

Evaluation of Project 139:

Plymouth Music Zone – the Devonport Legacy

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1. EXECUTIVE SUMMARY

1.1. FACTUAL INFORMATION

1. PMZ is the largest community music organisation in the South West and was set up in 1999. Project 139 aims to develop and enhance PMZ's activities within Devonport and to develop the organisation as a flagship social enterprise. The project is delivered through six strands of direct music making activity, two of employment and a range of activities to support business development and sustainability. Over the past year good progress has been made. Since the first year the number of people registered with PMZ from Devonport has doubled and, with the exception of two strands of music making activity, participant numbers have been steady, although original targets for have not been met.

1.2. SUMMARY OF THE PROBLEMS THE PROJECT SEEKS TO ADDRESS

2. The arts, and in this case music, are recognised as being a valuable tool for community regeneration through both social and personal development. Project 139 impacts across four of the six DRC Partnership themes and, through data and documentation, demonstrates demand for the six areas of music making activity. Employment is offered to one young person in the form of an apprenticeship, and the encouragement of community usage is approached through a dedicated Devonport worker. The aspects of the project that relate to capital and organisational development respond to PMZ's own desire to become more sustainable, with a strong base in Devonport, as their core funding tapers.

1.3. INTERVIEWS WITH STAKEHOLDERS - FINDINGS

1.3.1. Tiny Tunes

3. PMZ's Tiny Tunes service is very well received by all early years settings. All stakeholders gave highly positive feedback, freely illustrating the value of music for a range of learning outcomes. Increased self-confidence and personal and social development were particularly noticeable, as was children's ability to learn music in a Year 1 setting. PMZ are liked, respected and welcomed by all involved. Through co-funding with the Children's Centre, which was agreed on by the instance of DRCP at the outset, the project offered the Tiny Tunes programme across the two Foundation Stage settings in Mountwise and Marlborough Primary Schools so as to give maximum impact within Devonport. Hard measures are missing although the Early Years Foundation Stage Profile could be a source of data on a long-term basis. Pat Smith (Children's Centre) would like to see it develop and is keen to facilitate a feedback session with those involved. The 50% funding arrangement has contributed to the sustainability of this programme of work.

1.3.2. School Enrichment Programme

4. PMZ's school enrichment programme appears to be a positive addition to both the schools interviewed. The experience, skills and attitude of the Music Leaders and PMZ as a whole, contribute to high levels of respect and trust. Tangible results are seen amongst the students in terms of music skills development alongside the personal and social developmental benefits. For Mount Wise, with their whole school approach to developing music, the motivation is to increase confidence, self-value and school pride. All of which are demonstrated to have grown through the school choir initiatives. All interviewees felt that PMZ adds considerable value to their music teaching. Despite this positive review of activity, the barriers to PMZ developing their work in Devonport's primary schools are significant. It would appear that without subsidy, in this case for both PMZ and the schools, the programme would struggle to develop. Schools consider the service to be expensive and would not necessarily give it priority over and above other enrichment services.

1.3.3. Development of the Health Sector: Forward Moves and Development Director's time

5. PMZ's attempts to further develop their knowledge and practice within community health settings has been successful to date. They have delivered two pilot projects, funded by learning disability service providers, that have been well received, positively evaluated and have demonstrated PMZ as a professional and effective provider of learning disability services. Within the specific area of adult mental health services, the operating environment is shifting and will increasingly present an excellent match to PMZ's skills and services as a community music organisation. Success will rely on visibility in this sector; opportunities such as the Provider Network are a direct link to the "inside" plus strong partnerships with specialist mental health service providers, so as to enable PMZ to tender for the larger contracts. Champions are important, so existing contacts should be maintained and built on. All acknowledge that the landscape can appear confusing from the outside and it requires a continued investment of time and commitment to develop within this sector. There appears to be a considerable amount of goodwill towards PMZ, which entirely relates to the investment in Debbie Geraghty's time spent in this area.

1.3.4. Silver Sounds

6. Despite a slow start Silver Sounds is now well received within one Devonport care home, with the possibility of developing it in a second home and the Welcome Hall Lunch Club. The value of music in this setting is described as being good for residents' dexterity (using musical instruments), their memory (recalling old songs and learning new ones) and the social aspect (coming together for an activity). Singing has been highlighted as the hook for further work with older people. The findings show that outreach work is at present the most effective way to reach these Devonport residents.

1.3.5. Street Beatz

7. Street Beatz was designed to run on an open access basis, however PMZ was quick to assess the situation and find alternative ways of reaching young people in Devonport when the numbers appeared low. The formal evaluation undertaken of all PMZ services allows for a close-up look at Street Beatz and the results show that the programme has had positive impacts on young people in terms of personal and social development, plus skills enhancement. Although low in number, the take-up among community youth groups is positive and, where there was a lack of interest, the reason is partially to do with a number of individuals already using PMZ. Despite this, there is an open door to try again should the young people have a different view this year. It appears that outreach is the route to take in the short-term, engaging via trusted community-based organisations.

1.3.6. PMZ Staff Team

8. Interviews with the PMZ staff show a capable and confident team, able to deal with the challenges presented by a complex project such Project 139. It was planned to build on core competences and it is apparent that this has been achieved. Tenacity is one of the key qualities required in development work, and the PMZ team appear to have demonstrated an understanding for the “no stone unturned” and “don’t take no for an answer” approach. PMZ need to continue to work hard to build their profile across the whole community and, as they are aware, they are working within an area where very strong local community ties influence people’s actions.
9. Concern is raised about the sustainability of the outreach and development work in Devonport. The slow build of the work has demonstrated the need for a long-term approach to community engagement in this area, which the core PMZ team will struggle with if they are unable to retain the outreach post in some capacity.

1.3.7. Impact of Capital Equipment

10. A review of the impact of the DRCP investment in a range of capital equipment demonstrates the value to both PMZ and users. The investment covered repair and renewal as well as investment in new ways of working that is appealing to young people, and the equipment required to make high quality DVDs for advocacy purpose. All equipment has been put to use and staff members are aware of the impacts.

1.4. LOCAL CONTEXT & POLICY FIT

11. The project, through partnership working, is careful to match the local context and thus respond to residents’ needs and interests. The policy list, while not exhaustive, demonstrates a very clear fit between PMZ’s own vision and mission, the project’s objectives and the priorities given in each of the policies listed, and the planning environments across the range of sectors as served by the project. It is concluded that the matches are good and confirm the rationale behind the project design and DCR Partnership's decision to invest.

1.5. PROJECT PROGRESSION & OUTPUTS AND MONITORING

12. Given the scale of the project and the developmental aspects of some strands, progression to date has been good. The areas of the project that relate to management practice, repairs and renewal and the capital build have all have been well managed and completed as anticipated. PMZ is a well run organisation with an excellent framework of organisational policies and procedures in place. PMZ appear confident and capable of monitoring a project of this scale, their administrative system provides a robust framework for the DRC Partnership monitoring requirements.

1.6. SUSTAINABILITY

13. The evaluation demonstrates that PMZ operates within a market place that requires subsidy. Sustainability in all new area such as health and the elderly requires an increased understanding of the market place, its planning and delivery cycle, and an understanding of the added value offered through collaborative tendering. It is understood that PMZ has recently received Modernisation Funding to support a further piece of work in this area.
14. Sustaining early years work within Devonport is achievable in the medium term if the relationship with the Children Centre is maintained, and the opportunity sought to evaluate the impact of the work on early years targets. Sustaining schools work is a real challenge and relies on ah hoc subsidy, both from schools via discretionary budgets and from external sources.
15. PMZ is acutely aware of the need to develop a sustainable model of operation. The role of the Development Director working as part of the senior management team is central as sustainability is reliant on income generated to subsidise services for end users. From this limited review of their operation, PMZ appear to be a responsive organisation that is grasping the implications of change and is taking a strategic approach to reshaping their operation in terms of income generation.
16. The unknown factor is how many commissioned contracts or funding sources are appropriate and available to PMZ in the medium term, and whether the funding levels and contract sizes are matched to the costs of running PMZ services. It is understood that is the subject of a further piece of research to be undertaken as part of the Capacity Builders Modernisation funding.

1.7. IMPLEMENTATION AND VALUE FOR MONEY

17. Findings from this evaluation and that undertaken for the full PMZ service demonstrate that PMZ offers a high quality service delivered via an effective management team. The full service evaluation offers an unequivocal statement of value in terms of the personal, social and music making outcomes of PMZ work with which the findings of this project concur. A review of programme and organisations that work in the same markets as PMZ show that PMZ's rates are within the range offered by this sample. All organisations stress how price sensitive their markets are and covering costs through project or service income is a constant challenge.

1.8. INVOLVEMENT OF MINORITY AND EXCLUDED GROUPS

18. The PMZ data collection system allows them to report on levels of ethnicity for those enrolled on activities. The data shows that the project has attracted small proportions of non-white British participants. PMZ's approach to inclusive engagement is achieved both through partnership (trust that is associated with that partnership is the bridge that brings a diverse participant base), and through content (a mix of music genres and styles that consciously reflects diversity). Based on this brief review of PMZ's approach to inclusion it seems right to conclude that they have much to offer other organisations who are struggling with this area and would be happy to be cited as best practice for others to consult with.

1.9. CONCLUSIONS

- The Devonport Legacy Project has increased access to musical opportunities within Devonport
- Success has come through partnership working and the development of outreach services to meet the needs of residents
- The role of the Devonport Youth and Music work has been central to the success of the activity strands
- The investment has helped raised the profile of PMZ in Devonport
- The investment in the Development Director's time to further explore the potential of becoming a provider of commissioned services within the adult mental health and profound learning difficulties sectors has been an essential step towards increasing PMZ's sustainability
- The Devonport Apprenticeship post may be more filled more successfully when the foundations in Devonport are stronger.
- The evidence so far demonstrates that the project offers significant levels of additionality and a true additional community resource.
- DRC partnership investment has moved PMZ a step further, quicker than if the organisation was tackling this without additional funding

1.10. RECOMMENDATIONS

- On completion of the project review the value of new areas of work such as work with elderly residents so as to clarify direction for future years
- Prioritise time to further explore the potential to become a provider of services for the adult mental health and profound learning difficulties sector. Test partnerships with other providers to work towards larger scale commissions

- Work with Pat Smith at the Children's Centre to further explore the impact of the Tiny Tunes work in Devonport
- Further explore the demand and funding availability for specialist issue-based work for schools
- Keep abreast of developments with youth service planning in Devonport and maintain a high profile within the collective youth arts group
- Invest in a specialist questionnaire analysis programme and plan to repeat the full service evaluation on a 3–5 year basis

2. FACTUAL INFORMATION

2.1. ORIGINAL PURPOSE OF PROJECT

19. The project aims to significantly develop and enhance Plymouth Music Zone's activities within Devonport and to develop the organisation as a flagship social enterprise that will have a real impact on the local community in future years. Underpinning these two aims is the belief that music can make a positive difference to people's lives.
20. In achieving these aims, PMZ has identified the purposes of the project as:
- Providing activities that act as a motor for urban regeneration and neighbourhood renewal, this includes the development of inclusive communities by engaging with harder to reach individuals
 - Embedding PMZ as part of the cultural infrastructure of Devonport and positioning it as a centre for excellence within the developing Brickfields site
 - Extend provision beyond the current PMZ remit of 0-18 years and out of school hours (as defined by Youth Music funding), thereby offering a coherent progression of activities
21. This in turn will enable PMZ to develop new partnerships, thus increasing its resilience and, with a focus on Devonport, enhancing community involvement and the impact their activity brings.
22. In summary the proposal set out to provide new PMZ activities to the Devonport area, including services that were previously unavailable; to enable PMZ to further explore development opportunities to increase their long-term resilience and to offer a work-based apprenticeship to one Devonport young resident.

2.2. HOW THE PROJECT FITS WITH DRC PARTNERSHIP OBJECTIVES

23. The DRC Partnership is a community-based organisation that manages the New Deal for Communities funding (NDC) allocated by central government, which will be available until 2011. The partnership steers the social, economic and environmental regeneration of the Devonport area.
24. Work programmes and projects are delivered via six core themes; Health, Education, Employment, Community Safety, Livability and Development and Community. In their funding application PMZ has identified four themes to which their development proposal connects, namely: Employment; Community Safety; Health and Employment.

2.2.2. Background to Plymouth Music Zone

25. PMZ is the largest community music organisation in the South West. It was set up in 1999 and originally operated under the Plymouth Education Action Zone. In 2003 PMZ gained Youth Music Action Zone status from the National Foundation for Youth Music. PMZ's vision is:

To be a cutting edge community music organisation recognised as a model of excellence both locally and nationally. It believes in a vibrant approach to music-based education and training that is flexible, adaptable and expertly led by Music Leaders. Its work is all about quality and innovation as well as fun and inspiration.

26. PMZ's mission is:

To make a real difference to people's lives by providing high quality music-making opportunities for young people and training for adults. It passionately believes in the power of music and the skills of our Music Leaders to be powerful agents for personal, social and educational development by putting children and young people at the very heart of what we do.

27. PMZ's Business Plan for 2007–2010 foresees a transition from charity to social enterprise, diversifying its income base to reduce reliance on grant funding. The business plan states that PMZ serves 1,500 children in 70–80 ongoing weekly workshops, with over 120,000 children enrolled in regular music activities and over 46,000 children and adults experiencing music in one year alone.

28. This year PMZ marked its ten year anniversary which created an opportunity to profile its successes and impact in Plymouth. PMZ's funders include Youth Music, Space for Sports and Arts, The Excellence Cluster, Plymouth City Council and the Big Lottery.

2.3. ACTIVITY TO DATE

29. This is a large-scale project, which is delivered through strands of work. There are six stands of direct activity, two of employment and a range of projects that fall under the category of business development and sustainability. The project funding was agreed in April 2008 and set-up activity was well underway within this period. Direct provision of activities started in June 2008 and the project is designed to run until June 2010. PMZ report to the DRC partnership on a quarterly basis (claims certificates) and a summary of activity to date is shown in the table below. This draws on information taken from within the claims certificates and interviews with Ben Ballard, Director, Debbie Geraghty, Development Director and Matt Spry, Music and Youth Worker.

DRC Partnership Theme	Project Work Strand	Achievements to Date – Milestones Figures in brackets = reporting period: (1) April–June 08; (2) July–Sept 08; (3) Oct–Dec 08 (4) Jan–Mar 09; (5) April–June 09; (6) July–Sept 09
Cross Cutting	Profile Raising Events	<p>Music activities at Mount Wise polls Gala Event (2)</p> <p>Attending Stoke Damerel Community College with Devonport Young People’s Mental Health Worker promoting PMZ (4)</p> <p>Devonport Art in the Community Event</p> <p>DRC Partnership summer event (6)</p> <p>Screening of film project (Zest Arts), music by PMZ – attended by Devonport residents and young people (5)</p> <p>PMZ 10 year anniversary – Devonport residents and partners invited, high profile event – media coverage</p>
Education and Community Safety	Street Beatz	<p>Project launched as part of PMZ “Devonport Day” campaign - low take-up (2)</p> <p>Due to fluctuating take-up decision to run Street Beatz as outreach – research interest within Pembroke Street, Granby Island and Mount Wise youth provisions (2–3)</p> <p>Outreach groups in Pembroke Street youth club (4–5), group ended with recording of a song they had been working on</p> <p>Commissioned Devonport Young Advisors (Mount Wise) to carry out some research into the needs / music interests of young people (4)</p> <p>One-off events to reach young people over summer period: St. Josephs Summer Fair; DRC Partnership Summer Event; Mount Wise Pools; Granby Green Event (6)</p> <p>Weekly session at Pottery Quays Community Centre (6)</p>
	Tiny Tunes	<p>Matched funding from Green Ark agreed – condition of DRC Partnership funding (2)</p> <p>Weekly early years activities – Green Ark Children’s Centre; Marlborough School; Mount Wise School (Foundation Stage) (3)</p>
	School Enrichment Programme	<p>Start of curriculum / enrichment programme with Marlborough, St. Josephs and Mountwise Schools (3)</p>
Health	Forward Moves	<p>Original concept of pilot proved hard to achieve (1–4)</p> <p>Developed links with PCC adult mental health team and created 2 pilot projects with Adult Learning Disability Team. Evaluation toolkit developed alongside project (4) and presented at national music conference (5)</p> <p>Proposed pilot project to Sharon Claridge – Adult Mental Health (6)</p>

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	Sensation Music Station	Project launched as part of PMZ “Devonport Day” campaign (2) Steady take-up and involvement (2–6)
	Silver Sounds	Project launched as part of PMZ “Devonport Day” campaign (2) - low take-up Taster session at St. Theresa’s Court – two other sessions planned for October: Helen Fox House and Frank Cowl House (6)
Employment	Devonport Music and Youth Worker	Matt Spry appointed (1) – good response to recruitment process (over 70 applicants) Responsibility for developing and promoting activity programme for DRC Partnership funded work. Ongoing Contribution of time to support TEMPO (PMZ youth forum which involves some Devonport residents) in their bid to Youth Opportunity / Capital Funds for activities to help support the PMZ 10 year anniversary (5) Research / database of potential funders created (revenue and capital build) (6) Arts Awards training and support to an individual undertaking Bronze Arts Award, with Mount Wise Youth and Community Project (5-6) Delivered training session for PMZ team on Behaviour Management (5)
	Apprentice Music Leader	Appointment of Devonport Apprentice remains unsuccessful despite significant efforts to promote the opportunity 2009 – 5 applications from Devonport, 2 shortlisted, neither appointed but both applicants have taken places on Soundskills – The Music Leader course (5 - 6)
	Specialist Business Support and Advice	Specialist community music consultancy (2 days) (2) Human Resources consultancy: policies, pay review, contracts, appraisals etc. (4) Social Enterprise Mark – following research around the subject PMZ concluded that they were not eligible as they did not pass the 50% grant / 50% earned income text

DRC Partnership Theme	Project Work Strand	Achievements to Date – Milestones Figures in brackets = reporting period: (1) April–June 08; (2) July–Sept 08; (3) Oct–Dec 08 (4) Jan–Mar 09; (5) April–June 09; (6) July–Sept 09
	Development Director Support	PR activity and resulting editorial coverage (ongoing) Devonport Logo and Devonport Day sub-brand used on publicity, signage etc. (2) Business development within health sector, making links and understanding structures and context for commissioning (ongoing). Crossover with Forward Links programme (ongoing) Launch of Learning Disability Pilot – Advocacy DVD (6)
	Evidence Based Research – Evaluation	Annabel Jackson appointed as evaluator (2) Evaluation report published providing evidence of impact within context of Every Child Matters framework. Practical toolkit of questionnaires supplied (5)
	Architects Fees for Feasibility Study	Feasibility study complete and favoured scheme selected – basis of capital campaign (4)
	Equipment: Van Enhancement for Main Hall Signage Instruments and Equipment	Musical Instruments purchased (1-2) Main Hall work completed (2) Video equipment purchased (2) Preferred option agreed for capital build; QS & architects in place (6)

2.3.2. Numbers of participants

30. PMZ keep a database of participants based on enrolment data. It is not a comprehensive measure of the numbers of people engaging with PMZ as it does not include individual records for school and pre-school children, nor does it record individuals involved in one-off events such as the Mount Wise Pools gala and the Art in the Community event.

31. However it does offer an indication of the growth of usage of PMZ within the Devonport area, whether the involvement is with a DRC Partnership funded event or not, suggesting that PMZ's profile has been raised over the past year as a result of the team's increased presence. The numbers of individuals with DRC Partnership postcodes doubled over a 12 month period.

Number of individuals on database with DRC Partnership postcodes pre-activity	27
Number of individuals on database with DRC Partnership postcodes - MONTH 1 (September 2008)	45
Number of individuals on database with DRC Partnership postcodes - MONTH 13 (September 2009)	73
Additional DRC Partnership postcodes	46

32. The table below shows participants per funded strand with DRC Partnership postcodes, and participant head-counts from schools and pre-school.

Period	TOTAL	Street Beatz	Silver Sounds	Sensation Music Station	Tiny Tunes	School Enrichment	Extra ¹	DRC Partnership Reporting TOTAL
2008								
July – September	9	4	3	2				9
October - December	230	24	6	5	75	102	18	267
2009								
January - March	177	15	3	4	55	80	20	272
April - June	166	10	3	4	55	94		189
July - September	169	15 (inc one-offs)	15	3	55	96		209

1. _____

¹ Sing It Up Cajon Crazy Guitar Club

33. The totals of on the left of the table are of all records on the PMZ database who have been involved in the DRC Partnership funded strands and who have a Devonport postcode, plus the role counts (with Devonport postcodes), from the schools, preschools and elderly settings.
34. The total on the right is the figure reported to DRC Partnership on a quarterly basis and is understood to be the total of all people involved in DRC Partnership funded activities. Glyn Fuge (Administrator) has reconciled these two sets of figures.
35. The total number of people has not been given, as it would be incorrect to add the sum of the quarters to reach a total annual figure. Some strands of work (e.g. Tiny Tunes) work with the same set of children all year (55), whereas school enrichment work reaches different classes each term. PMZ are careful to point this out in their reporting.
36. A further breakdown of the figures to show users of Tiny Tunes is offered below:

Setting	Number accessing project	Number of NDC area residents accessing project
Green Ark	38	30
Mount Wise	26	26
Marlborough (includes Nurture group figures)	23	23

37.

2.3.3. Outputs and Targets

Output	Q1	Q2	Q3	Q4	Q5	Q6
Target (pink column) and Output						
Publicity/events generated	0	1	7	1	n/a	1
Number of new jobs created	0	2	2	0	0	0
Number of local people employed in voluntary work	0	1	2	1	3	1
Number of workshops delivered	0	109	5	109	115	109
Number of people attending workshops	0	392	9	392	267	392

38. The data reported in the Grant Claims Certificate has been presented in the table above. The numbers of workshops delivered and corresponding numbers of people are attending are lower than planned for. This is accounted for by the slow start of Street Beatz and Sliver Sounds, plus the faltering start of the Forward Moves project strand.

2.4. FACTUAL SUMMARY

39. PMZ is the largest community music organisation in the South West and was set up in 1999.

Project 139 aims to develop and enhance PMZ's activities within Devonport and to develop the organisation as a flagship social enterprise. The project is delivered through six strands of direct music making activity, two of employment and a range of activities to support business development and sustainability. Over the past year good progress has been made. Since the first year the number of people registered with PMZ from Devonport has doubled and, with the exception of two strands of music making activity, participant numbers have been steady, although original targets for have not been met.

3. THE PROBLEMS THE PROJECT SEEKS TO ADDRESS

40. The area of Devonport is (by definition as recipients of New Deal for Communities funding) one of comparative poverty. The area experiences high levels of social deprivation with twice the number of households receiving income support compared with the national figure. Educational qualifications are below the national average and educational aspirations for further and higher education are low. There is poor local health and high levels of alcohol and drug abuse. Unemployment is high and benefit dependency, including incapacity benefit, is widespread.

41. It is in this context that Plymouth Music Zone was established in Devonport, both as an element within a Plymouth Education Action Zone and later due to its status as a Youth Music Action Zone.

42. The value of arts in education is well researched² and the arguments that propose the value of the arts in education are borne out through a wide range of practical programmes. In summary it is found that:

- The arts are relevant across a wide range of learners – from academic to non-academic - offering challenges on all levels
- The arts provide a positive environment for achievement and approach teaching and learning in more than one way
- The arts provide a holistic or real world approach to learning – engaging at sensory, emotional and cognitive levels
- The arts empower learners – encouraging people to become more active in their own learning
- The arts respect individual identity – encouraging individual achievement

43. The evidence³ specific to music show that:

- It requires and develops intense listening skills in participants
- Is accessible, it provides scope for self-expression but gives a clear structure
- Musical memory is very strong and gives common cultural reference points across the ages
- Musical ability can remain in people who are disabled or unwell

44. Understanding that music is a valuable tool in regenerating communities, with specific impact across four of the six DRC Partnership themes was the starting point for the project design.

45. When listing evidence of need in the original proposal PMZ highlighted the following points:

1. _____

1. ² Page 8 PMZ Evaluation / Annabel Jackson / 2009 summaries research and findings

2. ³ As above – references from Musicophilia: Tales of music and the Brain/ Oliver Sacks 2007

- There is a proven demand for music within formal education settings, as shown by the past take-up by Devonport schools of time-limited initiatives such as "Live Music Now". Beyond one-off project funding for in-school working, PMZ's core funding (Youth Music) only enables PMZ to offer services out of school hours. Youth Music funding is finite and is tapered until 2010. Thus the support of in-school projects on a matched funding basis both answers a demand from teaching staff and enables PMZ to explore sources of sustainability from within Devonport
- The demand for work within education settings is three-fold: early years work, curriculum enhancement relating to the music curriculum, and curriculum enhancement relating to a small nurture-group within a year group. Letters of support for all three aspects of the work are offered as part of the proposal, highlighting the benefits of quality music provision within a formal education setting
- From a number of personal approaches by young people, PMZ is aware of the need of young people in the Devonport area to be involved in positive activities such as music making. Before their application to DRC Partnership they were unable to meet that demand through their existing programme. However they were aware of a number of young people potentially at risk of offending or being involved in anti-social behaviour who, with the right support, could be actively involved in music making. A letter of support from Devonport Community Support Officers makes this case. PMZ is also aware that the demand for technology in music is high, thus PMZ designed a programme of work that responded to young people's musical interests
- PMZ offers a high quality multi-sensory facility on-site, the only one in the South West, which is used by a range of organisations. The aspiration was to make this facility readily available on a permanent basis for children, young people and adults with disabilities and learning difficulties, and their families and carers in Devonport. Devonport has a higher than average concentration of disabled children / young people than Plymouth area averages (59 against an average of 35). In addition, Devonport has the highest concentration in the city of young people with behavioural challenges. Adults and the carers and families of these young people add to these figures
- The case for music as a valuable aid to support people as they grow old is made in general terms in paragraph 34. Devonport's aging population have relatively few creative options open to them and PMZ would like to explore the demand for music through the extension of their services to the over 60's. Although tentative, the approach was planned to work with care homes, social clubs and to develop open access to PMZ services at the Brickfield site. This is a completely new area for PMZ to explore
- Building on past work, PMZ planned to develop a project with young people and adults affected by alcohol issues. Demand evidence by a letter from Hamoaze House in Devonport and the Plymouth Drug and Action Team. The project's aims were two-fold: firstly to

deliver support services to individuals and secondly to create a pilot project which, when evaluated, could act as a pilot project for the concept of "Music on Prescription" and be a potential way into supplying services within the health sector

- Unemployment of young people is one of the central concerns of DRC Partnership planning, and the aspiration to offer an Apprentice Music Leader post, specifically for a Devonport young person, relates directly to this aim and perceived demand from young people for work in the area
- The employed role of the Devonport based Music and Youth worker supports all practical aspects of the bid, by identifying demand and responding directly to need, by being a friendly face on the ground
- The aspects of the project that relate to capital and organisational development respond to PMZ's own desire to become more sustainable, with a strong base in Devonport, as their core funding tapers

3.2. SUMMARY OF PROBLEMS

46. The arts, and in this case music, are recognised as being a valuable tool for community regeneration through both social and personal development. Project 139 impacts across four of the six DRC Partnership themes and, through data and documentation, demonstrates demand for the six areas of music making activity. Employment is offered to one young person in the form of an apprenticeship, and the encouragement of community usage is approached through a dedicated Devonport worker. The aspects of the project that relate to capital and organisational development respond to PMZ's own desire to become more sustainable, with a strong base in Devonport, as their core funding tapers.

4. INTERVIEWS WITH STAKEHOLDERS - FINDINGS

47. Given the breadth of the project and the limitations of this evaluation it was agreed, through consultation with PMZ and DRC Partnership, that stakeholder interviews would focus primarily on three areas of work: Tiny Tunes; School Curriculum Enhancement and the value of the Development Director's time in developing the Health sector. Additional interviews were undertaken with a Granby Street based youth worker (to understand their / young people's apparent lack of interest in the Street Beatz project); with a young Devonport resident (a beneficiary of PMZ services); plus a brief review of the Silver Sounds initiative through two interviews and a visit to an over 50's social club.
48. In addition, this evaluation draws on the findings of the wider evaluation undertaken by Annabel Jackson, which specifically considers open access activities for young people. The data from her survey of the DRC Partnership Street Beatz programme participants, although a very small sub-set, is used.
49. Interviews with staff were also undertaken: Ben Ballard (Director); Debbie Geraghty (Development Director); Glyn Fuge (Administrator) and Matt Spry (Devonport Music and Youth Worker).

4.2. TINY TUNES

4.2.1. Stakeholders Consulted

Pat Smith – Manager, Children's Centre (Ark Centre)

Amber Doughty – Deputy Nursery Manager

Sam Cartwright – Nursery Manager

Chris West – Head teacher, Mount Wise Primary School

Jack Griffiths- Head teacher, Marlborough Primary School

Foundation Stage & Year One staff members (Teacher and Teaching Assistants)

50. It is understood that in development of this strand of work DRCP identified the need to build-in increased sustainability for PMZ. A funding partnership with the Children's Centre was established and the project was co-funded by 50%. This evaluation has demonstrated that this has been successful, although unconfirmed through budget commitment, Pat is committed to find ways to continue the in future years.
51. Through the co-funding, Pat was able to offer the Tiny Tunes programme across the two Foundation Stage settings in Mountwise and Marlborough Primary Schools so as to give maximum impact within Devonport.
52. Pat has a long-standing connection with PMZ and respects them for their quality, reliability and professionalism. She is aware of the value of music as a form of learning and is interested in

exploring more kinetic approaches (active ways) to learning and play and to that end was prepared to fund this large-scale approach.

53. As evidence of progression, Pat cited a public event, the Sure Start celebrations, where the Tiny Tunes leaders offered a session. Pat was amazed to see how confident the children were to come forward in front of a crowd and get involved. For many pre-school children lack of confidence and spoken language is a barrier to learning in early years, and from observation it appears that music is one way to overcome that barrier.
54. Pat is clear that the value of music in the setting is enhanced by bringing in a quality music service such as PMZ:

"It's about knowing how to give them the opportunity to learn, to know how to balance and nurture those children on through music, that takes a specific skills set. They are also skilled enough to spot an aptitude (for music), an outcome could be that music becomes part of a child's life. Within Devonport, PMZ gives them access to music which they may not have if they live somewhere else"

Without the input of PMZ we would not develop the work ourselves, it would be a low priority, despite its benefits, we would just do music to the best of our ability."

55. For Pat, the value of any investment should be seen in terms of effective interventions that are able to break the cycle of low-self esteem that is prevalent in Devonport. She describes the PMZ work as good value for money given the impact of the work, the number of children it reaches and the quality of the work.
56. As a co-funder of the project, Pat would be very interested to hear any feedback from the two other schools involved, and would be keen to facilitate an exchange of information if they are interested.
57. The two nursery managers were interviewed as part of the visit to the children's centre. Their views mirrored that of Pat Smith. In summary:
- Music fits well to the Every Child Matters framework, particularly Enjoy and Achieve and Be Healthy
 - Examples of learning through music – speech, language, confidence building, physical play, creative development, personal, social and emotional development colours, numbers, letters, countries etc.
 - The sessions have helped with the children's attention span – those who would struggle to engage for an hour are now able to in the music session
 - PMZ give's us the creative 'oomph' – staff are able to use methods and sing songs outside of PMZ
 - PMZ ensures that they have regular input, it would slip if it was just down to the staff
 - The leaders are very friendly, approachable and reliable

- The quality is high, and the content changes, so the sessions are refreshed
 - There is real excitement from the children before a session, even the babies who have no language yet get physically excited when they see the 'suitcase' (which contains the music kit)
58. Chris West, the Head teacher at Mount Wise Primary School was highly positive about the value of music in his school and all the services PMZ are offering this year and next. With regard to the early years work he was unable to give first-hand feedback, and unfortunately the head of Foundation Stage was not available for interview at that time. However a Year 1 teacher, whose intake had experienced a whole year of Tiny Tunes in 2008/9, commented that the cohort were noticeably in time when they do music within the Year 1 curriculum and that their advancement in music is quicker.
59. Aligned to this Chris commented that the cohort's Early Years Foundation Stage Profile, which records children's development against 13 assessment scales, was significantly higher (30% up) on the Personal and Social development scale. It would be incorrect to directly attribute this reported rise to the Tiny Tunes scheme, however the staff remain convinced that music at early years is a valuable tool for development.
60. A visit to Marlborough School gave similar examples of positive experiences. The head of the Foundation Stage, along with the Teaching Assistant staff team, were very sure of its benefits to their children. Echoing the observations made by the Green Ark nursery staff the following points were made:
- Leaders are experienced at keeping the children's attention, there are no behavioural issues
 - It's a fantastic way to support the less confident ones, they may be shy and reluctant at the beginning of the sessions, but they are so confident by the end
 - The sessions have given the staff new ideas to use in class and have also given staff the confidence to try new ideas. Children frequently request songs that have come from the PMZ sessions
 - The personality of the leaders is important and the PMZ music leaders are just right for the role they play
 - In some instances it has been positive to have a male leader, they see value in having a male role model in an all female teaching environment
 - Overall the sessions have exceeded expectations
61. As in the case of Mount Wise a Year 1 teacher, whose intake had the benefit of a year of Tiny Tunes, reported that her class enjoys music more than previous intakes and that they are more confident with music. The example given was their Year 1 class assembly performance where the teacher was surprised at how quickly they were able to pick up the piece, and learn the music.

62. All members of staff consulted were keen to be involved in any feedback / development sessions organised by Pat Smith as co-funder.

4.2.2. Summary

63. PMZ's Tiny Tunes service is very well received by all early years settings. All stakeholders gave highly positive feedback, freely illustrating the value of music for a range of learning outcomes. Increased self-confidence and personal and social development were particularly noticeable, as was children's ability to learn music in a Year 1 setting. PMZ are liked, respected and welcomed by all involved. Hard measures are missing although the Early Years Foundation Stage Profile could be a source of data on a long-term basis. Pat Smith, co-funder of the programme, would like to see it develop and is keen to facilitate a feedback session with those involved.

4.3. CURRICULUM ENRICHMENT

4.3.1. Stakeholders Consulted

Chris West – Head teacher, Mount Wise Primary School

Jack Griffiths- Head teacher, Marlborough Primary School

Morwenna Moon – Music Coordinator, Mount Wise Primary School

Teaching Assistant and members of the Nurture Group

64. The curriculum enrichment programme is also in place at St. Josephs Primary School, however they were not interviewed as part of this evaluation.

65. Mount Wise have made a whole school commitment to developing music and, as part of this, they use PMZ to deliver the school music curriculum. They are also part of Sing Up, a national singing initiative for young people in school. Prior to this decision to push for more music in school, music was almost non-existent and even now they have no music specialism with the staff team and very limited access to musical instruments. In their words, there was no foundation to build on.

66. Both Chris and Morwenna were both complimentary about the Music Leader's (Karl) approach and skills range.

"PMZ has been very cooperative, Karl has been to staff planning meetings, he has the right approach – listening to us, teaching music by empowering staff, the approach is both enthusiastic and confidence building."

"We have no complaints about PMZ, they are brilliant at what they do – responsive and receptive."

67. The greatest measure of success for the school is the school choir, which has been built up from nothing to 47 children over the past couple of years. The approach is to build confidence in the children, to let them have a go. Examples of public performances are given as an illustration of how valuable the choir is to both the children's and the parents' self-esteem. Children singing solos is a demonstration of both ability and confidence.

"Mount Wise is not expected to be on stage with a choir, it's great for their self-esteem and self-value."

"For many children life is hard at home and singing is an escape for them."

68. Working with PMZ has enabled the school to develop music quicker, better and in a wider range than they may otherwise have been able to do. The comments in section 4.2 about Tiny Tunes relate to the whole school approach, and Chris can see links with the push for music and choral work across the school. The expectation is that, when the children who have experienced Tiny Tunes reach Year 2 (choir intake age), there will be an increased interest in choir membership.
69. Marlborough School works with PMZ to support the schools Nurture Group (a sub-group of year 4 students). The work with the group last year was considered to be a success. The Music Leader, Tom used a set of school instruments (ukuleles) in the class and one particular boy (Jacob) showed some real skill and talent. As a result Jacob has had some guitar lessons in school, is now on the Gifted and Talented register and performed a guitar piece at the Christmas show last year. Jacob was invited into the interview and it was clear that he loves his music and would like to find more ways to play.
70. Over and above the development of talent, the inclusion of music in the group is seen to be beneficial for the development of language, team-work and self-esteem. The group performed at an Art in the Community day and was praised for their performance. Jack received a letter of praise to that effect from a member of the audience.
71. When asked about the value PMZ brings to the school in this context:
- "The value is their skills, their personalities and approachability – it makes a big difference."*
72. However Jack described the work as additional to their core efforts and that without the DRC Partnership / PMZ subsidy the sessions would be prohibitively expensive, quoting an hourly rate that appeared twice as expensive as a sports coach.
- "We just need to focus on SATS, we're grateful for all the support the DRC Partnership has given us, it gives children something they couldn't have otherwise."*
73. It is understood that in development of this strand of work DRCP identified the need to build-in increased sustainability for PMZ. A funding partnership with the each school was established and the project was co-funded by 50%. However it is an important point to make that the programme in schools (beyond the Tiny Tunes strand) was supported by DRCP investment in both PMZ as supplier, and the school as purchaser. The schools named have been recipients of DRCP funding for primary school support, which was used to offer 50% co-funding and buy in PMZ's time. This funding structure is not sustainable and demonstrates how price sensitive these primary schools are, presenting challenges for PMZ in terms of business development in this sector.
- 74.

75. An interview with the Teaching Assistant who leads the current Nurture Group and members of that group backed up the findings offered by Jack. The PMZ music sessions are well-received by the students, they look forward to the sessions and have surprised themselves by their ability and growing confidence.

4.3.2. Summary

76. PMZ's school enrichment programme appears to be positive addition to both the schools interviewed. The experience, skills and attitude of the Music Leaders and PMZ as a whole, contribute to high levels of respect and trust. Tangible results are seen amongst the students in terms of music skills development alongside the personal and social developmental benefits. For Mount Wise, with their whole school approach to developing music, the motivation is to increase confidence, self-value and school pride. All of which are demonstrated to have grown through the school choir initiatives. All interviewees felt that PMZ adds considerable value to their music teaching. Despite this positive review of activity, the barriers to PMZ developing their work in Devonport's primary schools are significant. It would appear that without subsidy, in this case for both PMZ and the schools, the programme would struggle to develop. Schools consider the service to be expensive and would not necessarily give it priority over and above other enrichment services.

4.4. DEVELOPMENT OF THE HEALTH SECTOR: FORWARD MOVES AND DEVELOPMENT DIRECTOR'S TIME

4.4.1. Stakeholders Consulted

Sharon Claridge, Occupational Therapy - Social Inclusion Lead for NHS Plymouth

David McAuley – Assistant Director, Mental Health & Learning Disability

Katie Shorten – Adult Social Care Commissioning Team / Project Officer

77. The original planning idea was to deliver a pilot project, funded by DRC Partnership (Forward Moves) which could be evaluated and used as a demonstration model for a potential 'Music on Prescription' programme (concept devised by PMZ). The DRC Partnership advice was to talk to the PCT first to establish where interest and funding lay. Hence, part of the Forward Moves allocation of funding contributed toward time spent building relationships with senior health service managers and a part was retained for evaluation of any subsequent projects that developed thereafter.

78. As with Tiny Tunes Project and the Curriculum Enrichment work, it is understood that in development of this strand of work DRCP identified the need to build-in increased sustainability for PMZ. Additional funding sources were established and the project was co-funded.

79. This approach runs alongside the investment in Debbie Geraghty's time as Development Director and is covered under the work heading "developing business and sustainable routes for

programme". The shift in the public sector funding environment towards commissioning of services, is the framework for business development.

80. All activity and developments in this sector to date have sat within the contexts of adult mental health and profound learning difficulties (PLD). An early contact with Dave McAuley, Assistant Director of Mental health and Learning Disability, resulted in two pilot projects: one with adults with profound learning disabilities; one with lower level mental health needs. Both projects were funded by Fiona Gordon of Plymouth's Learning Disability Partnership (a Plymouth City Council and Plymouth Teaching Primary Care Trust), and were evaluated by DRC Partnership funding. PMZ employed two experienced music leaders to create an evaluation toolkit, based on the main evaluation framework as devised for PMZ by the consultant Annabel Jackson (as part of the DRC Partnership funding package). This has resulted in evidence of impact, demonstrated through a DVD and a toolkit for further evaluation.
81. On briefing by the PMZ team, the main issue is still their lack of understanding of the health sector landscape. From the outside the working environment appears highly complex and interconnected. This, coupled with the division between a provider and a commissioner, has left PMZ unsure of what they have achieved so far and what their next step should be in terms of increasing their sustainability by developing funded work from this sector.
82. The three stakeholder interviews undertaken as part of this evaluation go some way to clarifying where PMZ is now, where the progression routes are and, in evaluation terms, how effective their work and actions have been to date from the perspective of the providers and commissioners.
83. Sharon Claridge is a senior Occupational Therapist (OT) who leads on social inclusion for NHS Plymouth. As such Sharon is a provider of services, the aim of her work is integration and she works only with adult mental health. The points below offer a summary of the interview. PMZ staff have been briefed more fully:
 - Sharon works closely with commissioners on developing services relating to social inclusion and strengthening the community
 - The strategy fit is to "New Horizons in Mental Health", the Government's draft adult mental health strategy which is currently out for consultation. The overall aim is the "mainstreaming" of adults to reduce the numbers going into care and to assist those coming out of the system to enable them to live mainstream lives
 - New Horizons proposes a move away from traditional mental health services to more delivery in a community setting, hence the interest in PMZ as a community music organisation. Sharon described the service as being on the cusp of change, with a shift towards more community delivery
 - PMZ's approach has been the right one, to take each step at a time and build up evidence and contacts. The comment was made that *"if you are in it, you understand it"* – hence the need for a connection into the service, as a champion or advocate for PMZ. Sharon also

said things have moved very slowly. The transition to commissioning has taken time, the revised Mental Health strategy has yet to be implemented. For PMZ this creates planning and budgeting concerns, as estimated timeframes have not been reliable

- Sharon stressed the need to keep raising PMZ's profile in this sector. She hosts an Adult Mental Health Provider Network which meets quarterly, to which PMZ are invited. This is the forum where funding opportunities, collaborations and past practice are discussed
- The practice of direct funding to an individual (known as personalisation) is a key concept to understand, as are the systems that relate to the support offered to individuals in receipt of direct funding
- The core issues addressed within Sharon's work are resilience, social inclusion, confidence building and development of self-esteem. Sharon identified the value PMZ offers through its work with adults in respect of these core issues
- In conclusion, the operating environment is shifting and will increasingly present an excellent match to PMZ's skills and services; success will rely on visibility in this sector; opportunities such as the Provider Network are a direct link to the "inside"; evidence and the ability to give commissioners what they require is essential – hence the need for directly relevant evaluation
- Sharon is highly satisfied with PMZ from their contact so far and will further support them in their approaches to work in this sector

84. Through a contact offered by Sharon, Katie Shorten was interviewed. Katie is a commissioner of mental health services within the adult social care commissioning team (Plymouth City Council). Katie's key points echoed those offered by Sharon. In detail:

- There are two routes to funding: the commissioning of main services, as advertised via the Devon Procurement Portal⁴; a small grants fund that is advertised direct for example via networks such as the Provider Network described in Sharon's interview
- Direct payments (personalisation) were also highlighted as an opportunity. The broker organisation is A4E⁵. They hold the contract for adult social care budget guidance and are a useful contact
- Katie agreed that the Provider Network is a very useful starting forum and suggested that PMZ should contact her (and her counterpart in the NHS, Julie Wilson⁶) direct and that they

1. _____

3. ⁴ <https://www.devontenders.gov.uk/systems/devoncms.nsf>

4. ⁵ <http://dpssc.a4e.co.uk/Plymouth.aspx>

5. ⁶ Julie.wilson@plymouth.NHS.UK

6.

be placed on any email correspondence lists to alert PMZ to funding and networking opportunities as they occur

- It was agreed that the main commissioned contracts require providers with specialist knowledge of the sector and that, realistically, PMZ is most likely to supply just an aspect of the required service. Hence the need to explore and build partnerships with mental health specialist providers so as to be in a ready position when new contracts are posted. In this context, to put PMZ on the map, profile raising is important
- At present all contracts are tied up, but as new things arise they are advertised via the Devon Tenders portal

85. The interview with Dave McAuley, Assistant Director, Mental Health and Learning Disability demonstrated the value of networking within this sector. Part of David's role is to find new connections and "to facilitate communication". His involvement with PMZ came via a link through DRC Partnership funding of a small mental health project. This initial contact has been a useful catalyst for all other contacts

86. In summary David states that PMZ have done everything well so far, nothing is lacking on their side. The ability to delivery, their reputation and evidence through evaluation all add up to a quality and professional service. His advice is to keep him in the communication loop and seek opportunities as they arise.

4.4.2. Summary

87. PMZ's attempts to further develop their knowledge and practice within community health settings has been successful to date. They have delivered two pilot projects, funded by learning disability service providers, that have been well received, positively evaluated and have demonstrated PMZ as a professional and effective provider of learning disability services. Within the specific area of adult mental health services, the operating environment is shifting and will increasingly present an excellent match to PMZ's skills and services as a community music organisation. Success will rely on visibility in this sector; opportunities such as the Provider Network are a direct link to the "inside" plus strong partnerships with specialist mental health service providers, so as to enable PMZ to tender for the larger contracts. Champions are important, so existing contacts should be maintained and built on. All acknowledge that the landscape can appear confusing from the outside and it requires a continued investment of time and commitment to develop within this sector. There appears to be a considerable amount of goodwill towards PMZ, which entirely relates to the investment in Debbie Geraghty's time spent in this area.

4.5. SILVER SOUNDS

4.5.1. Stakeholders Consulted

Margaret Hill – Manager, Frank Cowl House

Glynis Lydster – Manager, Welcome Hall Lunch Club

Welcome Hall Lunch Club members

88. The Silver Sounds initiative represented a first step in developing a community music service for the whole community, previously the majority of PMZ's work had been with young people. The DRC Partnership investment creates a chance to work with the elderly.
89. The programme had several faltering starts. It was initially conceived to be delivered through one or more care homes. Then the management in the care home changed to one no longer receptive to the idea. So a programme of open access sessions at PMZ was created which, although well received by a steady group of three or four, was seen as uneconomic and not a good use of the funding.
90. A further change in the management of one of the main care homes in Devonport has led the project back to Plan A, so Silver Sounds is currently being delivered through two care homes with the potential to develop further. PMZ offered taster sessions to three care homes in Devonport: Frank Cowl House is keen to have the full project; St. Teresa Court did not express an interest; Helen House is having problems fitting it into their timetable.
91. The impact of a change in management was evidenced by the interest from the Welcome Hall Lunch Club who, when approached as part of this evaluation for feedback, was unaware of the initiative, despite the organisation and its members being consulted in the early planning stages.
92. The Tuesday Lunch Club members were consulted at their club - there was a good mix of ladies and gentlemen around the table. The majority was interested in the idea of some sort of music session, but only if it tagged onto one of their lunch club sessions. No one was interested in the idea of going to the PMZ base and the prospect of going out in the evening was frightening for several. Many have a routine of clubs and other commitments that make their week very busy, so tagging music onto an existing Lunch Club was the most practical solution.
93. There was a real interest in singing, several members of the club having sung in choirs wanted very much to sing some of their favourite songs again.
94. An interview with Margaret Hill, Manager of Frank Cowl House offered some feedback to PMZ with regard to community music services in a care home setting:
 - The taster session was enjoyed by the majority of the care home residents
 - Now a regular Monday group, the value is seen in being good for: residents' dexterity - using musical instruments; their memory – recalling songs from the past and learning new news; the social aspect – coming together to do an activity
 - From the care home's perspective the issue is the need to counter the lethargy found in a long-stay home. The PMZ session is one of a set of events that they bring in (computing, crafts etc.) to give residents a new lease of life. The music session is very popular and attracts more elderly participants than other events

- Margaret would be interested in finding ways to develop music in the home beyond the structured sessions. At present they don't have a piano and are not aware of any confident pianists amongst their residents
- In terms of value, they would like to find a way to sustain the sessions once the funding is finished, however they would not be able to sustain it on a weekly basis – that cost would be beyond their means
- Margaret describes PMZ as a brilliant organisation: always polite, the administration is excellent, she liked the taster approach and was pleased that PMZ were able to accommodate their request for a Monday slot

4.5.2. Summary

95. Despite a slow start Silver Sounds is now well received within one Devonport care home, with the possibility of developing it in a second home and the Welcome Hall Lunch Club. The value of music in this setting is described as being good for residents' dexterity (using musical instruments), their memory (recalling old songs and learning new ones) and the social aspect (coming together for an activity). Singing has been highlighted as the hook for further work with older people. The findings show that outreach work is at present the most effective way to reach these Devonport residents.

4.6. STREET BEATZ

96. The development of the Street Beatz programme, which is aimed at teenagers in Devonport, has followed a similar story to the Silver Sounds programme. The open access events at PMZ were poorly attended despite a concentrated effort on promoting them through all channels. So an outreach approach was adopted and contact made with the youth groups at Pembroke Street Community Centre and Granby Island Community Centre. Subsequent contacts have been established with groups in Pottery Quays and Cornwall Beach.

97. The Street Beatz programme was evaluated in depth by the formal evaluation in 2009 (Annabel Jackson Associates). The purpose was to measure the experiences of participants. Devonport Street Beatz was one of five classes evaluated. The table below compares the subset of Street Beatz data to the full data set. It offers a snapshot of findings, the full data tables are given in the Annabel Jackson Associates report.

Q5. What aspects of the classes at PMZ do you enjoy		
Answer at top of ranking (Probably, yes)	All PMZ classes (n=35)	DRC Partnership Street Beatz (n=16)
Learning new music skills	68%	81%
The music leaders	61%	81%
Being with my friends	61%	69%

The type of music	53%	69%
Working to a high standard	42%	63%
The chance to play music as part of a group	74%	56%
Coming to a different place outside of school	74%	56%
The way music is taught	61%	56%
The opportunity to perform	66%	50%

98. The Devonport young people most enjoy the chance to learn new music skills and the qualities of the music leaders. These aspects both rank higher in the Devonport sample than the full sample, whereas the chance to play music as part of a group and the interest in doing something out of school is lower than the full sample. Overall, the picture is very positive, all results are over 50% for the highest ranked answer.

Q.6 How do you feel about PMZ? Which of these apply to you when you are in the PMZ class		
Answer at top of ranking (Strongly agree & Agree)	All PMZ classes (n=35)	DRC Partnership Street Beatz (n=16)
I feel my opinions matter	74%	79%
I feel encouraged in the group	77%	76%
PMZ makes me feel good about myself	76%	75%
The PMZ class makes me feel less stressed	79%	56%
I feel I belong	84%	51%
Music helps me deal with things in my life	69%	50%
Q. 7 Which of these can you do now?		
Answer at top of ranking (Strongly agree & Agree)	All PMZ classes (n=35)	DRC Partnership Street Beatz (n=16)
I can play in time with a beat	90%	81%
I am able to contribute to the group	92%	81%
I can improvise (make up music as I go along)	71%	76%
I can play my instrument / voice and listen to other people at the same time	85%	75%

99. The results show that Street Beatz has had a positive effect on young people in Devonport, however it is interesting to note that the Devonport groups were less inclined to say "*music helps me deal with things in my life*" and "*the PMZ class make me feel less stressed*", than the sample as a whole. Without knowing enough about the groups in the rest of the sample it is hard to draw a

conclusion from this. However, it could be that the Street Beatz group was newly formed and therefore the impact on young people's resilience is less well established. However the measures relating to self-esteem are comparable to the full sample.

100. Skills development is also very positive, but again slightly lower than the full sample.
101. In an attempt to understand why the Street Beatz group had not developed at Granby Island youth worker, Cas Horsford, was consulted. Her feedback was simply that when the sessions were proposed earlier there was no interest. She was aware that some individuals go independently to PMZ, but that many have had the opportunity to work with PMZ through school, summer projects etc. Her view was that they all know about PMZ and in this instance they were not interested, however she is keen to try again and has asked that Matt gets back in contact to meet with Cas and the group. She made the point that they are relatively small groups (around 8).
102. An additional interview was carried out with Carla, a young resident of Devonport, who, over the period of the funding, has become more involved with PMZ. Carla came to the initial open access Street Beatz sessions and as they declined and changed, has been involved in various aspects of PMZ classes. Her brother goes to the Sensation Music Station sessions and she first came to PMZ via this connection. She is currently undertaking the PMZ Sounds Skills - Music Leaders course and plans to reapply for a PMZ Apprenticeship next year.
103. Carla applied for the DRC Partnership funded Apprenticeship this year (2009), but was not appointed due to her lack of experience and confidence. The post was not filled this year by a Devonport resident.

4.6.2. Summary

104. Street Beatz was designed to run on an open access basis, however PMZ was quick to assess the situation and find alternative ways of reaching young people in Devonport when the numbers appeared low. The formal evaluation undertaken of all PMZ services allows for a close-up look at Street Beatz and the results show that the programme has had positive impacts on young people in terms of personal and social development, plus skills enhancement. Although low in number, the take-up among community youth groups is positive and, where there was a lack of interest, the reason is partially to do with a number of individuals already using PMZ. Despite this, there is an open door to try again should the young people have a different view this year. It appears that outreach is the route to take in the short-term, engaging via trusted community-based organisations.

4.7. PMZ STAFF TEAM

4.7.1. Stakeholders Consulted

Ben Ballard – Director, PMZ

Matt Spry – Devonport Music and Youth worker, PMZ

Debbie Geraghty – Development Director, PMZ

Glyn Fuge – Administrator, PMZ

105. The interviews with the staff team offered a narrative of the project to date, very much following the line of the DRC Partnership reporting narratives. Key points from the interviews are:

- The team describe a large and interconnected programme of work and demonstrate the experience and capacity to keep on top of developments, reporting and programme changes
- All monies committed to capital developments, including repairs and renewals, have been spent in line with the application and are all fully in use
- The same is found for monies committed to business support. These include the full service evaluation and work with a specialist HR consultant to develop a code of practice for recruitment and appraisal
- The programme sits comfortably within the core activity of PMZ, thus the activity focus on Devonport is an extension of their current work, utilising their core competences
- Both Matt and Debbie's time has been used as intended by the funding for the developmental work. The value of having the time and the skilled personnel to research, network and meet on a personal level is essential to development work. The DRC Partnership funding has enabled this within the Devonport setting
- Matt's role is all about contact building and the examples of both Silver Sounds and Street Beatz demonstrates the need for tenacity in this role. The first answer is not always the last answer, personnel and circumstances change. It was seen that Matt's role as a Devonport specific development worker gives individuals confidence to work with PMZ
- It is important to stress the importance of the development role of Matt's work and the skills and experience he brought to the PMZ team. Without this outreach and partnership-building approach, PMZ have struggled to engage with the community on the doorstep. This has implications for the sustainability of work in Devonport as Matt's post is wholly funded by the project at present. The slow build of the work has demonstrated the need for a long-term approach to community engagement in Devonport, which PMZ will struggle with if they are unable to retain the outreach post in some capacity
- Matt and the PMZ team have found that actions and words are not the same thing. Significant effort was put into promoting the Street Beatz open access group and, despite lots of enthusiasm and guarantees of attendance, virtually no one showed up for the sessions. Although the reason why is not entirely clear, the team see it as a facet of working in Devonport, which has several areas of divided geography. Communities connect in small groups and to come together in one place is not a natural thing to do. Low levels of self-confidence and self-esteem are aspects of this mix

- PMZ are interested in hearing more about their profile in Devonport. They assume that they are well-known and associated with their work with primary schools
- PMZ has experienced frustration in their attempts to understand and work closer with the Health Sector. The DRC Partnership advice to find out more about the needs of this sector was well placed and, perhaps without knowing it, PMZ are doing extremely well in building a name for themselves as a community music organisation in the area of adult mental health. Again, tenacity and relationship building is central to success in this area, along with a realistic approach to timescales. PMZ now realise that building a sustainable base in this area will take time and the funding has allowed them to commit that time
- The team are surprised by the low level of interest in the Devonport Apprenticeship for a young person and conclude that this relates to low levels of self-confidence and self-esteem in the area. In reality the skills set of the few who did apply did not meet minimum standards. It is possible that the Apprenticeship take-up will build as the impact of the other schemes of work is felt in the area. This is evidenced by Carla's continued involvement with PMZ and her development as a music leader over this period
- It is understood that DRCP worked closely with PMZ during this recruitment period and comment that all possible action was taken to promote the opportunity, and to support potential applicants with their applications
- As an employee Matt feels supported and is fully aware of his role, responsibilities and how they connect with other aspects of PMZ programme
- All stakeholder feedback was highly positive about the professionalism of the administration system in place. It was commented that, since PMZ had been set up as part of an Education Action Zone, the framework of effective administration has always been in place. The impact of a large-scale project such as Project 139 has not overwhelmed the organisation and they have been able to fulfil their monitoring and reporting obligations without a problem
- The Development Director's time has been divided between tasks that relate to marketing and profile building in Devonport and strategic relationship building with health sector staff. Debbie has worked to an action plan of tasks which is reviewed on a monthly basis. This evaluation reviewed evidence of media placement, video records, signage etc. The interviews with health service staff are recorded in 4.4.

4.8. INTERVIEWS SUMMARY

- Interviews with the PMZ staff show a capable and confident team, able to deal with the challenges presented by a complex project such as Project 139. It was planned to build on core competences and it is apparent that this has been achieved. Tenacity is one of the key qualities required in development work, and the PMZ team appear to have demonstrated

an understanding for the “no stone unturned” and “don’t take no for an answer” approach. PMZ need to continue to work hard to build their profile across the whole community and, as they are aware, they are working within an area where very strong local community ties influence people’s actions. Concern is raised about the sustainability of the outreach and development work in Devonport. The slow build of the work has demonstrated the need for a long-term approach to community engagement in this area, which the core PMZ team will struggle with if they are unable to retain the outreach post in some capacity.

4.9. IMPACT OF CAPITAL INVESTMENT

106. The DRCP investment supported the purchase of a range of capital equipment. The table below summarises the impact of that investment for PMZ and users.

Capital Expenditure	Impact
9 x Macbooks Drum kit	Used to support the Streetbeatz project, to enable PMZ to work with / offer a different style of music (electronic music making) which was asked for by young people Macbooks are portable and small – thus allowing Music Leaders to use them in a range of outreach setting They offer a way to overcome shyness, helps young people learn music making skills in their “comfort zone” before introducing them to other instruments and recording equipment
Musical Equipment	Renewal and addition to the stock Introduction to a new instrument – cahon, which has proven very popular with children in school – high uptake
Video Equipment	High quality video production equipment to enable PMZ to make documentary evidence to demonstrate their work and impact to current and potential partners and funders. Example given: The video of the Forward Moves project is being show at an International Mental Health conference in March (Plymouth hosting). The Development Director joined the mental health network as a result of the introduction given through the interview undertaken in this evaluation – and offered to run a conference break out using the Forward Moves video as a backdrop.
Enhancements to Hall	Enables PMZ to create a performance venue – of value to young people, enables them to perform in a more professional setting. Performance is valuable to build skills, confidence and self esteem
External and Internal Signage	Gives a landmark for PMZ in Devonport – offers an encouraging welcome to uses
Van	Replacement vehicle. The old van sent out a poor message; very tatty and unreliable and beginning to cost PMZ in repairs and heavy fuel consumption

	New van sends out much better message; more efficient; mobile advertising – enables PMZ to reach communities and groups reliably
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107.

5. LOCAL CONTEXT AND POLICY FIT

108. Through interview it has been established that the PMZ project is well aligned to its partner's objectives and working practices and through this is able to meet local need.

109. PMZ has demonstrated the need to be adaptable and - in situations where it is known that there is need i.e. young people potentially at risk - the methods of reaching them have been adapted to suit the situation. The table below gives an overview of the main approaches to dovetailing the project with providers (partners) and working practices:

Project Strand	Dovetailing
Street Beatz / Apprentice	<p>One-to-one consultation with youth teams based at Pembroke Street, Mount Wise and Granby Street. New contacts with Pottery Quay.</p> <p>Despite all efforts, and impressions of interest from young people, Street Beatz redesigned to be outreach. Planned to fit with Pembroke Street programme.</p> <p>Arts Awards training and support to an individual undertaking Bronze Arts Award with Mount Wise Youth and Community Project.</p> <p>Attending Stoke Damerel Community College with Devonport Young People's Mental Health Worker promoting PMZ.</p> <p>Promotion of Apprentice post at Devonport Jobs and Skills Fair and Connexions personal advisor (Devonport).</p> <p>Links with Devonport smoking advice service worker.</p> <p>Links with Headway (head injury charity).</p> <p>PMZ involved in Youth House consultation.</p>
Tiny Tunes	<p>Designed in partnership with Pat Smith, manager of the children's centre. Devonport-wide sessions planned to maximise impact of investment.</p> <p>Sessions delivered on a regular schedule to meet the needs of early years setting.</p>
School Enrichment Programme	<p>Programme designed in consultation with all three schools and tailored to suit their needs.</p> <p>Staff planning meetings with Mount Wise primary school to discuss music curriculum teaching.</p> <p>One-to-one discussions with teaching staff to discuss nurture groups approach in Marlborough Primary School.</p>
Sensation Music Station	<p>Developed to build on existing successful Music Station sessions, so PMZ aware of need. Data demonstrates levels of potential need in area.</p>
Silver Sounds	<p>Consultation with care homes and social clubs guided the approach to develop an open-access event as there appeared to be little interest from those consulted to be partners in delivery.</p> <p>A second approach to the same organisations has given a different reaction and the organisations are now positive about being partners.</p> <p>For care homes music is a positive addition to their programme of extra activities to counter the lethargy of being in long term residential care.</p> <p>Care homes welcomed the taster approach as it gave them an opportunity</p>

Project Strand	Dovetailing
	to experience the sessions before committing. Frank Cowl commented on PMZ's flexibility and willingness to come in at a time to suit the care home.
Health Sector / Forward Moves	PMZ have been wholly responsive to the sector's needs and have developed ideas and responses as their knowledge and confidence has grown. The feedback is that PMZ is on the right track, in the right place and in time opportunities will develop.

110. The table below demonstrates how project activity contributes towards local, citywide, regional and national strategies:

Theme / policy area	Policy Fit
Cross-cutting / regeneration / community development	<p>LOCAL <i>Strategic Aims and Targets / DRC Partnership</i> T73 – support for adults to achieve nationally recognised qualifications T90a – access to local youth service provision T90b – access to out of school activities T93 – engagement with the arts</p> <p>CITY WIDE <i>Sustainable Community Strategy / Plymouth LSP 2007 - 2020</i> Four Goals: A healthy place to live and work A wealthy city which creates and shares prosperity A safe and strong city A wise city – a location for learning, achievement and leisure</p>
Early Years, curriculum and youth work	<p>CITY WIDE <i>Plymouth Children and Young People's Plan 2008 – 2011</i> 10 priority areas</p> <p>NATIONAL Every Child Matters – government legislative framework (5 outcomes) <i>Children's Plan, DCSF, 2007</i> Priority areas: Early Years Foundation Stage Levels of achievement by transition to secondary school Skills for adult life and further study Child poverty <i>The Music Manifesto / DfES and DCMS and music partners 2007</i> 5 aims: Free access to a range of music experiences Deepen and broaden music interests and skills</p>

Theme / policy area	Policy Fit
	Identify and nurture talented young musicians World class workforce in music education Improve support structures for young people's music making
Health, including elderly residents	<p>CITY WIDE <i>Healthy Plymouth 2007 – 2020</i> Priorities: Inequalities across neighbourhoods and other indicators Prevention and Health promotion Mental Health promotion Take-up, access and design of key services Integration of services to promote independence <i>All our Futures: Plymouth's Strategy for the over 50's</i> 7 themes, 14 priorities Emphasis on equality access and partnership working</p> <p>NATIONAL <i>New Horizons in Mental Health / Department of Health</i> (unpublished – due 2010) Overall theme: To improve mental health services through increased community treatment and personalisation (direct payments)</p>
Cultural Sector	<p>CITY WIDE <i>The vital spark – a cultural strategy for the city of Plymouth 2009 – 2020 / LSP</i> The role of culture as demonstrated against the LSP's four priorities (see above)</p> <p>REGIONAL <i>A better place to be: the Culture and the South West of England / culture south west</i> (Closed spring 09) / RDA Relevant Aims: Access to and participation in our cultural activities is increased Culture and creativity are embedded in learning and skills provision for all Our cultural and creative industries are well supported and developed The quality and sustainability of our cultural assets and activities is promoted and improved</p> <p>NATIONAL <i>Arts Council England, Forward Plan 2008 -2011</i> Priorities: Digital Opportunity Visual Arts Children and Young People</p>

Theme / policy area	Policy Fit
	London 2012 <i>Youth Music, Funding Priorities 2009</i> (in addition to Youth Music Action Zones) Open Programme priorities: Early Years Challenging Circumstances Encouraging Talent and Potential

5.2. POLICY FIT SUMMARY

111. The project, through partnership working, is careful to match the local context and thus respond to residents' needs and interests. The policy list, while not exhaustive, demonstrates a very clear fit between PMZ's own vision and mission, the project's objectives and the priorities given in each of the policies listed, and the planning environments across the range of sectors as served by the project. It is concluded that the matches are good and confirm the rationale behind the project design and DCR Partnership's decision to invest.

6. PROJECT PROGRESSION, OUTPUTS AND MONITORING

6.1. PROGRESSION

112. Given the scale of the project and the developmental aspects of some strands, progression to date has been good. See the summary table section 2.3 (page 11). Although output figures have been lower than anticipated, the reasons given appear valid. One strand of participation (Forward Moves) has faltered from the beginning due to its developmental nature. Both Silver Sounds and Street Beatz have been altered, based on feedback, in order to meet users' expectations and habits. Details of progression are given with the findings in section 4.
113. The areas of the project that relate to management practice, repairs and renewal and the capital build have all been well managed and completed as anticipated.
114. PMZ's approach to future development, within the span of the project, is to continue to find openings (through partners) for the funded strands, in order to maximise impact within Devonport. Matt's role is essential and this tenacious approach is paying off as the strands of work evolve.
115. Overall there have been no areas of significant change. Where the lack of activity has resulted in budget underspends, PMZ has been quick to propose alternative activities that relate to the original aim of the project. A summary of the activity funded as a result of the accumulated under-spend is given in the July–September 2009 report:
- Extra events / one-offs e.g. DRC Partnership Christmas Event; Relaxation CD for parents-to-be
 - A consultation to map funding opportunities for the proposed capital build
 - Extra sessions for established activities: Tiny Tunes, Street Beatz etc.
116. PMZ is a well run organisation with an excellent framework of organisational policies and procedures in place. The funding allocated to reviewing and revising PMZ staff management procedures (contracts, pay scales, appraisal etc.), enrolment documentation and evaluation procedures has resulted in a suite of practical documents that have been put into immediate use.

6.2. OUTPUT AND MONITORING

117. PMZ appear confident and capable of monitoring a project of this scale. Their administrative system provides a robust framework for the DRC Partnership monitoring requirements. All data requests made for this evaluation have been fully met, and Glyn has been able to describe the administrative system and demonstrate the paper flow.
118. Music Leaders are responsible for gathering enrolment information, using the PMZ enrolment form. Where individual data is not available (i.e. within a school setting) the number of participants is recorded. Glyn then prepares a register, which is taken each week at the session. Registers are collected on a half-termly basis and recorded on an office based activities spreadsheet. Music

Leaders are also responsible for recording their time using timesheets which are collected monthly and, at a half-termly interval, reconciled to the Music Leaders' registers. Glyn also keeps a cancellations table to ensure that any missed sessions (e.g. Music Leader illness) are rescheduled.

119. The central electronic diary booking system accounts for management's time, this includes Matt's time. Notes from meetings relating to spend on development work (Forward Moves, capital spend etc.) have been made available for review. Matt's time is accounted for on his quarterly narrative in the DRC Partnership reports.
120. Although this evaluation has not audited the system, it appears to be designed to meet the needs of the organisation as a whole and be flexible enough to deliver the output data and reports for DRC Partnership's needs with ease.

6.3. PROGRESSION, OUTPUT, MONITORING SUMMARY

121. Given the scale of the project and the developmental aspects of some strands, progression to date has been good. The areas of the project that relate to management practice, repairs and renewal and the capital build have all have been well managed and completed as anticipated. PMZ is a well run organisation with an excellent framework of organisational policies and procedures in place. PMZ appear confident and capable of monitoring a project of this scale, their administrative system provides a robust framework for the DRC Partnership monitoring requirements.

7. SUSTAINABILITY

122. The project offers a mix of activities, some of which are new to PMZ and some of which are an extension of their core service programme. The context for the work is the tapering effect of funding withdrawal from PMZ's primary funder, Youth Music, hence the aim to make PMZ more sustainable within the social enterprise model of operations.

123. The table below offers an assessment of the sustainability of the activity strands based on the findings of the stakeholder interviews:

Activity Strand	Sustainability Potential	Barriers to mainstreaming
Forward Moves / Health Sector	<p>Although progress has appeared slow, the progression over the last 12 months has been significant. Pre-investment, PMZ had a very sketchy knowledge of the health sector, its structure, the practical impact of a commissioning framework etc. – plus relatively few contacts.</p> <p>The attempts to get a project running, the success of achieving two pilot projects and the headway made with contacts in terms of profile raising and advocacy are all positive outcomes that contribute towards the potential future sustainability of this work.</p> <p>PMZ now has good contacts and a profile within, and a greater working knowledge of, the adult mental health sector and adults with profound learning difficulties.</p> <p>The move away from specialist services towards mainstream community services for people with moderate mental health needs, and the development of personalised payments, create opportunities for PMZ. However the reality of these changes and opportunities are still unclear in practical terms.</p> <p>The opportunities for increased networking, profiling and information gathering afforded by this work demonstrate the considerable time commitment that is required to expand into this specialist area.</p> <p>It still remains high risk, as there is no guarantee of annual funding however, as completely new sources of funding emerge, there is much to be gained from further development in this area.</p> <p>Establishing a partnership with one or more specialist providers with whom PMZ can offer services is seen to be the most practical route forward. The invitation to join the Provider Network is a significant step in the right direction</p>	<p>Management time</p> <p>Complexity of health sector</p> <p>Finding a provider organisation to partner with</p>
Tiny Tunes	<p>This programme demonstrated the potential of sustainability when Pat Smith from the children's centre agreed to part-fund all Devonport places.</p> <p>Pat is an advocate for this work, she would like to see more detailed evidence of impact on learning over a longer period and, in principle, would try to fund this work once</p>	<p>Negative or lack of evidence to demonstrate impact on early years progress</p>

Activity Strand	Sustainability Potential	Barriers to mainstreaming
	<p>the DRC Partnership funding is complete.</p> <p>Interviews with another early years music providers (Section 8; Value for Money) find that this is unusual, and that in their experience early years setting expect the provider to offer subsidised services.</p> <p>The relationship with Pat as the manager, and evidence of impact on early years targets, is therefore central to the continued success of this work in Devonport.</p> <p>The capacity of other early years settings in the city) and wider catchment) to buy in music services, has not been tested in this evaluation, however from interview it is seen that this is a price sensitive area. Understanding how Green Ark has funded this work and targeting other settings who have similar funding arrangements could be a pragmatic approach to developing the service on a small scale.</p> <p>In addition, researching and applying for subsidy for early years project work becomes essential if this strand is to develop. However, the need to demonstrate additionality becomes more challenging as the service programme matures.</p>	<p>Reduction in Childrens Centre / early years funding</p> <p>Management time to develop funding sources</p>
School Enrichment	<p>PMZ has many years experience of work within schools and is aware of the limitation of core school budgets.</p> <p>The comment was made by one head teacher that music by PMZ is expensive when compared to specialist sports coaches, and that without subsidy they would struggle to bring PMZ into the school. It is unclear if this is the message across all schools.</p> <p>Given that the schools work under review in Devonport was "double-funded" – i.e. DRCP subsidised both the school and PMZ, it is hard to see how the programme as it is currently offered can be sustained without continued subsidy.</p> <p>PMZ response to this knowledge has been to look at developing specialist packages – issue based e.g. diversity, eco, anti-bullying etc. They understand that schools are able to apply for or call on separate funds to undertake such issue-based work.</p> <p>Funding from Capacity Builders Modernisation Fund (now achieved) would enable specialist training of Music Leaders in these areas.</p> <p>Additionally, private funding from a disc manufacturer is being discussed, with the specific aim of developing environmental music making, which could be targeted at schools.</p> <p>It is envisaged that sustainability for work with schools could come from this specialist issue-based work, for which PMZ is preparing itself through innovation and service development, plus funds independent from DRC Partnership or its core funding.</p>	<p>Scarcity of funding within core budgets</p> <p>Lack of interest / take-up of issue-based work</p> <p>Scarcity of funds for issue based work</p> <p>Management time to research and develop programme packages & funding opportunities for schools/ PMZ to apply for</p> <p>Management time committed to partnership (Plymouth Youth Arts – WIRED) planning and delivery</p>

Activity Strand	Sustainability Potential	Barriers to mainstreaming
Street Beatz	<p>The landscape of youth services in Devonport has shaped the way Street Beatz has evolved over the course of the project. As DRC Partnership funding reduces over the next two years, the role of Plymouth Youth Service is likely to increase.</p> <p>Plymouth-based providers of youth arts have formed a working group (WIRED) that successfully delivered a series of arts taster sessions for the Youth Service over the summer holidays.</p> <p>Whereas previously the arts had a relatively low profile in the service, it is now seen as a reliable partner. Within this group, PMZ has taken a leading role in organising and negotiation.</p> <p>The approach to sustaining the youth work is therefore to continue building a reputation with the Youth Service, delivering services on demand and seeking youth funds alone and (e.g. PAYP) in partnership with other providers and organisations.</p> <p>The potential for commissioned services in this area appears strong, although as with the mental health sector, more knowledge and stronger links into the strategic planning networks are required, so as to embed youth arts as essential providers of youth service support.</p> <p>On a localised level it is hoped that any Youth Service developments in Devonport will see PMZ as a primary partner for delivery.</p>	<p>Scarcity of funds for youth programme subsidy</p> <p>Strategic development of Plymouth City Council Youth Service curtailed, and developments in Devonport stalled</p> <p>Decline of funding sources such as PAYP</p>
Silver Sounds	<p>Work with the elderly is still at a relatively formative stage, with developments in care homes being successful on a small scale.</p> <p>The manager of Frank Cowl House intimated that she would not be able to buy in the sessions on the same basis, once the DRC Partnership funding was complete – however she does have a small 'enrichment' budget which could be used to support this work.</p> <p>A review of the success of this work on completion will enable PMZ to decide if this is an area of work to prioritise through development. Specialist funding sources exist for work with elderly people, and exploratory discussions with the regional arts and health agencies may be useful. At present PMZ are unsure of how sustainable this strand of work is.</p>	<p>Scarcity of funding within elderly services core budgets</p> <p>Lack of understanding of funding opportunities</p> <p>Lack of partnership working to develop opportunities</p> <p>Management time to research and understand sector, and identify new networks and funding opportunities</p>
Sensation Music Station	<p>PMZ offers the only specialist multi-sensory space in the south west. There is a demand for its use, although not always supported by funding.</p> <p>The DRC Partnership funding allowed for an additional session, with a focus on Devonport residents.</p>	<p>Lack of funding opportunities to support an existing service</p>

Activity Strand	Sustainability Potential	Barriers to mainstreaming
	Additional funding sources will need to be sought to continue offering this level of capacity.	

7.2. SUSTAINABILITY SUMMARY

124. The evaluation demonstrates that PMZ operates with a market place that requires subsidy.

Although structural shifts in how subsidy is distributed by youth service and health service sectors create opportunities for tendering, the likelihood is that the process will open up the sector to greater competition. Quality and cost will play a role in selection procedure for contract delivery.

125. Sustainability in these areas will require an increased understanding of the market place and its planning and delivery cycle, and an understanding of the added value offered through collaborative tendering. It is understood that PMZ have recently received Modernisation funding to support a further piece of work in this area.

126. Sustaining early years work within Devonport is achievable in the medium term if the relationship with the Children Centre is maintained, and the opportunity sought to evaluate the impact of the work on early years targets. Sustaining schools work is a real challenge and relies on ad hoc subsidy, both from the schools via discretionary budgets and from external sources.

127. Interview findings from the staff team and a review of the project narratives demonstrate that PMZ is acutely aware of the need to develop a sustainable model of operation. The role of the Development Director working as part of the senior management team is central. Without a full-time development post PMZ would not be able to commit the time to developing new areas, as well as one-off or ad hoc funding opportunities. PMZ's approach to Capacity Builders Modernisation Fund is a demonstration of their level of awareness of the need to find out more about these structural changes in funding and emerging opportunities.

128. However the market shapes itself, sustainability is reliant on income to subsidise services for end users. From this limited review of their operation, PMZ appear to be a responsive organisation that grasps the implications of change and are taking a strategic approach to reshaping their operation in terms of income generation.

129. The unknown factor is how many commissioned contracts or funding sources are appropriate and available to PMZ in the medium term, and whether the funding levels and contract sizes are matched to the costs of running PMZ services. It is understood that is the subject of a further piece of research to be undertaken as part of the Capacity Builders Modernisation funding.

8. IMPLEMENTATION AND VALUE FOR MONEY

8.1. MANAGEMENT ARRANGEMENTS

130. Section 6.2 describes the administrative system that is in place that enables the PMZ management team to manage the project effectively. A review of the project Monitoring Reports show that very few claim errors have been made and that where they have been made, they are traceable and revisable.
131. Findings from the partner stakeholder interviews report that all partners are highly satisfied with PMZ and the services they offer. The Music Leaders, as frontline staff, receive a lot of praise and are described as being professional, friendly and reliable. Ben and Debbie as senior managers are well known in Devonport, as is Matt. Their profiles are high and they are seen as approachable, receptive to ideas and adaptable to a changing situation. In every instance the administrative system was praised as being extremely efficient. In short, there was nothing but praise for PMZ's management and the delivery of its services.
132. The full service evaluation undertaken by Annabel Jackson (May 2009) offers a section on PMZ operations. As two important stakeholders within the operation, Music Leaders and Partners were interviewed through a survey.
133. Results from the Music Leader staff team show strongly positive results. Music Leaders were especially positive about the friendliness, worthwhile nature and supportiveness of PMZ.
134. It is not known who was included in the sample of partners as the data was collected via an anonymous survey distributed on-line. However results are backed-up by the one to one interviews with Project 139's partner stakeholders, and there is nothing to suggest that findings for PMZ as a whole are not indicative of the levels of satisfaction within Devonport.
135. The strengths of PMZ were described as:
- Responsiveness - *"PMZ are a pleasure to work with as a partner organisation – efficient, reliable and always willing to help make things work well"*
 - Sensitivity to children's needs – *"We work with a huge range of disabilities and PMZ have responded appropriately to each child and provided high quality and enjoyable experiences"*
 - Access – *"PMZ provide opportunities for inclusion for service users and accompanying staff, whatever their ability and understanding. Their knowledge and understanding of people with learning difficulties is clearly evident in the planned activities they provide"*
 - Leadership – *"Excellent role models. Perceptive leadership." "Integrity and entrepreneurial approach of director"*
 - Efficiency – *"Efficient and pragmatic delivery – PMZ get things done"*

136. When asked to address weaknesses, partners struggled to identify any. The two areas cited in the report are capacity – “*they don’t have the capacity to do more*” and communication “*we’d like more feedback from PMZ so we can fully utilise them for the needs of the children*”

8.2. QUALITY OF SERVICE

137. The Annabel Jackson evaluation, backed up by findings from stakeholder interviews, offers the best evidence of quality, as it is derived from the partner stakeholders.

138. When asked about quality, 81% of the sample rated it as very good. Comments included:

A unique and truly creative arts environment that allows children and young people to get involved in, learn new skills and have fun in a relaxed atmosphere; The staff are highly skilled and have excellent participation skills to engage different children and young people with additional needs; Clear focus, good people and team, good work, quality and integrity; Clarity of offer and genuine commitment to high standards; Access to a wide range of instruments, some quite specialised; Excellent musicians, very experienced, lessons at the Zone have been well planned.

139. PMZ is one of a national set of Music Zones, partially funded by Youth Music. An interview with Kevin Bollard, the Youth Music Action Zone Grants Officer, offered a national perspective of both quality of service and value for money. In summary Youth Music regard Plymouth Music Zone as good value for money offering a high quality service, with tangible outcomes that have been demonstrated through its evaluation.

140. A recent national evaluation of Music Zones⁷ offers a set of recommendations for forward planning. Although not intended to be a document by which each Music Zone can judge itself, a review of these recommendations show that PMZ is already achieving or working on a high proportion of those listed and could be described in these terms as being ahead of the game.

8.3. VALUE FOR MONEY

141. The PMZ evaluation offers an unequivocal statement of value in terms of the personal, social and music making outcomes of their work, set within the context of the Every Child Matters framework.

142. The evaluation concludes:

The different evaluation methods provide a clear and consistent picture of PMZ. The organisation provides an inspiring, supportive and motivating environment in which young people can express themselves, increase in confidence and gain a sense of achievement that motivates them to be ambitious about themselves....Opportunities are made available to a large number of people, regardless of their financial circumstances and special needs.

1. _____

7. ⁷ Hayton Associates May 2009

Impacts endure over time, either through giving young people a foundation to make positive choices in their lives, or through fostering a life-long interest in music.

143. As stated in the previous section, the findings of this evaluation offer a back-up to these overall findings. There is nothing to suggest that the DRC Partnership quality of service or value for money differs from the findings of the full service.

144. A request to Youth Music for any value for money measures offered the YMAZ evaluation as a measure, highlighting the impact in terms of personal, social and learning outcomes. When asked to comment on the financial aspect of value for money, Kevin Bollard offered the following comment:

The question you ask is one that we have deliberately been wary of throughout the ten years of Youth Music as we do not equate quantity of practice with the quality of provision. We are more keen to hear of the quality of the music leading and the personal impact of the programme on young people, rather than how many people took part.

145. In addition the valid point was made that the data available does not show how much involvement each participant has in the programme, i.e. some participants may only attend a taster session and then not go back, while others may spend months, or sometimes years, progressing through Youth Music programmes.

146. In order to offer some context for reviewing the rates charged by PMZ, a cross section of arts organisations working in similar sectors were approached and asked for their day, session or hourly rates. The results of this, and the figures held on file by PMZ offer an overview of the markets that PMZ currently operate in.

Organisation	Rates With musical instrument and transport – and two music leaders	Areas of Service Delivery
CYMAZ Cornwall Youth Music Action Zone	£50.00 per hour	Primarily Youth sector
Community Music East Norfolk YMAZ	£500 per session (2 hours) Charge for open access music lesson e.g. Guitar £75/ £50 concession for six sessions	Youth; Education; Community
Wren Music Community Music – Exeter/ Devon	£83 per hour (based on one music leader)	Community; Education; Youth
Drum Crazy	£345 for full day £69.00 per hour (based 5 hours estimate)	Education; Community; Commercial events and training

Kagemusha Taiko Drumming	£600 per day plus mileage £120 per hour (based 5 hours estimate)	Community and Education workshops Public performances
Bigfoot Theatre in Education Dram workshops	£495.00 full day (2 actors) £99 per hour (based 5 hours estimate)	Education
PMZ = £150 for a 2 hour session		

147. As alternative comparison it is understood that the commercial rate for private music lessons is around £20-£25 per hour on a one-to-one basis and that Plymouth Youth Music Service (the Plymouth City Council supported music service) charges £50-£60 per child per term for vocal or instrumental tuition. For a ten week term this would be £5-£6 for individual tuition. However, it should be made clear that the PMZ figures are not for individual tuition.

148. Interviews with music/theatre providers who work in education; primary, secondary and early years settings offered a common message. The schools market is extremely price sensitive. A company who specialises in Early Years work (MaDE) based in Cornwall made the point that they always have to find the funding to support early years work. In their experience a Children's Centre or nursery setting may pay up to £25 per session as a contribution, but in the majority of cases a setting look to the provider to put a funding package together. An additional point was made that Children's Centres are currently unable to apply for independent funding from sources such as Awards for All. The understanding being that this is because of their status; that they are not independent organisations. (This maybe specific to Cornwall where MaDE operate). MaDe did not offer their daily rate for comparison.

149. All companies working with primary schools said that schools are very increasingly price sensitive, and although the case for increased creativity in the curriculum has been strengthened, a school's core budget is unable to cover the cost of bring performing arts into a school setting. For most schools this is part of their discretionary budget, which is required to meet all school needs beyond the core learning and curriculum requirements, and is frequently supported by school fundraising. Where a school has a strong parent support group there are funds for buying in extras. For small schools, schools based in hard-pressed areas and those with low levels of volunteer support, the challenge of raising funds for this work is greater.

150. An interview was undertaken with Sound Minds, a music organisation based in London who offer music workshops in a mental health setting. They were unable to offer their rates but gave an outline of the range of work they offer within this sector. Charging rates differ depending on the needs of the participants and thus the purpose of the session. Low-level support with people with moderate mental health needs is the most basic end of the charging scale. Higher-level support with trained creative therapists is at the other end of the scale. One example of pricing was given; a one day Sing-up session with mental health service users was charged at £350.

151. The discussion confirmed the findings of the commissioning officer's interviews (adult mental health services), indicating that the driving agenda is a move away from specialism to mainstreaming services, with an emphasis on personalisation and direct payment budgets. Thus the market is opening to more generalist community music organisations such as PMZ for people with moderate mental health needs.

8.3.2. Summary

152. The review of charging and rates shows that PMZ rates sit within the range of rates found. However, all service providers stress that these rates are not easy to attain and that subsidy is frequently sought. In the case of the independent organisations such as Bigfoot and Kagemush Taika they on occasion discount their rates to match a school budget.

8.4. IMPLEMENTATION SUMMARY

153. Findings from this evaluation and that undertaken for the full PMZ service demonstrate that PMZ offers a high quality service delivered via an effective management team. The full service evaluation offers an unequivocal statement of value in terms of the personal, social and music making outcomes of PMZ work with which the findings of this project concur. A review of programme and organisations that work in the same markets as PMZ show that PMZ's rates are within the range offered by this sample. All organisations stress how price sensitive their markets are and covering costs through project or service income is a constant challenge.

9. INVOLVEMENT OF MINORITY AND EXCLUDED GROUPS

154. PMZ collect information about ethnicity and any disabling medical conditions through their enrolment forms. The information is therefore incomplete in terms of actual numbers, as participants in school and early years settings do not enrol using this form.
155. As an indication of diversity, taken from enrolment forms alone, the following show figures for the last reported quarter (July–September 09): of the 209 people accessing the project, 0.5% were Asian, 2.9% Black or Black British, 0.5% were Chinese or other South East Asian, 1.4% were dual heritage, 0.5% were other ethnic background and 94% were white British.
156. PMZ's approach to developing participants from ethnic minority groups in Devonport and across the whole service is to work closely with Plymouth's strategic diversity organisations such as the Race Equality Council (REC). They actively promote their services with REC and annually programme the Unity music stage at the Plymouth Respect Festival. They are aware that this is an effective way of raising their profile amongst ethnically diverse families and community groups; however they are unsure of its direct impact on the DRC Partnership funded activities enrolment.
157. Within this context they are mindful of their programming mix for sessions, conscious of developing a breadth of styles and genres, using instruments not traditionally associated with western music teaching where appropriate. Their proactive approach to developing access extends to publicity material; ensuring, as appropriate, that photos depict a mix of participants - male / female and, where possible, with a diverse ethnic mix and range of physical and mental abilities.
158. Through interview with the early years setting the comment was made that music is an excellent way to look at culture and cultural diversity.
159. As part of the development stage PMZ wrote to all special schools in Plymouth and highlighted the opportunity for their students to use the specialist sensory equipment as offered within the Sensation Music Station sessions. PMZ are aware of some take up via this approach on behalf of Devonport students.
160. Through interview the staff offered a list of support organisations that they regularly work with, some of whom also support Devonport residents with disabilities e.g. the Powerpack group, SCOPE, Headway, SENSE. The point was made that Matt's time as a Devonport development worker has been essential for maintaining contacts with local branches of these groups and others to ensure the partnerships are maintained.
161. The overall approach to engagement is achieved through partnership and the trust that is associated with that partnership is the bridge that brings a diverse participant base. Individuals are often vulnerable or self-conscious and access via their own group is the stepping-stone they need.
162. The success in the development of services such as the SMS and the Learning Difficulties pilot demonstrate success. The figures for ethnic minority groups show that participants broadly reflect the demographic make-of the area.

163. Through interview with staff it was hard to indentify an area for improvement, although it was noted that PMZ struggle to engage with Chinese young people beyond school events across the city. They are unsure why this is.

164. Based on this brief review of PMZ's approach to inclusion it seems right to conclude that they have much to offer other organisations who are struggling with this area and would be happy to be cited as best practice for others to consult with.

9.2. INVOLVEMENT SUMMARY

165. The PMZ data collection system allows them to report on levels of ethnicity for those enrolled on activities. The data shows that the project has attracted small proportions of non-white British participants. PMZ's approach to inclusive engagement is achieved both through partnership (trust that is associated with that partnership is the bridge that brings a diverse participant base), and through content (a mix of music genres and styles that consciously reflects diversity). Based on this brief review of PMZ's approach to inclusion it seems right to conclude that they have much to offer other organisations who are struggling with this area and would be happy to be cited as best practice for others to consult with.

10. CONCLUSIONS AND RECOMMENDATIONS

166. This evaluation concludes that through the multi-faceted strands of the Devonport Legacy Project access to musical opportunities within Devonport has increased, and that these opportunities have been tailored to hard-to-reach groups. Success has come through partnership working and the development of outreach services to meet the needs of residents. Formative plans for an open-access style of work for young and old residents were revised so as to offer a more tailor made approach.
167. The role of Matt, the Devonport Youth and Music worker has been central to the success of the activity strands. Without the investment in this role, the core staff team would not have the capacity to build partnerships on the ground. Matt's role in Devonport has ensured that the project has responded well to the needs and expectations of residents, local service providers, schools and community organisations.
168. The investment in raising the profile of PMZ in Devonport has born dividends not just in the number of participants on DRC Partnership funded activities, but in the use of the PMZ services overall.
169. The investment in the Development Director's time to further explore the potential of becoming a provider of commissioned services within the health sector has been an essential step towards increasing PMZ's sustainability. Without the underwriting of this management time, it would be prohibitive to explore this area more fully as it highly time consuming and complex. It offers a new set of partnerships to build and networks to join and, although potentially advantageous, they lay on top of an existing layer of partnerships and networks from other sectors that also need maintaining.
170. The opportunity for a young person from Devonport to take up an apprenticeship has not been successful and therefore there is no direct measure of employment. However the two strongest applicants are now enrolled in PMZ's Music Leader course, which gives them an advantage when looking for work in this sector and in the next round of apprenticeships at PMZ. It is concluded that the apprenticeship scheme will perhaps be more successful when the foundation in Devonport is deeper.
171. The evidence gathered for this evaluation demonstrates that the project so far offers significant levels of additionality and that services as tailored to Devonport residents' needs offer a true additional community resource.
172. The entire project is designed to increase PMZ's sustainability in the future. Beyond the value gained from the capital investment, it would be premature to conclude that this aim has been fully met. However it is clear from the evidence gathered that the DRC Partnership funding has moved PMZ a step further and quicker than if the organisation was tackling this without additional funding. As stated above the investment has demonstrated how staff intensive organisational development

is; the need to research new networks of contacts and development partnerships with no immediate gain is extremely time consuming, but is the only way PMZ will enter new areas. In terms of reaching Devonport residents it is clear that Matt's role is essential and that without an outreach officer maintaining the momentum of developing new users from the area, adding to the user figures will be a challenge.

10.2. RECOMMENDATIONS

10.2.1. Clarify direction

173. The DRC Partnership investment has enabled PMZ to deepen and explore new areas of service delivery. On completion of the whole project (June 2010) it is recommended that the management team make an assessment of the sustainability of the pilot sectors such as work with older people and health. At present, work with elderly people appears to be the least sustainable as the partnerships formed are relatively passive and do not offer direct sources of partnership funding. It also does not sit comfortably with the PMZ branding profile which, although it is consciously inclusive, does more to reflect a younger organisation. It may be useful to consider work with the elderly as an element with the development of the health sector, thus combining it with developments in services for adult mental health provision

10.2.2. Becoming a provider

174. Despite the frustrations for working with the health sector, the findings show that PMZ has made progress in the areas of adult mental health and profound learning disabilities. Joining and maintaining contacts with the Provider Network is seen as a priority by the interviewees in this sector. It is recommended that PMZ continue to commit the time to this area of work with the aim of brokering one or more meaningful partnerships with specialist providers in the area of adult mental health, so as to be co-commissioned to services on a city-wide basis. The opportunity for small scale funding should be taken as a way to test partnerships and continue to build a profile in this sector.

10.2.3. More evidence of early years impact

175. The high positive feedback concerning the impact of music in an early years setting could offer the springboard for a more detailed enquiry into impact within the Devonport setting. It is recommended that PMZ prompt Pat Smith at the Children's Centre to facilitate a feedback session for all staff of settings involved and discuss the options for more detailed evaluation of the work and future funding. Using the Early Years Stage Foundation Profile as a framework for information gathering could be a useful starting point as school data-sets are routinely collected, weighted and compared across school clusters and beyond.

10.2.4. School enrichment programme

176. The findings suggest that schools are highly price sensitive when it comes to buying in specialist support and services, and although the specific value of music is genuinely recognised it does not

follow that schools will pay the full cost of the service. The proposal to develop issue-based packages (e.g. diversity, eco schools, anti-bullying) is one that is worth exploring further. It is recommended that Matt is briefed to explore this proposal with local schools and to undertake some desk research to identify bespoke sources of funding for which schools can apply to support the work.

10.2.5. Youth development

177. Until there is a clearer picture of how youth services will be delivered once DRC partnership funding ends PMZ are right to work directly with the youth-based community groups on the ground. The formative work undertaken with Plymouth Youth Service this year has been an invaluable profiling opportunity. It is recommended that PMZ maintain a high level of involvement with WIRED (the Plymouth youth arts consortium) and continue to shape services offered to young people so as to include a high proportion of arts and, within that, music content. Commissioning of services, both by young people and on behalf of young people, is a key strategic aim and, as that develops in Devonport, PMZ must maintain a high profile.

10.2.6. Evaluation

178. The value of the Annabel Jackson Associates report has been demonstrated in its use within this evaluation. The consultancy was designed so as to leave PMZ with the legacy of a set of tools that will enable them to repeat the evaluation, within the prescribed evaluation framework, on a 3–5 year basis. In order to achieve this with accuracy it is recommended that PMZ invest in some survey analysis software and supporting training. Currently surveys and feedback forms are analysed using Excel, which is not the most suitable programme for survey analysis. There are many on the market, SNAP⁸ is given here as an example of just one.

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8. ⁸ <http://www.snapsurveys.com/>