

NPO IMPACT REPORT

Youth Programme - Q1 23/24

Activity

Engaging and supporting young people - a combination of open access music making, partnership delivery and one to one support, we will provide positive creative music activity to support the wellbeing and progression of young people

Outputs

A visible, accessible and varied programme of music activity will support young people to take part in regular engaging workshops and mentoring opportunities, working with youth, community and education partners. Activity will be delivered by our experienced music leaders and will include music activity in youth settings, open access sessions in SoCo's creative spaces, and one to one mentoring for young people referred by children's services (including young offenders, young carers and children in care). We will be responsive to the young people's needs, adapting our delivery to be relevant and appropriate.

Targets

3 x open access sessions per week = 132 per year (inc 8 week break). 180+ mentoring sessions over each year. Reaching approximately 160 young people. We will use our impact measurement tools (designed in partnership with The Social Impact Consultancy and based on our Theory of Change) to track young people's experiences and measure the impact of our work.



Q1 23/24 - Data

Sessions

Location	Type of Session	Number	Details
Hightown studio, Thornhill	Open session	13	Open to ages 12-18
MP3, Milbrook	Open session	8	Open to ages 12-18
Oasis academy, Lordshill	After School music session	5	Open to ages 12-16
Detached, Thornhill	Detached and outreach patrolling the streets and parks	4	Targeting ages 12-18 (delivery started in May)
1:1 programme, Hightown	One to one studio sessions for referred YP	16	For referred YP aged between 12-18
Audio academy, Hightown	YP sign up for Studio craft sessions	7	Sign up open to ages 16-18 (delivery started in mid april)
Cultural Curriculum, Cantell school	In school session within the pupil referral unit	12	Assigned to work with 4 students for duration of project
Keppel Centre, Eastleigh	Primary behavioural service	5	Assigned to work with 4 students for duration of project
The Lennox Centre, Gosport	Primary behavioural service	5	Assigned to work with 4 students for duration of project
Robins Oak, Waterlooville	Primary behavioural service	2	Assigned to work with 5 students for duration of project
TOTAL		77	

Participants

Location	Type (i.e. YP/Staff)	Number
Hightown studio, Thornhill	Young people	9
MP3, Milbrook	Young people	5
Oasis academy, Lordshill	Young people	13
Detached, Thornhill	Young people	34
1:1 programme, Hightown	Young people	8
Audio academy, Hightown	Young people	2
Cultural Curriculum, Cantell school	Young people	4
keppel Centre, Eastleigh	Young people	4
The Lennox Centre, Gosport	Young people	4
Robins Oak, Waterloooville	Young people	5
	Total	88

Q1 23/24 Narrative

Summary of Activity

This quarter, on a weekly basis, we have been delivering three open sessions, one after school music session, one school day music session in a school's pupil referral unit, three music sessions within different Primary behavioral services, and an 1:1 programme (delivered at Hightown studios, Thornhill). This quarter we have also started our new detached programme patrolling the Thornhill area. These sessions in more detail:

1. Open access youth sessions delivered at Hightown music studio in Thornhill Wednesdays 4pm-6pm. Has been running throughout this quarter.
2. Open access youth sessions delivered at MP3 building in Milbrook Thursdays 4pm-6pm. Has been running throughout this quarter.
3. Oasis Academy in Lordshill (after school provision) Tuesdays 3:30pm-5pm. Has been running throughout this quarter.
4. 'Audio Academy' which is music production-based sessions for 12-18 year olds, running at Hightown Studio Wednesdays 6pm-8th. These sessions started being delivered on the 5th April and ended on the 7th June.
5. Sessions with students of the inclusion unit of Cantell school, running every Tuesday 10am-11:30am throughout this quarter.
6. A Primary behavioral service project based at the Keppel Centre for a set amount of weeks, utilizing creative music techniques to aid personal development and wellbeing to a set of four predetermined students.
7. A Primary behavioral service project based at The Lennox Centre for a set amount of weeks, utilizing creative music techniques to aid personal development and wellbeing to a set of four predetermined students.
8. A Primary behavioral service project based at Robins Oak for a set amount of weeks, utilizing creative music techniques to aid personal development and wellbeing to a set of four predetermined students.
9. On the 12th May we started delivering a new detached session patrolling the streets and parks of Thornhill every Friday 4pm-6pm.

The total number of individual YP involved in our service this quarter is 88.

A large proportion of our YP attendees across all our youth services are referred by youth professional services (YOT, NoLimits, social services, etc). Especially our 1:1 programme as all the service users are exclusively referrals. Thus, a large proportion of all YP worked with vulnerabilities including criminal activity, deprived backgrounds, deprivation, physical/emotional health needs.

This quarter also saw the start of a new Music Practitioner Trainee programme involving 4 trainees each receiving group and bespoke/personalized training to become SoCo Music Practitioners.

Other youth events this quarter include a session musician final recording day for a YP that concluded our artist development bursary scheme.

Partnership Activity

For SoCo's youth service we have partnerships with educational establishments such as Cantell school, Oasis Lordshill Academy, Itchen College, and three separate primary behavioral units. We also have partnerships with many referral agencies including HCC, SCC, YOT, MET hub, Youth Justice Service, No Limits (DASH), and Budwood Ltd.

Unexpected Outcomes

We have received a number of disclosures and child safeguarding issues within our youth service from individual YP. These have all been dealt with appropriately and professionally and have all followed the correct procedures to ensure the highest quality of safeguarding across all our programmes.

Here is a quote from a referrer (SCC early help hub) regarding a YP's progress on our 1:1 programme: "His teachers actually wants him to write a rap about GCSEs. They can feel his passion and lets him out of school to do these sessions. Clearly they're having a positive impact. I have definitely seen a change outside of sessions. He's calmer, these sessions have given him such a focus. His school has said he's come back a changed person"

Case Study(s)

The Keppel Centre - The Primary Behavior Service primarily works with mainstream primary schools. The service supports children who do not currently have an Education, Health and Care Plan (EHCP) and who go to school in Hampshire. By providing early, targeted support through a child-centered approach, the service aims to: Remove barriers to learning, Help children get the most from their education, and reduce exclusion. The Primary Behavior Service works with young people who have experienced certain challenges in working in mainstream school lessons. This includes young people with delays in emotional development and educational progress.

Young person – I. Key stage 1.

'I' is part of the music group, which aims to develop the musical skills and the emotional wellbeing of children with SEN/D, and/or SEMH needs

and to explore music as an outlet for expression. The KS1 music group at The Keppel Centre was both a group session and one to one sessions where we engaged in a variety of music activities, developing skills in singing, songwriting, iPad music, rhythm, tempo, and exploring new instruments. Through this music engagement we aim to increase children's self-esteem and confidence, help them to feel successful at an activity and to learn how to regulate their emotions. As this is the younger group many of the activities involved playing games, improvisation and group playing. These sessions involve activities that help to gain emotional resilience with reference to the 'Thrive Approach'. During the group playing the music practitioner input is to contribute supportive, interactive and initiative playing, and sometimes just quiet listening and looking.

Background: Prior to working with I'd spoken with his teachers and they had told me that the music sessions would be beneficial and enjoyable for him and that he was excited to give it a go. The staff expected my challenge would not be in trying to engage him but instead in regulating his enthusiasm and setting clear boundaries for him, enabling him to recognise when he was expected to transition to something else. They told me that he struggles with boundaries and recognising what is appropriate behavior. They also told me that he would sometimes make an effort to take the attention away from other children. In terms of engagement they informed me that he was delightful to work with and brought enthusiasm to the classroom.

Initial contact and practitioner reflection: My initial thought was that he was confident right away. I enjoyed his input within the group, his verbal responses to my initial lyric game were imaginative and funny, and his enthusiasm to try new things was refreshing. There can be some fear of the unknown during these initial sessions but he jumped into each activity with excitement and curiosity. I noticed that he seemed to have a natural feel for music, his body was moving to the rhythm, his playing was responsive to the feel of the music. He was playing along appropriately and sensitively, as opposed to the 'make as much noise as you can' or the opposing 'push the instrument away' approach that I sometimes see. He tried a range of instruments, melodic, percussive and tech, during the first session and seemed to enjoy playing all of them. The first inclination of an arising challenge was that he wanted, and quite emphatically expressed, that he was to sit next to me at all times. I found it challenging to effectively deliver the group workshop with him so close to me. This was something that the staff and myself addressed to him when necessary but without seeing much initial response. He had a tendency to talk over me, this talking was usually motivated through excitement for the activity he was engaging in however it was a challenge to deal with and a boundary that we needed to work on. It was important for him to recognise this as something he shouldn't do.

Development of individual engagement: Musically I saw some wonderful and speedy developments. He has a flare for rhythm so I encouraged him to play the drums many times during our jam sessions. He had an ability to maintain a consistent beat and a good ear for dynamics, which were improving each time we played.

We were all engaging in a group playing session, around the third week. All the children had an instrument and we were playing together. Sometimes during these group jams vocalizations occur in the form of singing, rapping or as involuntary noises. Sometimes I myself will sing something to elevate the music further. During this particular group jam I myself started singing oohs and aahs to which he then spontaneously responded to with a mimicking vocal melody, whilst he was playing the drums at the same time. We continued this call and response dynamic for some time until it evolved into him being the one leading the vocalizations and I was supporting his leading melody. I turned to the staff that had tears in their eyes. During this particular jam he was able to fully immerse himself within the music, leaving all concepts of his behavior or personal challenges behind and to completely become present with the moment. It is rare to see this in a classroom setting to this degree as the very nature of being in a classroom comes with conditioned expectations. He was able to let go of it all, close his eyes and feel comfortable

enough to play music with no thought which is an extremely powerful and positive experience to have, an experience that had a positive knock on effect throughout the day.

Once the anxiety around singing in front of the rest of the group had dissolved he would often sing in the sessions, sometimes making up whole songs on the spot while the rest of us played our instruments to support. It was wonderful to see his development over the weeks in this way.

In terms of his social and behavioral targets we were still finding challenges around boundaries, invading my personal space, his tendency to talk over others and direct attention for himself. I try to work closely with the staff when approaching this area of development. Dealing with behavioral challenges is primarily the responsibility of the teachers but it is important that I know what is expected of the children and I'm aware of the structures put in place to enforce these expectations. The staff members at The Keppel centre are amazing, very patient, calm and experienced. When it comes to matters of behaviour I feel privileged to learn from them and to follow their lead. They were very communicative before, during and after the sessions with how they would like to approach certain behavioural challenges. They were considerate of how these rules may affect the flow of my session and asked if it was ok if they were to step in during a session if they deemed it appropriate, to which I said yes. Due to this consistent approach I saw some fantastic improvements in I's overall behaviour and his understanding of boundaries.

Commentary on outlet: The task was to create a piece of music using 'Launchpad' on the iPad, then to create an accompanying music video for that piece of music - also using the iPad. He threw himself into this activity and it was joy to see him take control creatively whilst giving space for the other children to take part too. During this activity I saw examples of both creative expression and him reaching his social/behavioural targets. He had some fantastic ideas for the music video, which included dance moves, rolling down the hill outside, throwing leaves in the air in slow motion, puppetry and more. The skills he used included creative beat making, video choreography, leadership and teamwork. He was also extremely patient and supportive with the other children, who hadn't grasped the task as fully as he had. His dancing in the video is joyful and expressive; it also is in keeping with the genre of the music. This activity required him to negotiate with the other members of the group and to clearly communicate his ideas with the teachers and myself. He was very interactive with the space available, utilizing the whole classroom to produce a more dynamic video and suggesting we go outside, which we all thought was a brilliant idea.

Practitioner comments: The reaction was very positive. Throughout the weeks he was able to improve his musical ability and to quickly achieve getting into a responsive musical state, a creative and mindless state in which he was able to fully express himself. The jamming and group playing activities were beneficial for him as it suggested no expectations from him in terms of 'content' which gave him the space to achieve great things without being asked. His achievements were not things that an adult had told him to do but were something he set out to do on his own, giving him ownership and pride over them. The way he demonstrated his full involvement with the music, in a way where he was able to momentarily forget some of the conceived restraints of where he was, was a new and very positive experience for him in the school environment.

With regards to his behavior and boundaries, the music sessions tested him and challenged him to find the balance between creative expression and remembering the basic rules that need to be followed in school. Yes the music sessions take place in school but when the session starts there is a subtle culture shift in the classroom where the children are able to do things that they would not ordinarily be able to do during other subjects. Recognising these subtle changes takes emotional maturity and is a valuable practice.

Final reflection: 'I' was a good example of someone who has all the creative enthusiasm but struggles with knowing how to appropriately act with it. This was the reason for choosing him for this case study. What was learned was that it takes strong communication with staff and a consistent approach in order to nurture his enthusiasm and, without stifling any creativity, enforce the appropriate rules and boundaries that are practiced in school.

Media



Specific reporting on ACE Investment Principles

1. Seek regular feedback from key stakeholders and communities to ensure that they feel engaged with representations, ideas and societal challenges. (A&Q P&R1)

In the case studies we complete for all YP who complete the 1:1 programme, the referrer is asked the same questions that the YP is asked, and included into the case study. This gives the referrer a voice which influences our service and also documents their opinions of the program.

2. Creation of safer and supportive progression pathways that develop the talent of all the people that we support - ensuring this is implemented by all staff. (I&R SD1)

We offer youth led, hour long sessions for our 1:1 programme working directly with a studio producer trained and experienced with working with vulnerable and at risk young people. These occur at our recording studio in Thornhill. These sessions are bespoke to the young person's needs and can range from an introduction to creating music/lyric writing/instrument learning and playing/beat making to recording/producing/mixing and

mastering/performance training. These sessions aim to have a personal development edge to support and guide the participant towards a more healthy, fulfilling, and productive future. There is also a chance for the young person to perform their music they have created with SoCo at our quarterly showcase events where there is a small, invited audience of music industry professionals including record labels and producers. The first stage of this is six initial 1:1 sessions. If the YP demonstrates musical drive, motivation and talent there is an opportunity to graduate onto our Mentoring stage which will see the YP assigned an established music artist for 3 more hour long sessions who will mentor on a 1:1 basis to help, advise and guide towards a career in the music industry. Successfully following this, the YP will graduate onto our 'artist development' programme where they will receive dedicated and specialized support from our Music Industry Specialist.

3. Continue to place a strong importance on attendance at community and cross-sector network meetings to identify opportunities for engagement (I&R P&R3)

Partner Locality Event - West Locality, Wednesday, April 26th

We Can Be Active: Pause to Propel, Wednesday, June 7th

YOT summer event planning meeting, Friday, June 9th

4. A development plan for all members of the SoCo team, from delivery to governance, helping to identify training needs and aspirations, supporting everyone in SoCo to find meaningful progression. (D P1)

In May a new Learning Development Scheme was implemented for all delivery staff. This involves monthly meetings with all staff to discuss the past months achievements, challenges, establish training needs, receive a mgmt written progress report, and to set aims for the next month.