'Drum and Bass'.

² A young person's risk level is assessed using ASSET (the youth justice assessment tool). There are five bands, 'High' and 'Medium High' representing the two highest risk categories

Music making

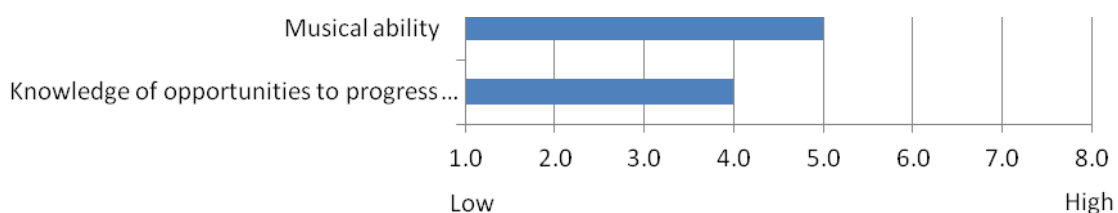
- The most common forms of music making the young people did at the start of the mentoring programme were 'Rap' (with 8 of the 13 young people) and 'Writing songs/Composing music' (6 of the 13 young people) – however, many of the young people who selected this response circled only 'writing songs'.
- 3 of the young people did dj-ing, 2 singing, and 3 played an instrument – 1 the guitar, 1 the keyboard, 1 did not specify.
- 1 young person commented that they would like to learn how to compose music.

Musical ability and knowledge of opportunities

The young people were asked to rate on a scale of 1 to 8 (where 1 is low and 8 is high), their musical ability and their knowledge of opportunities to progress their music making.

- The young people gave an average score of 5.5 for their musical ability, with 11 rating their ability above 4.
- The young people gave an average score of 4.8 for their knowledge of music making opportunities, with 8 rating above 4. (See Figure 1 below)

Figure 1: Average rating of musical ability and knowledge of opportunities at the start (N=13)



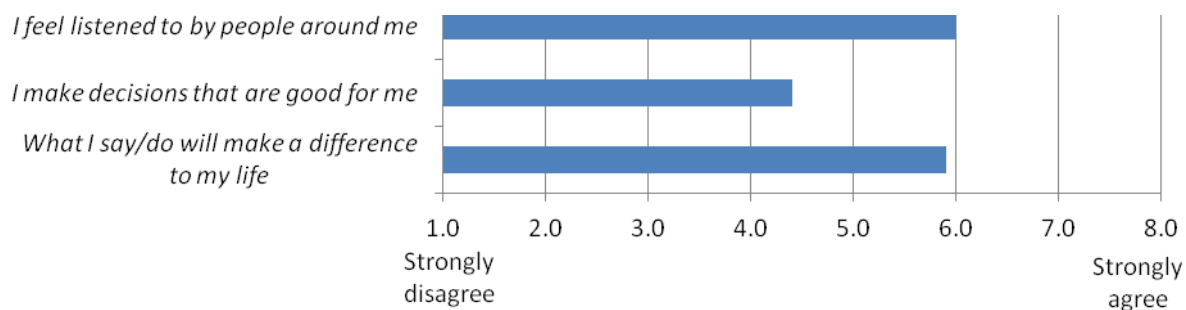
Young peoples' self-esteem

The young people were asked a series of 3 statements which relate to the young person's self-esteem. They were asked to rate how much they agree with each statement on a scale of 1 to 8 (where 1 is no agreement and 8 is strongly agree):

- When asked how much they agreed with the statement... 'I feel listened to by people around me', the young people gave an average score of 6.2, with 11 agreeing.
- When asked how much they agreed with the statement... 'I feel like I make decisions that are good for me', the young people gave an average score of 5.2, with 9 agreeing.

- When asked how much they agreed with the statement... 'I feel like what I say and do will make a difference to my life', the young people gave an average score of 5.8, with 10 agreeing. (See Figure 2 below)

Figure 2: Average score of statements relating to self-esteem at the start (N=13)



3. Strengths of the music mentoring project

The music mentoring built on the successes of the Summer Arts Colleges and young people's positive experiences on the Summer Arts Colleges encouraged their participation in the mentoring.

Well, on the Summer Arts College, the music bit of it was actually really good... so they asked do you want to carry on and do some music mentoring and I was like yes, go for it.

The music mentoring was a continuation of the positive achievements of the Summer Arts College and introduced young people to the music mentoring organisation and music activities.

The Summer Arts College it was quite good – you've had a little bit of time there so it's not just brand new straightaway.

3.1 Positive outcomes for young people

3.1.1 Transformative power of music and the arts

A number of mentors commented on the transformative, cathartic potential of the arts in general, and of music in particular, in facilitating a wide range of changes in young people, including musical, artistic, educational, professional and personal changes. This is suggested by, for example, the following comment by a mentor speaking about their work with a young person:

The arts and music ..., they're just a vessel really, for us to be able to open and peel back those layers, and give them the opportunity to reflect on their life experiences and start to look at things from a different perspective. And when they suddenly have a positive role model... then that makes a hell of a lot of difference, and then it just facilitates them starting to make their positive changes in their life, and it's beautiful to watch. It's great to watch like really big tough lads soften (Mentor).

3.1.2 Development of musical abilities and skills

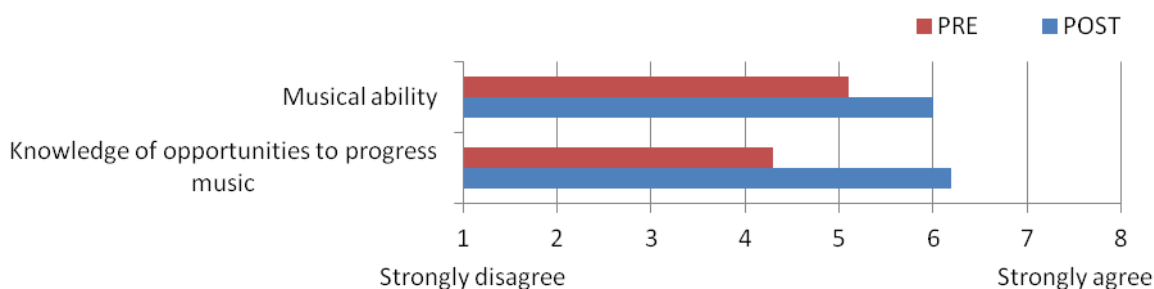
Of the 13 young people who completed the mentoring, 9 also completed the same questions as asked at the beginning of the mentoring, thereby providing some measure of change.

- The types of music the young people liked and musical activities they were involved in were largely unchanged in the post questionnaire, although some

young people did refer to additional music activities they had engaged with such as 'composing music' or 'rapping'.

- 6 of the 9 young people increased their rating of their music ability after the mentoring programme (2 stayed the same and 1 decreased), increasing the average rating among the young people. (see Figure 3)
- 8 of the 9 young people increased their rating of their knowledge of music making opportunities after participating on the mentoring (1 stayed the same).

Figure 3: Average rating pre and post for musical ability and knowledge of opportunities (N=9)



Quality of achievement

It appeared that mentees developed their musical abilities and skills in a range of ways through the mentoring programme. There were many examples in the qualitative data of young people's musical achievement, as illustrated below.

Mentoring organisations bought samples of the young people's work to the feedback day, and participants listened to excerpts. Whilst it is reasonable to suggest that mentoring organisations chose the young people's best work to play at the day, it was clear that young people had been very productive, and that work of high quality had been produced through the music mentoring project.

Depth

One mentee said that, in the mentoring programme, he had gone into his music in more depth than had been feasible at the Summer Arts College.

Quantity

One mentee highlighted that he had learnt to produce more. At the time of interview (November 2011), he was writing about 15-20 songs a week.

Another mentee stated that he would usually record a couple of songs in a mentoring session.

Conceptions of music

One mentee commented that he had learnt:

To see that music is not just all about just rapping and just doing that. It's more than that.

Several music mentoring organisations discussed how some young people had become able to transform negative life experience into positive use, in their music. Some people drew on their negative life experience in, for instance, the themes, title, lyrics and/or emotion of their music.

Composition

A number of examples were provided of young people engaging in composition through their mentoring. One mentee stated that he had become better at writing songs, including being able to write more and two mentees at another project described how they spent one session creating their own remix.

Progress for one young person was composing a song with clearly audible lyrics:

I had my own personal targets anyway... I wanted to make a tune, do some lyrics over the top of that and then I'd make it a clear cut tune, so you could hear everything clearly and then basically enjoy listening to what I'd made.

The mentor of another young person commented:

He's a prolific lyric and song writer with a real talent for knitting words together.

Technical skills

Developing technical skills was also a regular achievement of young people being mentored. One young person learnt how to use software to put together his own tracks, another put a track together for the first time and his mentor said that this mentee approached this in a pleasingly technical way, focusing, for instance, on EQing. Another young person said that he learnt how to record songs; his music was, in his words, more 'flowing'; and he was better at keeping in tune.

Practising

Several music mentoring organisations made the point that, through the project, mentees learnt the importance of practising, to make their work as good as it could be.

Dissemination

Finally, it was clear that mentors actively encouraged young people to share and celebrate their achievements. Some mentees learnt how to put music recorded in mentoring sessions onto the Internet. One young person was very proud that, at the time of interview, he had had two and a half thousand downloads. Another young person sent music to different recording companies and distributed the music in his local town.

One mentor commented on the positive impact of explaining to the young person how the young person could use technology to show case his work:

I could see how excited he was to kind of take home and literally have it (his music) in front of him. And when I said I could email it to him, he had no idea that you can do these things, that he could play off his phone to his friends. So he was really pleased about that.

One young person said he might be performing at a festival, as a result of the music mentoring project:

There's a thing in West Bridgford called Bridgifest, and probably like a few hundred people go there on that date. It's on like a field, like a big field...It's during the afternoon and they've asked me to like do a performance thing there this year.

A number of musical organisations emphasised the importance of show casing the young people's work, as a means of showing the young people what they had achieved:

I just said to him, 'Would you like the opportunity to perform? We've got something coming up in March,' and he's again grabbed it with both hands. So there'll be a chance for him to not only have the stage, be able to perform for the first time, ... but also to be on the stage and share the stage with other people, a variety of ages, backgrounds, musicalities, everything, going through similar sort of mentoring sort of experiences.

Participants suggested that the internet should be used to showcase the young people's work on the music mentoring project, with relevant permissions.

3.1.3 Development of wider artistic skills

Some young people also developed wider artistic skills, through the music mentoring project. For example, one mentor described how her mentee became interested in areas which can be relevant to music, such as video, imagery and photography. Following a visit to South London Black Archive, the mentee developed and edited images relating to music. At the time of the mentoring project, the mentee was also working on a photography project at college; the mentor linked this project to the stimulus provided by the mentoring project.

One young person described how his mentor had facilitated connections with other people interested in the same things as he was. This young person outlined that he intended to do some work with contacts provided by his mentor.

Some mentors commented on the extent to which participating in the project had broadened the young people's horizons artistically. For instance, one of the mentoring organisations took the young people out on relevant trips, and brought other practitioners into their organisation to work. One young person commented:

I can go places on my own anyway, but I mean [XXX] took me places where I wouldn't have gone myself. I wouldn't have seen that. He just brought me into

different things basically... I went to the Greenwich Arts Showcase. You see I would never have gone there. I didn't even know about it ...

3.1.4 Arts Award

Some of the music mentoring organisations supported young people in their achievement of the Arts Award as part of the music mentoring.

Four young people achieved a Silver Arts Award through support from their music mentors.

3.1.5 Literacy and numeracy

Literacy and Numeracy assessment

At the end of the Summer Arts Colleges, all participants were assessed for literacy and numeracy skills. 8 of the young people who attended mentoring were assessed at the highest level (Level 1) in literacy and 7 were assessed at Level 1 in numeracy.

8 of the 13 mentoring participants did go on to be assessed again for literacy and numeracy skill at the end of the mentoring programme.

- Among those post-tested, each of the 3 young people who had been below Level 1³ literacy at the end of the Summer Arts College had increased their literacy score (2 increasing enough to reach a higher literacy level).
- Among those post-tested, 3 of the 4 young people who had been below Level 1 numeracy at the end of the Summer Arts College had increased their numeracy score (2 increasing enough to reach a higher numeracy level).

Views of mentors and young people

At the project feedback day, comments by a number of music mentoring organisations revealed that young people developed their literacy and numeracy skills through the project.

For example, a mentor from one music organisation underlined that it was straightforward to focus on literacy and numeracy through music mentoring:

... That part of that (the mentoring project) was to do with numeracy and literacy, so we didn't try and hide it... It's all about rhythm and flow and timing and beats and bars. So when we were doing the remixes, it was really easy, because you've got quantised lines on the arrangement pages, and you can just read the numbers off the top, and you have to do a bit of master plan where you're going to be putting your drops and your builds, and that was a really easy way to get the numeracy in there, and as for literacy, well, we had them using a Thesaurus with glee after about six weeks.

³ Level 1 is an approximate equivalent to National Curriculum Level 4 or GCSE grades D-G.

One young person highlighted that some of his targets were oriented to the development of literacy skills:

To be more like, more like secure and more vocal like. Instead of swearing in the music, try and put like the content of the song and that. Try and put more words that have got more meaning, not like small words, trying to put bigger words onto the end of the songs and that, and like try, the software for making the beats, the instrumental, do the software for that, because I didn't know how to make beats or nothing. So just get the software for that and learn something about that.

This mentee stated that a typical session would consist of some writing related to literacy or numeracy at the beginning, followed by music. Hence:

It's progressed my writing skills.

Many of the young people included lyric writing in their music, thereby developing their literacy skills.

'We could write together...'

3.1.6 Participation in education, training and employment ETE related goals

One of the aims of the music mentoring was to support young people's progression into education, training or employment.

One YOT commented that, through involvement in the music mentoring project, one young person had started to focus on potential career paths. One young person said that, through the programme, he had become aware of what he wanted '*to do in life now*': photography and graphic design. Another young person said that, through the programme, he had become focused on getting a job.

Achieving ETE goals

However mentoring also provided an opportunity for young people to consider how they could achieve their goals. One mentor highlighted that a young person had expressed an interest in unpaid work experience in the photography sector. The mentor contacted various organisations to arrange work experience.

One YOT connected one young person's persistence with college, and maintenance of his college place, with his participation in the music mentoring project.

ETE related skills

In addition, young people and mentors identified a range of ways in which mentoring helped young people to achieve skills needed to engage with ETE.

- a) One mentee highlighted that his mentor had helped him with **planning**, and linked the development of planning skills to positive college performance:

He showed me how to plan more ... The way you plan things and things like that, but if I could live my life doing that, it would be much easier, because it

would help me with college and everything like that.

- b) One young person said that the mentoring project had developed his **punctuality and sense of responsibility**. He linked this to the likelihood that he would attend a hypothetical job interview:

Now it's making me more wake up, and this is the time I have to get there at this time, and it's making me more punctual, and knowing that I have something to do, and not just forget, 'Oh, I forgot.' Because that's what I used to be like, but now I'm thinking, 'Yeah, I've got something to do today, so put this aside.' So it's making me more responsible for stuff. If I'm getting probably like, say I had a job interview or something, I would definitely come then. Before this I would have not bothered.

Another young person's comments showed that, through the project, he had developed more of a work ethic:

Yeah, he's helped a lot, because I used to be like lazy, but he (the mentor) come in here to prove I'm not lazy. Obviously I come in here and do that, doing all that needs to be done.

- c) One mentee said that his mentor had helped him to develop inquiry skills:

He helps us a lot and he always wants us to like look further into different things.

It is likely that these skills would prove valuable in future ETE.

3.1.6 Offending behaviour

Of particular interest to the YOTs is the extent to which mentoring contributed to reduced offending.

None of the 13 young people who participated on the mentoring programme had any offences recorded during the programme weeks.

Views of the mentors

The views of the mentors were that that the music mentoring project had given the young people a second chance, through the opportunity to work in a context which was not directly associated with offending behaviour:

I think that that's the common thread, which is just that second chance has happened, and you know, either getting them out of their peer groups, giving them the chance to do something they want to do, or whatever it might be, has been the moment for them to go actually, somebody believes in me.

Somebody thinks something different of me, or actually doesn't think anything of me. And from that point of view they can move forward. Because I think you've got to move somewhere and if you're always starting with you're an offender, you've done this, they're never going to really break that mould. And from the point of view of the work we've done, I think that's been really key with working with them.

One music mentoring organisation perceived that, through the project, young people had become more aware and self-analytical, and, through this, stopped taking a falsely positive view of their offending behaviour:

We noticed a shift again in the way they described events in their life... They were really going deep into their lives, actually, after a while. And it's how they were describing incidents. Say, for instance, they got into a bit of a scuffle and what have you, it shifted from sort of the kind of glorifying language that we were using when we first started to work with them on the Summer Arts College, to really talking about like them not being that comfortable with it or ... what thought processes were going through their heads as it was going off...

Views of the Youth Offending Teams

YOT representatives also reported positively on how participation in the mentoring appeared to contribute to reducing the risk of offending for young people.

One YOT representative related how one young person on the music mentoring project had had his order revoked, because of his good progress. This YOT connected the young person's progress with participation in the music mentoring project.

Another YOT member of staff stressed how positive the mentoring project had been, in terms of the young people on referral orders being able to give positive feedback at their three month review, to panel members and parents or guardians who attended the review meeting, about their participation and achievement in the mentoring project.

Views of young people

A number of young people highlighted that their involvement in the mentoring project had helped to keep them out of trouble, as the following observation indicates:

He helps to keep me on track.

Some of the lyrics composed by one young person reflected his aim of not re-offending:

*I won't give up chasing my dream.
Giving up ain't an option for me.
I don't want to end up wearing Government greens.
My criminal record ain't exactly green,
But I've swapped my life to become an M.C.*

In interview this young person stated that, through the project, he had stopped taking risks with his behaviour, as he became aware that negative behaviours could jeopardise the progress he had made on the project. He presented how the project had changed him, almost as an epiphany:

I've just thought I need to mature up a bit and get on with life, instead of failing it.

Interviewer: So what made you think that?

Don't know. I suppose I just woke up one morning and thought, 'Time for a change.'

He considered that he had become much calmer through the project, and that his attitudes to his family and other people had improved, as the following illustrates:

Because ... it's making me think about my life, and making me realise how if I keep on doing this stupid stuff, that it's not going to affect me now, but it's going to affect me when I get older. It's just that when you're younger, you don't believe in yourself, innit, so basically you know this is the right thing to do, but you're still doing the wrong thing. So, I knew that was the right thing, but I was still doing the wrong. And now I'm understanding more and I'm thinking, 'No, that's actually wrong. I actually need to stop doing that.' So now I'm more relaxed and I'm more calm.

It is interesting that one young man demonstrated his reflectiveness by exploring in his music what had become an important question in his life: whether it is possible not to become violent, after growing up surrounded by violence. He felt that, through the project, he had stopped misusing drink and drugs.

Other young people reflected on the impact of the Summer Arts College and mentoring on their offending.

So during the summer I could have been out there doing stupid stuff but they put me down for the Summer Arts College – yeah it's kind of taken me out of trouble and I would say for the last six or seven months I ain't been nicked with the police or stopped. Yeah I haven't been in trouble. Because it's making me realise as well, it's making me think about my life.'

3.2 Young people's personal development

3.2.1 Enjoyment

A number of mentors commented on how much their mentees had enjoyed the project, as the following examples illustrate:

He was in the studio yesterday again, turning up punctual, full of smiles, full of beans, full of enjoyment for what he's doing, and yeah, still getting on with it.

The last session when he left, I just got a lot, a lot of 'Thank yous' and 'I really appreciate it' ... and 'Thank you' over and over again, and it was just really nice.

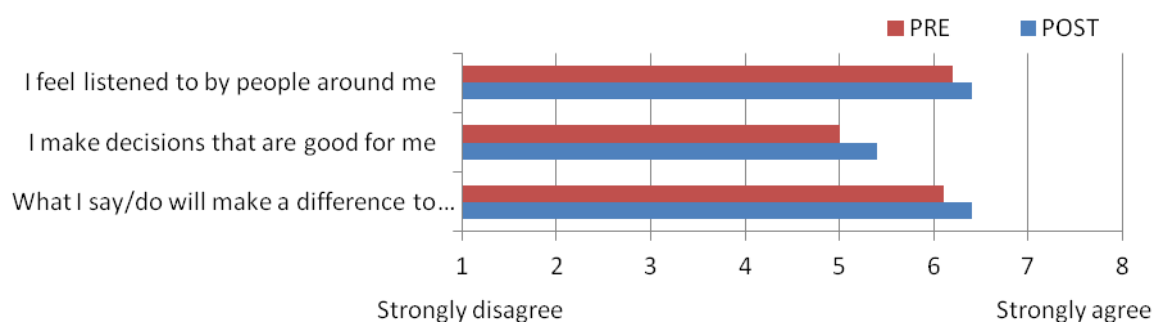
In addition the mentoring was perceived as having contributed to the development of a range of social and personal skills of young people.

From the pre and post mentoring questions, it appears that overall, some of the young people themselves felt that during the mentoring period their self esteem had increased.

Young peoples' self-esteem

- 2 of the 9 increased their rating of how strongly they 'feel listened to by people around them' (5 had their rating unchanged and 2 decreased their rating).
- 4 of the 9 young people increased their rating of how strongly they 'feel they make decisions that are good for them' (3 gave the same rating and 2 a lower rating).
- 4 of the 9 young people increased their rating of how strongly they 'feel like what they say and do will make a difference to their life' (4 stayed the same and 1 decreased).
- The average score for each statement increased only slightly following the programme (see Figure 4 below).

Figure 4: Average score pre and post for statements relating to self-esteem (N=9)



3.2.2 Development of confidence

The Summer Arts College played an important part in developing young people's confidence.

The Summer Arts College encouraged me... I learnt how to work as a team, because I was quite shy at first and that just encouraged me more to start college when I finished the Summer Arts College.

I did a presentation in front of everyone, that was one of the reasons... I had to stand up and talk about my arts hero; and I used to hate being behind the camera, but I just got used to it there.

At the project feedback day, a number of mentors emphasised how the mentees' self-confidence had continued to grow over the project, as the following example illustrates:

He (the mentee) was really chipper, saying he'd really enjoyed it and his confidence had grown.

One mentor highlighted that, whilst project participants had had prior experience of music, music mentoring provided professional involvement in music. This mentor stated how, over a number of sessions, mentees had not only conquered their nerves, but were also starting to take more independent decisions about their music, because of increased self-confidence:

There's quite a few positives ... The biggest one was probably the increased self-confidence of the young people that I was working with. A lot of them sort of had, you know, limited experience with working with music and multimedia in general. They've kind of done a bit, but then haven't done anything, I guess more professional, if you like. So then at the start they're very nervous about it, and literally over the course of just maybe two or three sessions, it was really nice to see them open up and kind of gain more confidence in what they're doing, and kind of start to set their own challenges, ... as opposed to me saying, 'Why don't you try this?'

One young person commented on how the project had helped to give him an appropriate amount of confidence. Interestingly, this mentee used the concept of boundaries, in relation to confidence:

It teaches you a bit of boundaries and that, about being confident. To do music you've got to be confident, but like not over confident, so when you do that, you don't get much respect out of people.

3.2.3 Trust and change

The presentations on positive aspects of the mentoring project at the feedback day shared a common theme; the development of young people's trust as the mentoring sessions progressed. Through the trust, in turn, came opportunities for the young people to develop, and leave aside negative peer pressure:

I think there is a pattern, isn't there, and I think a lot of it ... it's that mental thing. It's them having someone that they can trust, and once they form that relationship and they can trust you, that then opens up a whole new thing, doesn't it? And it's just

what they lack, I think. I think it's their surroundings and their lifestyle and the education, and everything that goes with it. They don't have that and once you break down the barriers.... actually when you break it down, you realise that they're not actually into that. They're just following what everybody else is doing, and it's just taking them out.

Young people's views reflected this

He kind of talks to you at a level you know, on the same kind of level as you.

It's the support they give me when I need help with the things I want to do.

3.2.4 Positive attitudes to life

There were a range of comments, from mentees and mentors, about how participation in the Summer Arts College and the music mentoring project had developed young people's capacity to shape their development positively.

Several young people identified that the Summer Arts College and mentoring programme had increased their sense of focus about their life.

I just really liked it – that's all I can say really. Because it was during the summer holidays as well and I really wasn't doing anything positive at the time, like I was getting into trouble and that, but once I started going there it gave me like something to do and motivation for the day and like I was quite upset when it was over.

Before I went to the Summer Arts College I was drinking, taking drugs every day and getting into trouble with the police.

My dad used to call me 'half a job', but it's made me feel better – I don't have to give up and things that I enjoy I won't give up'

One young person stressed that the programme had enabled him to become focused on achievement:

I'm more focused on achieving stuff, rather than making stuff bad for myself.

Another when asked why he thought more young people should attend the Summer Arts College and mentoring said,

Because it can lead them to a more positive life.

Mentors also observed this. One mentor highlighted that one young man was explicit that he wanted to take control over his life:

To make the things that he wanted to do happen in his life.

3.3 Responses from home

Some of the young people commented that parents and carers were pleased with their involvement in the music mentoring project, as the following comment suggests:

My mum likes it. Like it's good sticking at your music. My mum likes it when I'm doing something positive, not like when I'm out on the streets and that.

3.4 Case studies of positives: young people

Ed

Ed had weekly one hour mentoring sessions with his music mentor. Ed had a good attendance record and, overall, good behaviour. His mentor reported that:

So I actually worked with Ed across 16 weeks. 80% of that he attended, and I would say 80% of that time he was excellent. He'd like turn up early or on time

The mentor related how, over the mentoring period, Ed grew in confidence. Ed's work developed from a core focus on grime music using offensive language, to working on lyrics which were meaningful. The mentor discovered that Ed had been writing at home. In the mentor's view, Ed's work peaked in the final mentoring session, when he was absolutely focused on his work:

.... So that was a real progress with confidence and stuff. And our last session together, where we really wanted to nail his demo, whereas every other session we'd kept to an hour, we were initially there for two and a half hours, and every time his phone rung, he cut it off. And he just wanted to get it done, so to me that was really, really nice. He was also really proud of the work that he'd done.

The mentor stressed how appreciative Ed was, in the final sessions, of what he had achieved through the project, and also that Ed acknowledged that more could have been achieved if he had attended all the sessions. There was likely to be some progression from the project for Ed; as Ed's mentor was negotiating for some of Ed's music to be played on a local radio station.

Jim

At the feedback day the music mentoring organisation gave a detailed presentation of Jim's achievement on the music mentoring project. Jim also did a one to one interview.

Jim stated, at the beginning of his interview:

I love music,

and that his ambition was to become a recording artist. Jim attended 100% of sessions. Jim was always on time or early for sessions. He did plenty of work between sessions. Jim and his mentor developed an extremely positive relationship. Through the project, Jim developed one 10 track mixed tape of his own songs, and was working on the second one at the time of the project feedback day. This tape included music which was personal, about Jim's relationship with his girlfriend. Jim stated that the music had enabled him to express his feelings for his girlfriend. Jim played the music to his girlfriend, and before the end of the project they became engaged.

The music mentoring organisation presented Jim's achievement on the project as a moving journey for all concerned:

It's been an amazing journey for him and it's been an amazing journey for all of us. I mean, we've, as I say, we're very experienced with mentoring, and every case is different, and every young person is different, but this in particular has been one that's really stood out for us, because obviously it's so remarkable, really. And it's had such an expedient kind of like growth within Jim's development and who he is as a person, but also who he is as a musician, his confidence in himself and his creativity, so it's been really exciting.

Jim demonstrated that he had used his initiative to disseminate and take further his work on the project:

(The mentor) put it on the Internet for free downloads, so people can download it for free. Of myself I've sent off about eight or nine copies to different record companies over the country, and I've obviously been in town and like give them out in town, so people can come up and see it.

Jim stressed that, through the project, he had become far more settled and confident:

My confidence is boosted a lot. I'm a lot more settled now. I used to be really hectic, and now I can sit down, like now, and have a conversation. Before, if you come in here before I'd started mentoring and spoke to me, you've probably seen what I was like at the summer arts college. I was quite hectic.

Other gains through the music mentoring project which Jim highlighted were:

- Greater determination not to take risks which could jeopardise his progress.
- Stopping misusing drugs and alcohol.
- Stopping getting in trouble with the police.

3.5 Benefits of a mentoring relationship for young people

At the feedback day, in interview and by email, mentors highlighted the following range of benefits for young people of a mentoring relationship:

- Providing a positive role model.

- Having an older person to talk to, who can give support and reassurance, in a non-judgemental way.
- Providing consistency in the lives of young people who may otherwise lack consistency.
- Giving a young person the confidence to take appropriate risks.
- Giving a context in which to set and carry through goals.
- One music mentoring organisation highlighted how much one of their mentees had gained from the relationship with his mentor in the following statement:

He said (the young person), and he actually used the word 'camaraderie' when he was talking to me about it, but he said, 'I've never had this kind of relationship with somebody before.' Now that's something that might get overlooked quite a lot, because we all get very used to making friendships with people very easily, and we're all very amicable people and we get on well with people. But for him, ... even yesterday, when I said to him, 'If there's anything you'd like me to tell people, what would you like?' 'Well, just I've got such a good friend in (the mentor) and there is a boundary to that. There's no grey areas. We fully understand where each other stand as far as that relationship.'

Young people also commented perceptively on many positive aspects of their relationships with their mentors:

He's (the mentor) cool, he's sound, down to earth and that, a nice bloke and that, I think, like really easy to get along with... He makes you feel comfortable with where you are and that. He's not going to take the piss. He won't sit there and laugh at you, if you don't think you're no good. Do you know what I mean? He's letting you carry on.

He's a good man. He's funny. He is funny and he helps you a lot. Like, he shows you how to do it, and then when it comes to it, he'll show you how to do it again, but learn how to do it. He'll just like walk you through it, so you know what you're doing, and then he says, 'The next time do this and that,' and you just go straight on and do it. It's good.

They just made me feel welcome, and like, no matter what was going on outside, they still like, I don't know, they just made me, if I was upset or whatever when I come in, I was always concentrating, and they helped me do that.

One mentee highlighted that his mentor was 'sort of teaching' him; the mentee would ask the mentor how to do something, and the mentor then demonstrated to the young person how to do it.

4 The mentors' perspective – Outcomes for Mentors

4.1 Mentors' gain from the project

The mentors present at the feedback day stressed how much they had gained from the mentoring project, as they not only valued working with young people but also developed their mentoring skills.

These points are illustrated by the following quotes:

I'm a pretty business like person, and even though I do everything professionally and throw my heart into it, I just like to get the job done really. But in spite of myself, I ended up REALLY enjoying this project just for its own sake. I'm glad I did it. It was rewarding... I enjoyed working with him (mentee). And even though it wasn't about ME, it still helped me.

The things I got out of it was to learn to lower my expectations, and that sounds negative, but it's not. It's just that I'm always striving. I'm a bit of a control freak, and I'm also always striving to get the best out of people all the time. And I realise what I think is the better (XXX) is like twenty times more than what he expects. So with me being disappointed that he was 15 minutes late, well, no, he came here... He's actually turned up and got here on his own and got the bus in. So it's lowering the expectations of him, like he made it here today. That's good and so he's achieved something.

Experienced mentors listening to new mentors

Mentors valued the opportunity to share experiences at the review day and gained from this opportunity.

It's really good for me to know from that point of view, because, like I say, we've got like a lot of background with this work, and we've done a lot of work within this area, and it's nice to hear a completely different take on it, because it can become quite a formulaic procedure sometimes. Music mentoring is this. And I think that what you've proven is actually, it's not. And it can be something completely different, still really work well and be a positive experience, and probably for you as well.

Scope for peer mentors

Those present at the feedback day perceived there was scope, in future projects, for the mentees in this project to become mentors.

4.2 Bridging potential gaps/making links

The music mentoring provided a bridge between organisations and activities.

Relationships between music organisations and YOTs

There were examples of good relationships between music mentoring organisations and YOTs. For example:

- One music mentoring organisation described how they had worked effectively with their YOT:

We had a really good relationship with [the YOT]... That good relationship ... meant that the whole process was smooth. It was really easy to get going quickly.

This project highlighted that there was a key designated person within the YOT, to contact if any issue arose.

- A representative from another YOT stated at the feedback day that they had been directly involved in the project. Their actions had included, for instance, supplying the music mentoring organisation with relevant information about risk; reminding the young person about mentoring sessions; and following up any non-attendance.

Continuity between the Summer Arts College and the mentoring

One young person stressed that it had been helpful to meet his mentor at the Summer Arts College:

... Because then I like knew who I'd be with, like if I got lost or anything, because he give me his number as well if I couldn't find it. So I knew like if I had anything else to ask him, I could have rung him or whatever.

Unitas' role

At the feedback day, a number of mentors commented very positively on the quality of the support from Unitas. For example, one highlighted that Unitas would always respond very promptly to any queries.

Another mentor wrote by email:

I felt I had all the support from Unitas I could ever need.

5 Issues

5.1 Conceptions of mentoring

Discussion at the feedback day demonstrated that different organisations had, at times, very different degrees of experience of mentoring, and conceptions of what mentoring is. One example of differing views was beliefs as to appropriate boundaries. For example, one organisation said that their mentors had clear boundaries, and that contact between mentor and mentee outside sessions was not encouraged. In contrast, three other music mentoring organisations expressed pleasure that their mentees had contacted mentors outside sessions, for instance, to send New Year greetings.

At the feedback day, some music mentoring organisations highlighted that they would have welcomed greater guidance from Unitas on what mentoring is, and what are the appropriate boundaries in mentoring relationships, in practice as well as in theory:

There's quite a lot of Unitas writing, so I'm not sure I've got it exactly accurate, but I think there was a bit about kind of explaining what a mentor is and how you're not necessarily supposed to go too far into the other person's kind of issues ... Yeah, I find it hard to find out where that line was.... And I possibly would have benefited from a little bit of guidance on that... I mean, if things are coming up that they want to talk to you about, then how far you can really go with that, or whether you could throw it to someone else ...? So yeah, it would be nice to kind of have a little bit more clarity maybe on where that line is.

5.2 Take up, attendance and drop out

The original expectation was that three young people at each YOT would want to take part in mentoring (based on the enthusiasm young people expressed for continuing their music following the Summer Arts College). Although YOTs did identify two or three young people for mentoring, who mostly met with their mentor or attended the first session, at most sites one or two young people had engaged with the mentoring and attended regularly. An essential requirement of the mentoring was that young people should attend voluntarily. However young people in the youth justice system, who may face personal challenges and barriers to engaging, often require assistance to overcome barriers. This did create a tension in that young people expressed a desire to be mentored, but failed to attend mentoring sessions arranged, and mentoring organisations regarded this as a lack of commitment by the young person.

Take up

As previously stated, Unitas originally aimed to engage 18 young people in the music mentoring project. In actuality, 13 young people participated in the mentoring project.

the difficulties in engaging three young people per site raises questions about what should be communicated to young people/how mentoring is explained to them, and how young people should be supported in their engagement with mentoring.

One YOT's comments underlined that it may not be appropriate for young people who are at a particularly difficult stage to participate in the mentoring project. This YOT cited the case of a young person who was homeless, had no money, was working, was charged with affray and had a chaotic life. Perhaps unsurprisingly, this young person had been unable to sustain participation in the mentoring project.

Gap between Summer Arts Colleges and mentoring

Overview

It was originally planned that the mentoring intervention would follow on from the Summer Arts Colleges. If this had taken place consistently across sites, it may have facilitated smoother take up of, and attendance at, music mentoring sessions (although sites where mentoring started immediately following the end of the Summer Arts College also struggled to engage all young people to attend regularly). It was apparent that the music mentoring organisations had to demonstrate a real commitment to working with the young people, as without the structure of the Summer Arts College, the music organisation needed to find ways to encourage and support the young people in attending.

For the 13 young people who participated in the mentoring, the gap between the end of the Summer Arts College and the start of the mentoring ranged from two days to 14 weeks. For the majority (nine out of the 13), the gap was between five and eight weeks. This is a significant time period.

Reasons

- The gaps between the Summer Arts Colleges and the start of the mentoring programme occurred for a range of reasons:
 - At one site the gap was due to the YOT Project Manager and the music mentor being on leave immediately after the Summer Arts College
 - At another site, the Summer Arts College Project Manager went on long-term sick which delayed the start of the music mentoring project.
 - At another site, a late change to the music mentoring organisations participating in the project delayed the start.
 - Some YOTs and music mentoring organisations were invited to take part only after the Summer Arts College had ended when it became apparent that there was a lower than anticipated take up of music mentoring at the originally identified sites
 - Where young people failed to engage but continued to state that they wanted to take part, YOTs and music organisations were asked to persevere in trying to engage them which increased the gap between the Summer Arts College and their start of mentoring for some young people.

Implications

Whilst this gap may have impacted negatively on young people's seamless transition from the Summer Arts Colleges to the music mentoring project, it would be unwise to over-state this, for the following reasons:

- During this time, all but two of the young people were attending Education or Training
- Only one mentoring participant had offences recorded for the period between finishing the Summer Arts College and starting the mentoring
- Some young people did not perceive that the gap had any impact on their involvement in the music mentoring project (though, in turn, it is questionable how far this perception should be taken at face value).

One YOT considered that it was important that the YOT should broker the first mentoring meeting after the Summer Arts College. In this YOT's view, this would help to give the young person confidence to attend future sessions.

Attendance

Attendance figures

The intention was that young people should attend the mentoring sessions for a minimum of 10 hours over twelve weeks. The 13 project participants who engaged with mentoring had attended sessions for an average of 23.5 hours.

The duration and frequency of mentoring sessions offered varied across the music mentoring organisations.

When the average attendance figure, as above, is set against the hours which were offered to young people, this suggests that there were issues related to regular attendance on the part of many participants. Average attendance was eleven sessions over the mentoring period. The mentoring period itself tended to be longer than the twelve weeks as originally planned – many mentoring programmes ran across the Christmas period and mentoring largely stopped during this holiday time.

Reasons for attendance issues

There were varied reasons for poor attendance which were explored during the young people interviews.

One young person said that he had gone to the wrong place for the first sessions. The young person's stated reasons for this were that he did not check the information he had received. It is possible that the times of the sessions did not suit him as there was what he considered too short a gap between the end of his college day and the start of mentoring.

Well, I think it was me just like being a bit stupid, really and not looking at my phone. Because the first like three or four sessions I went to the wrong place. I didn't check my text messages, and it said here... I was knocking at doors and that and no-one was there... Because with the college and that, I find it really hard to make the times and that, because I probably can't really make it until about 6 ish, 5 or 6 ish. Because I don't finish college until 4.30 on

Fridays, and I do football training on Friday, and I do football coaching straight after. Then I've got to go home, shower, get changed and everything...

Another young person said he arrived only 10 minutes before the session was due to end. He also said that he was very tired when the mentoring started. This mentee took responsibility for missing sessions:

Because they did contact me and that... It's 98% my fault.

Whilst one mentee initially stated that he did not have a problem with attending music mentoring sessions, his subsequent comments revealed that a range of factors contributed to his non-attendance:

Interviewer: Have you found it hard to attend every week?

Young person: Not really, sometimes, well, last week I went home ill, so I couldn't come up. and then I missed like two sessions, and the other time I just completely forgot. Woke up Saturday morning and went, '(Expletive), I had music last night.'

One young person said that transport was a contributory factor for her non attendance; the journey to sessions was complicated, as it involved a bus, train and walk.

Venue and transport

Some young people experienced long travel times to attend mentoring sessions. This occurred not only in rural areas, but when mentoring venues were not easily accessible by young people. However other young people said that there had been no transport problems in travelling to their mentoring sessions.

Although music mentoring organisations were asked to ensure young people were supported in their travel arrangements, not all music organisations provided the required level of assistance for young people.

Identifying a suitable venue for mentoring was a consideration. The venue needed to be suitable in terms of accessibility, facilities and equipment. Changes in venue may be unavoidable due to unforeseen circumstances, but it should be recognised that changes in venue could jeopardise young people's attendance at music sessions.

One YOT suggested that a YOT volunteer should travel with the young person to the first mentoring appointment. A music mentoring organisation concurred, and thought it was important that the first mentoring meeting after the Summer Arts College should be brokered by the YOT, as that should give the young person confidence to attend future sessions.

5.3 Partnership arrangements

Involvement of YOTs

Organisations at the feedback day agreed, overall, that greater clarity about the roles of YOTs and of music mentoring organisations would have been helpful. Whilst some YOTs were actively supportive of the project, there was considerable variation in the involvement of YOTs in mentoring projects.

In the case of the most extreme problems experienced by a music organisation with a YOT, the music mentoring organisation had attempted to make contact with the YOT on a number of occasions. However, the mentoring organisation reported that they did not receive the level of support or information they sought from the YOT e.g. reasons for non attendance, risk assessments. This YOT was experiencing restructuring and redundancies at the time of the project which may explain in part the absence of involvement, but this illustrates the importance of clarity of roles and responsibilities for YOTS and music organisations. Some music mentors felt that greater involvement by YOTs was essential.

Other music organisations reported that poor communication was a concern, illustrated by issues including:

- one YOT failing to tell the music mentoring organisation that a young person would not be attending a session
- Some music mentoring organisations stated that they had received no information from YOTs about young people's progression routes at the end of the music mentoring programme.
- One music mentoring organisation commented that one of their young people had attended a range of alternative education provision. Because the mentoring organisation had not been provided with details of these organisations, it had not been feasible to give feedback to other organisations involved in the young person's education, on the young person's outstanding achievement through the mentoring project.

Although the music mentoring was part of the Summer Arts College agreement, the responsibility of YOTs to support the mentoring could be more explicitly stated and be included in the written agreement between the music mentoring organisation and the YOT. This is likely to increase the YOTs' sense of responsibility about the project.

One YOT suggested that there could have been a meeting of all organisations involved in the project, at the start. This would have provided the opportunity to clarify, for example, roles and training implications.

Unitas

Administration and data

A number of concerns were expressed about the time demands of project administration and data collection. Whilst some projects had allocated management time to complete the administrative demands of the project, not all projects had done this.

Some participants at the feedback day stated that completing the tracking information had been confusing in places.

5.4 Accreditation

10 of the 13 young people who participated in the mentoring programme had achieved the Bronze Arts Award at the Summer Arts Colleges. One music organisation offered young people the opportunity to gain the Silver Arts Award through the delivery of workshops in addition to the mentoring.

Not all music organisations offered young people the Silver Arts Award. Some had no previous experience of delivery of the Silver Arts Award or felt that they didn't have enough time to achieve the Award.

My team immediately just turned round to me and said, 'Do you want me to mentor them, or do you want me to do an arts award?' It was an ultimatum from my team, who understood that the amount of time that was involved there meant that you could get one or the other, but you wouldn't get both of them.

In interview, one young person was positive about the Silver Arts Award:

The Silver Arts is much better I think.

5.5 Incentives

Music mentors felt that incentives related to music, such as the opportunity to record in a professional recording studio, could be relevant to engaging young people.

- One project bought copies of *The Home Recording Handbook* to use as incentives. It was considered that this would provide the young people with relevant knowledge which there had not been time to cover within the music mentoring project.

5.6 Training

Music organisations and individual mentors had varied levels of previous experience of music mentoring. Although all mentors were provided with Youth Music guidance for mentors, it appears that mentors felt that they would benefit from specific training and guidance.

It has been outlined that some mentors had changed their attitudes and approaches towards mentees over the course of the project:

I think in our case we were thrown in the deep end with a lot of stuff, and especially as we don't specialise in it, but now we've done it, it's not so scary. I became used to the up and downness...

Whilst these mentors appear to have coped well with the project, their insights point to the need for training for mentors.

Participants at the feedback day also considered that managers in mentoring organisations needed understanding about their roles:

... if your manager, if your boss had a better idea of what mentoring was, the fact that it wasn't something you could just drop. It has an emotional intelligence involved within it, that actually you can't just walk away from.

One mentoring organisation pointed to the implications of lack of training for YOTs on music mentoring:

In defence of the Youth Offending Team, I have a sneaking suspicion that they weren't fully aware of what mentoring was or ... what was understood by that piece of work.

One of the YOT representatives present at the feedback day stated that, whilst she had taken positive action to support young people's experience of mentoring, she had not been provided with information about what her role in the project consisted of.

It was felt that Unitas should provide information about the requirements of each role, including time demands and each organisation's responsibilities.

5.7 Overall assessment of positives and issues

As previously outlined, the music mentoring project feedback day was structured to cover positives in the morning, and issues and strategies to address these issues in the afternoon. At the end of the afternoon, participants concluded that, whilst issues had arisen, positives by far outweighed issues. The afternoon's final participant comment was:

And I think the issues are comparatively small. So the positives far outstrip them, far outstrip them. So I don't think there's any negatives that are insurmountable at all. Some things I've worked on in life and think, 'This is just crap.' But this (i.e. the music mentoring project) is great!

6. Conclusions

Although there were many positive outcomes from the mentoring pilot, as might be anticipated, the pilot demonstrated a number of areas for improvement.

6.1 Project strengths

Development of musical abilities and skills

Mentees developed their musical abilities and skills in an impressive range of ways, through the mentoring programme. Young people developed musically in terms of the volume, range and quality of their musical activity. A number of young people composed their own music, as part of the project.

With mentor support, some young people have disseminated, or aim to disseminate, their work to family; friends; the local community; and the wider musical community, the latter through the Internet and public performance. Music mentoring organisations stressed the importance of show-casing the young people's work, underlining that Unitas' website would provide one mechanism for dissemination.

Wider artistic skills

Some young people also developed wider artistic skills, such as in photography, through the music mentoring project.

Literacy and numeracy skills

It appears from the comments made by a number of music mentoring organisations that young people developed their literacy and numeracy skills through the music mentoring project.

Education, Training and Employment

The music mentoring project appears to have had a positive impact on the young people's ETE, in a range of ways, relating to persistence with education; an increased focus on achievement and progression, whether in education or employment; and improvements to planning and enquiry skills.

Offending behaviour

The music mentoring also appears to have had a positive impact on young people's offending behaviour, in terms of giving young people a second chance; developing some young people's awareness that they did not want to re-offend; and facilitating improved behaviour.

Personal development

A number of mentors commented on how much their mentees had enjoyed the project; the growth in mentees' self-confidence and capacity to trust appropriately; and the development of mentees' capacity to shape their lives positively.

Benefits of a mentoring relationship

Mentors highlighted the following range of benefits for mentees, of a mentoring relationship:

- Provides a positive, non-judgemental role model.
- Having an older person to talk to, who can give support and reassurance, in a non-judgemental way.
- Providing consistency in the lives of young people who may otherwise lack consistency.
- Giving a young person the confidence to take appropriate risks.
- Giving a context in which to set and carry through goals.

Young people were very enthusiastic and perceptive about their relationships with mentors.

Mentors also perceived that they had benefited greatly from their involvement in the project, in terms of finding their role fulfilling and, even in the case of experienced mentoring organisations, learning from sharing mentoring experiences with other mentors.

Partnership arrangements

There were examples of positive relationships between YOTs and music mentoring organisations, in which the YOT supplied relevant information, such as about risk, and supported the young person's attendance at project sessions.

6.2 Issues

Conceptions of mentoring

Different organisations had varying conceptions of mentoring. This may be anticipated due to the varied experiences of participating mentors. Ideally mentors (and participating YOT staff) should receive training for this project in:

- Roles and responsibilities and expectations
- Challenges of working with young people in youth justice system

Take up, attendance and drop out

Mismatch between target and actual take up

Unitas originally aimed to engage 18 young people in the music mentoring project at six sites. However, sites struggled to engage three young people each.

Consequently eight sites engaged with the mentoring, with 22 young people volunteering for music mentoring. Ultimately though, only 13 young people attended more than one music mentoring session.

Attendance

The 13 project participants attended sessions for an average of 23.5 hours. This is higher than the minimum target hours planned for the mentoring (which was ten hours over 12 weeks) which reflects the additional provision of some of the mentoring organisations. When this average is set against the total hours offered though, this suggests that there were issues related to regular attendance on the part of many participants.

Timing of the music mentoring project

It had originally been planned that the music mentoring sessions should follow on seamlessly from the Summer Arts Colleges. However, due to planning, recruitment and implementation difficulties, for the majority (nine out of the 13 project participants), the gap was between five and eight weeks.

Whilst it would be unwise to over-state the significance of this gap, it is likely that implementation would be improved if mentoring was providing immediately following the end of the Summer Arts College.

Venue

Some young people experienced issues related to reaching the mentoring venue. This was for a range of reasons:

- Being confused about where the mentoring venue was.
- Too great a distance between the young person's home and the mentoring venue.
- Travel complex or costly.
- Insufficient time to arrive at the mentoring venue on time, from, for example, college.

Partnership arrangements

Greater clarity could have been provided about the roles of YOTs and of music mentoring organisations. Whilst some YOTs were actively supportive of the project, there was considerable variation in the involvement of YOTs in mentoring projects.

Issues with YOTs' roles in relation to music mentoring organisations tended to relate to not providing:

- Information on the risk posed by the young person.
- Support to ensure that the young person attended music sessions.
- Young people's progression routes at the end of the project.

Administration and data

A number of concerns were expressed by music mentoring organisations about the time demands of data requirements for monitoring and evaluation purposes.

Some organisations did not fully understand all aspects of data requirements.

Accreditation

Only one music mentoring organisation implemented the Silver Arts Award as part of the music mentoring project.

7 Recommendations

7.1 Overarching recommendation

The strengths and issues of this project should be built on, by implementing further mentoring projects, in music and potentially in the arts more widely.

7.2 Specific recommendations

Training

- There should be training for all organisations and individuals participating in the project. This should preferably be included in the Summer Arts College training day thereby reinforcing the aim to provide continuity between the College and the mentoring.
- The benefits of the feedback day reported by mentors suggest that this should be repeated to enable reflection on the implementation of the mentor and further development of the mentoring model.

Progression and Dissemination

- Unitas should facilitate wider dissemination of the young people's achievement in this project through, for example, the Internet.
- Young people should be encouraged and supported towards achieving the Silver Arts Award (acknowledging the time requirements for full achievement of this award may not be possible during the mentoring period)

Take up and attendance

- Careful consideration should be given to how best to ensure that details of mentoring are communicated clearly to young people, with a view to ensuring the young people who are committed to mentoring are included in project.
- Recognising the barriers faced by young people in the youth justice system, YOTs and music mentors should work together to ensure there are a range of strategies to facilitate smooth take up of and regular attendance at mentoring sessions e.g. accompanying young people to sessions; ensuring that the distance to travel to the session venue is manageable for the young person, provision of travel card/reimbursement of travel costs, reminders to young people of mentoring sessions.
- There should be a seamless transition between a mentoring intervention and the Summer Arts College, to facilitate smooth take up of and attendance at mentoring.

- The venue for the mentoring should be selected jointly by the YOT and music organisation to ensure access for young people and appropriate music facilities are available.

Accreditation

- Unitas should review whether, in any future similar project, young people across all sites should be expected to work towards Silver Arts Award accreditation (acknowledging the time requirements for full achievement of this award)

Partnership working

- Music mentoring should be agreed at the start of the Summer Arts College between the YOT and the music organisations, with mentoring forming part of the agreement between the YOT and music organisation.
- Strategies to ensure effective partnership working across organisations should be implemented systematically. This should include:
 - Clarity of roles and responsibilities
 - Meeting held between the YOT, music mentor and young person at the start of the mentoring
 - Signed agreement
 - Nominated contact person at the YOT (e.g. the young person's case worker) and the music mentoring organisation.

Administration and data

- Unitas should review data requirements and processes, to ensure these are as efficient as possible, and provide greater guidance as to purpose and requirements of data collection as required for evaluation.

Appendix 1 – Young People Profile

Gender	Summer Arts College	Music mentoring
Male	81%	85%
Female	19%	15%

Ethnicity	Summer Arts College	Music mentoring
White ethnicity	70%	46%
Black ethnicity	17%	46%
Other ethnicity	13%	8%

Age	Summer Arts College	Music mentoring
Average age	16.5 years	17 years

Current living arrangements	Summer Arts College	Music mentoring
Looked after	9%	15%
Living alone	7%	8%
Other	84%	77%

Looked after	Summer Arts College	Music mentoring
Previously in care	31%	38%
Currently in care	9%	15%

Current order	Summer Arts College	Music mentoring
YRO	55%	54%
Referral order	21%	38%
Community part of DTO	8%	8%
Remand on bail	8%	0