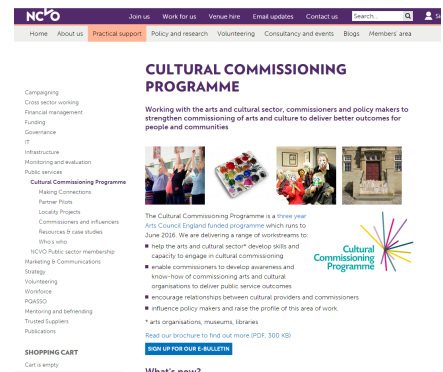


The function of music is to release
us from the tyranny of conscious
thought.

— *Thomas Beecham* —

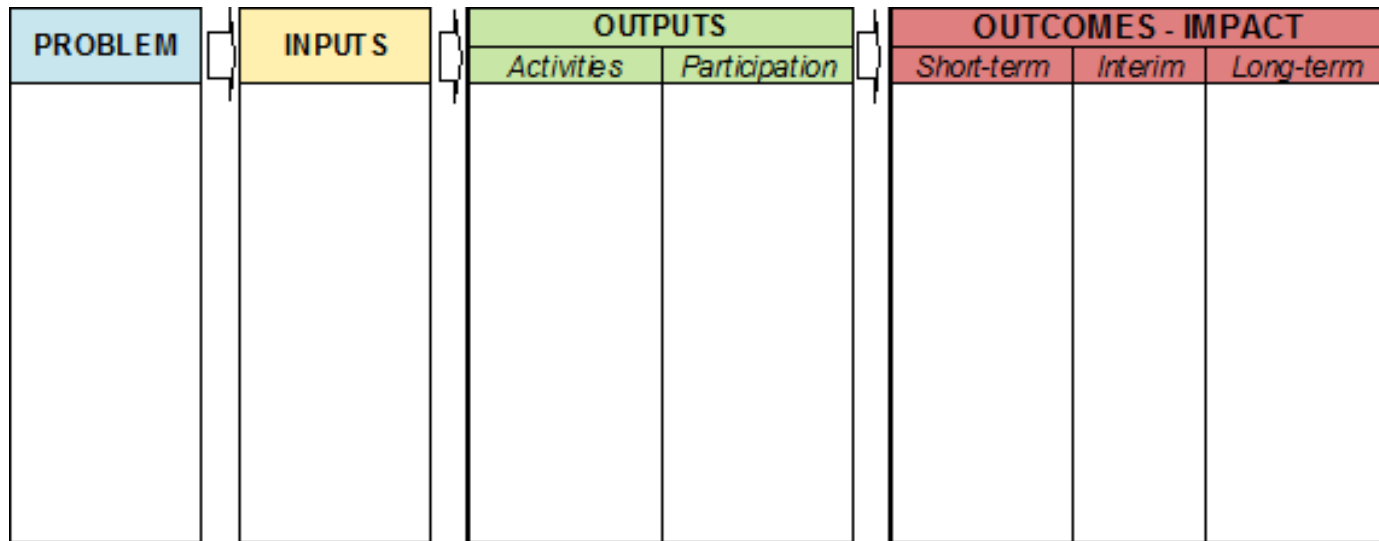
Current landscape



- Diminishing resources
- The outcomes 'turn'
- Ongoing need for **evidence**
- Planning, application, evaluation and investment, **setting a discourse**
- The 'wellbeing industry'?



Theory of Change



‘Monitoring’



‘Reporting’

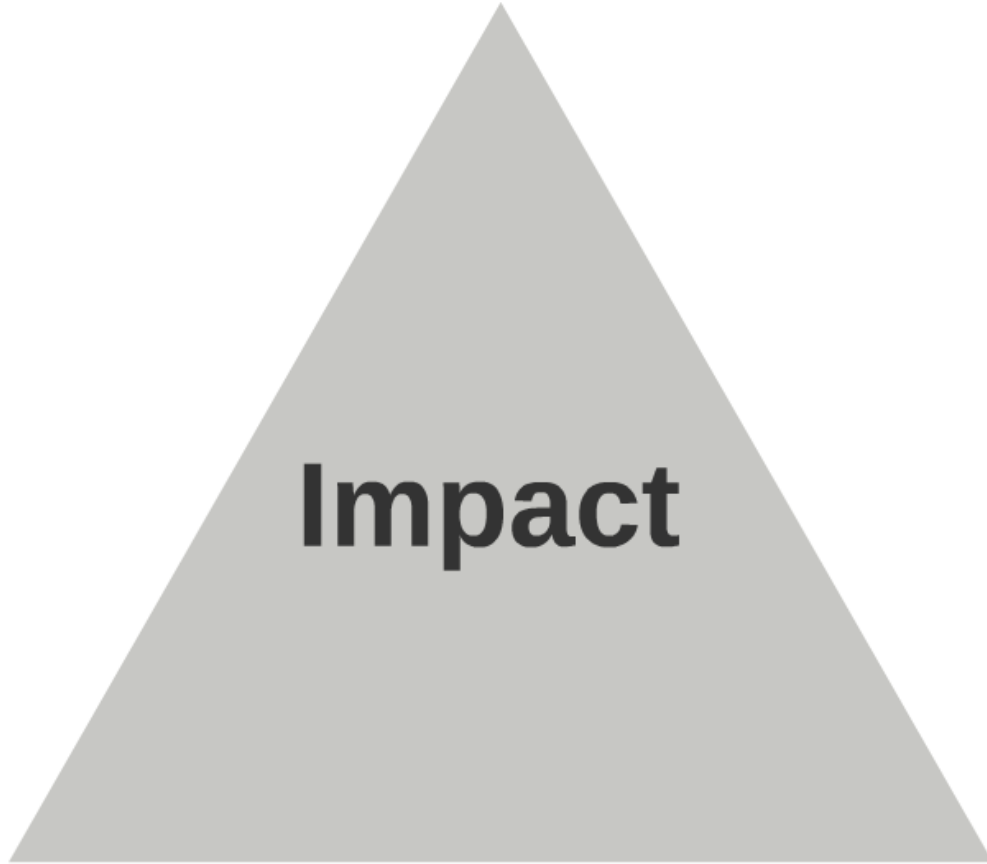
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Practice

Impact

Research

Theory



POTENTIAL OUTCOMES OF MUSIC EDUCATION

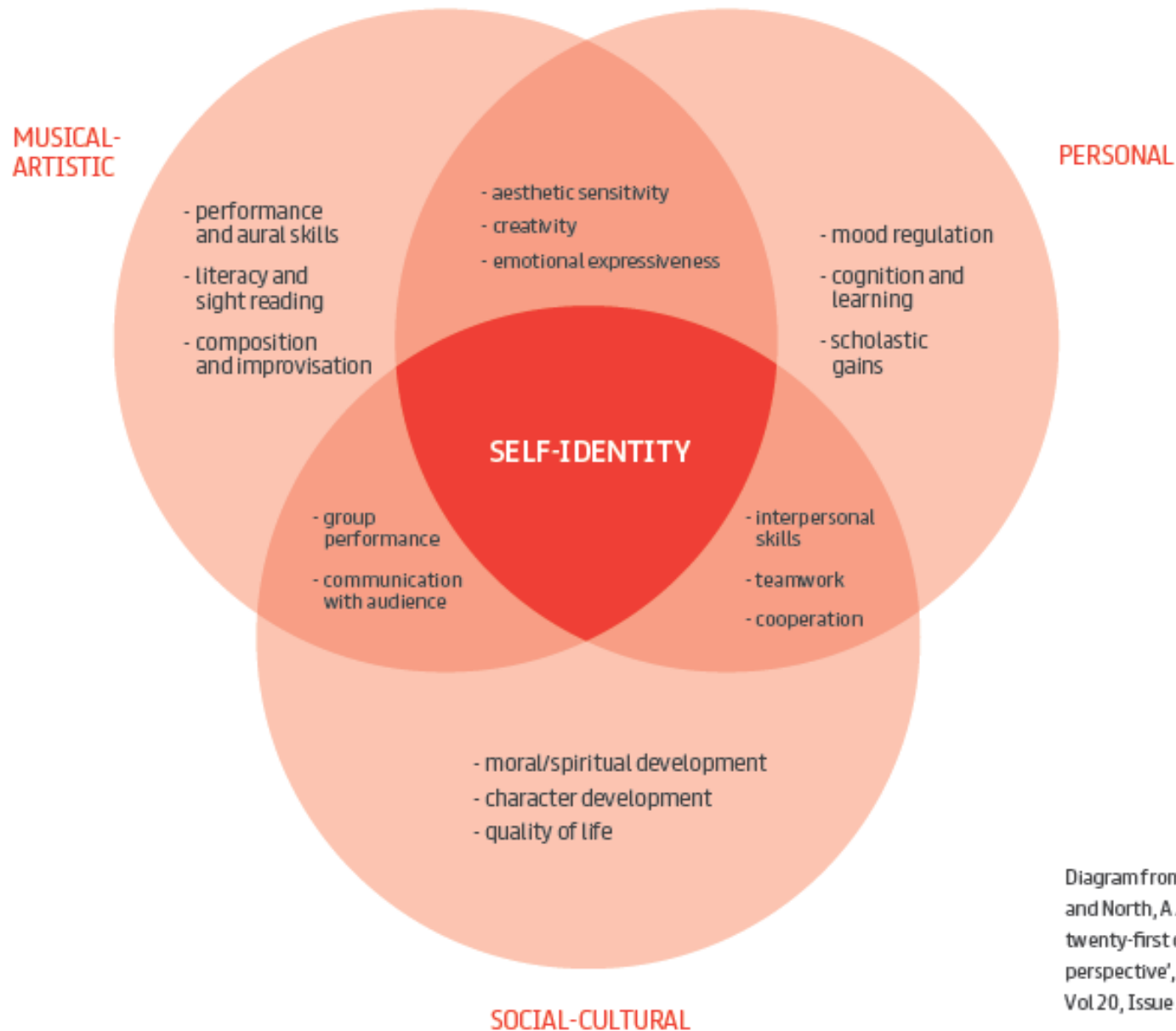
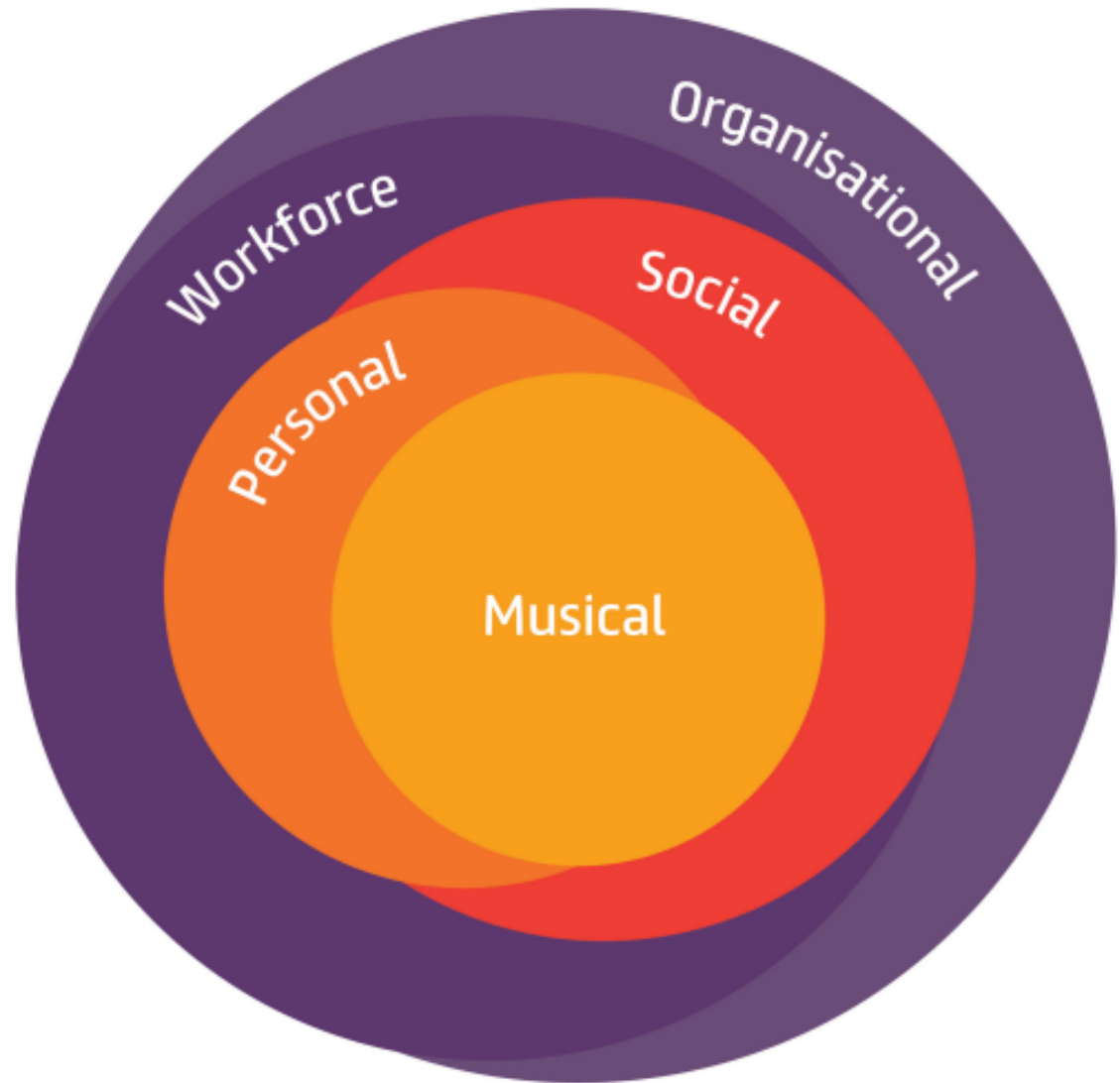


Diagram from, Hargreaves, D., Marshall, N.A., and North, A. C. (2003) 'Music education in the twenty-first century: a psychological perspective', *British Journal of Music Education*, Vol 20, Issue 2, pp147-163

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**Structuring
outcomes**



—

Young people's voice

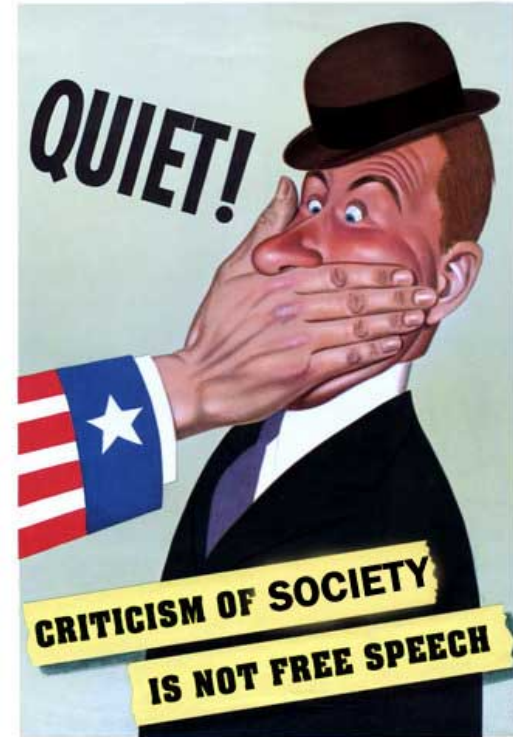
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Kraftl (2013)

‘some participatory processes manufacture children’s emotions into a more-or-less acceptable form of “voice”; or, furthermore, assuming that “participation” – especially “having a voice” –[necessarily] has positive benefits for children’

Rimmer (2009)

Policy stipulations from arts funders can be enacted coercively in participatory projects – ‘they made me do it’



—

**Developing
Emotional
Literacy and self-
identity in
Hangleton and
Knoll**

—

5-year project in a room in a community
centre in SE England, 20-30 young
people (2008-2013)

Twice weekly hip-hop lessons and
recording opportunities

Methods

- 3 x Semi-structured interviews with Max
- 3 x Focus groups with U Studios Crew
- Interpretative Phenomenological Analysis (IPA)
- Framework analysis of lyrics



—
‘What do you make music about?’

—
Karl: Well I just write about what I’m feeling at the time, like it also varies about the beat to be honest, you have to have the right beat for the right mood, and when you’re writing, sometimes when I’m angry I use it to let out my anger ‘cause it’s just an easier way of doing it ‘cause it’s relaxing to sit there writing some lyrics. And mainly most of the time it’s my reality and how things happen in my life.

Mason: thinking about my life really innit? But that’s basically what I rap about, just life stories and stuff like that, like what I’ve done and teaching youngers and that, I just feel good doing that

Letting participants express themselves however they wish, enabling this through musical learning

Listening to practitioners

Max: it's because they've got investment in what they're saying [through the hip-hop sessions] that it gives them enough kind of impetus to respect what everyone else is saying and see it as a joint project. I think for me that's the bit that's unarguable.

The problem I encounter a lot with youth workers is they don't show the respect to the young people's culture of knowing about it and then they'll just try and wade in with advice, and it's like, "Well what qualifies you to give me the advice because you haven't engaged with my world so why should I engage with your world?"

Practitioners can feel limited by funding agreements and the structure of activities can have negative outcomes

—
**What is the
function of music
in this project?**

—
Musical Process

Way in to young people's worlds –
deciding what to learn and what to
make music about

Lyrical Process

Emotional, expressive *literacies*
through lyric writing and making
beats

Outcomes

Validation of own *voice* - Recognition
of others' voice

Development of *self-concept and self-identity*

Access to wider pool of *resources* and
skills

Relatedness and conceptions of
community

Not jobs, an end to poverty, or a 'cure' for
mental illness or anti-social behaviour.

—

Conclusions and questions

—

We need to listen to participants and practitioners and represent their experiences and expertise honestly

We need to inform policy by using more theory in our practice and research

How are we contributing to the ‘wellbeing industry’ by uncritically entering into a funding ‘outcomes discourse’?

Can we inform policy through practice rather than waiting for agendas to shift?

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