



## FINAL REPORT

**Please read this form before you start your project.** At the end of your project, please complete this report in full and send it electronically to [monitoring@youthmusic.org.uk](mailto:monitoring@youthmusic.org.uk). Failure to complete this form in full may result in the delay of your payment.

### About this form

As agreed when your award was approved by Trustees, the final payment of your grant cannot be released until we have received a completed final report, accounts and evaluation for your project. Much of the information requested in this final report will have been collected through your regular monitoring reports, so you should refer to those reports and consolidate the information and the task will be made easy.

Youth Music needs this information to ensure its own accountability for the public funds it distributes. We use the information you provide so that we can evaluate all our programmes and continue to make the case for facilitating music-making by young people, particularly those who are disadvantaged in some way. Part or all of the information you give us will therefore be held on computer and used for statistical purposes. We may supply the information on this form to an independent specialist database contractor for our own research purposes only.

Please look on the Youth Music website or read the 'Information for funded programmes' leaflet for further information about the payment schedule and Youth Music's 'monitoring' procedure. Please note that recipients of over £30,000 will be required to send audited or certified accounts for the project with this final report. Recipients of awards under £30,000 may send accounts signed by the Chair and Treasurer of the main organisation. (You will have been asked to send the latest accounts for your organisation when you originally applied for an award).

You may think that the conclusion of your project is a long way in the future. However, we recommend that you read this information carefully so that you can anticipate what we will need from you and your organisation.

The form is in five sections:

- Section 1 - The details of the organisation
- Section 2 - Final accounts
- Section 3 - Statistics relating to the project
- Section 4 - Qualitative evaluation
- Section 5 - Authorisation

**The completed form should be e-mailed to [monitoring@youthmusic.org.uk](mailto:monitoring@youthmusic.org.uk) or completed on our website at [www.youthmusic.org.uk](http://www.youthmusic.org.uk). A paper copy of the final page, with the original signatures and copies of any single invoices of £1,001 or more must be sent to the Monitoring Department, Youth Music, One America Street, London SE1 0NE.**

**\*\*THIS FORM CAN BE REPRODUCED IN BRAILLE, IN LARGE PRINT OR ON AUDIO TAPE, ON REQUEST.**

## Section 1 – Your organisation

Your Unique Reference Number 1451  
 Your Name Martin Harvey  
 Name of Organisation Wotton Arts Project  
 Name of Project The Great Big Groove Collective  
 Date (dd/mm/yy) 02/08/08

## Section 2 – Final Project Financial Report

(Please note: these should be the finances relating only to your Youth Music project, not your total activity for the period).

		Total Project	
		A	B
		<b>Budget</b> Enter in the budget figures from the application form we approved below	<b>Actual</b> Enter in the final income received and the final expenditure incurred for the project below
		£	£
<b>INCOME</b>			
1	Youth Music grant (enter full grant as in offer letter in both columns)	29,594.00	29,593.50
2	Local authority grants	0.00	0.00
3	Arts Council (Regional or National)	0.00	0.00
4	European Union	0.00	0.00
5	Private income, trusts, sponsorship (list)	0.00	0.00
6	Earned Income		
	Subs	11,935.00	10,675.50
	Ticket sales	500.00	486.00
	Merchandising	0.00	265.20
7	Other income (including other lottery awards and the main organisation funds)		
	Wotton Arts Project	3,330.00	3,330.00
8	<b>TOTAL INCOME</b>	<b>45,359.00</b>	<b>44,350.20</b>

<b>EXPENDITURE</b>			
9	Leadership Costs	26,943.00	27,870.00
10	Materials	0.00	0.00
11	Administration/overheads	3,325.00	3,430.00
12	Publicity	133.00	29.38
13	Other costs (please specify)		
	Venue costs	1,360.00	2,111.50
	Trainee fees	6,200.00	4,980.00
	Training costs	4,200.00	2,620.00
	Travel to workshops	400.00	350.50
	Monitoring & Evaluation	1,008.00	987.00
	Performance costs	440.00	508.00
	Contingency	100.00	125.00
	Capital expenditure	1,250.00	1,339.94
14	<b>TOTAL EXPENDITURE</b>	<b>45,359.00</b>	<b>44,411.32</b>

<b>SURPLUS/DEFICIT</b>		
15	Deduct the figure in box <b>8B</b> from <b>14B</b> (your 2 'Actual' totals) and enter the figure here. This is your surplus or deficit.	<b>61.12</b>

**IN-KIND INCOME** (if applicable)

Please include estimated value of voluntary staff and donated items etc. This should not be included in your budget overview.

	Income in Kind (give estimated value)	2,530.00	1,344.00
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**NB\* Please explain any major differences between your original budget and what you actually received or spent (the differences between column A and column B).**

**Invoices**

Now that your project is completed we should have copies of all your invoices for single items over £1,001 (if applicable), however if you have not sent these please ensure you do so with this report. Also, if your expenditure has included individual capital items (instruments or equipment) costing £1,001 or more please briefly outline your strategy for their future usage below now the project has finished.

**Surpluses**

If you are showing a surplus (underspend) in the table of a figure of £1,000 or less please detail below (or on a separate sheet if necessary) how you would use the surplus money should your award be paid in full. Youth Music will consider your request and let you know should this application for payment of the full remainder of your balance be approved.

## Expenditure & Income Summary

To be completed and returned by Applicant with each payment demand

Project Finance Report for this period of claim – please enter your expenditure and income figures for this claim below.

Expenditure	Ref	Expenditure Since your last claim	Total expenditure to date for project
<b>Artistic Programme</b>			
Workshop sessions (inc. Music Leaders Fees)	001	1,892.50	27,870.00
Materials	002	0.00	0.00
Venue costs	003	60.00	2,111.50
Travel	004	0.00	0.00
Trainees Fees	005	360.00	4,980.00
Training costs	006	70.00	2,620.00
Travel to workshops (if applicable)	007	50.00	350.00
Participant costs (if applicable)	008	0.00	0.00
Evaluation	009	0.00	987.00
<b>Subtotal</b>		<b>2,432.50</b>	<b>38,919.00</b>
<b>Publicising and recording</b>			
Marketing, Advertising and Promotion.	010	0.00	29.38
Performance costs	011	0.00	508.00
Evaluation document	012	0.00	0.00
<b>Subtotal</b>		<b>0.00</b>	<b>537.38</b>
<b>Overheads – Staff and Consultants</b>			
Salaries and wages	013	78.75	3,430.00
Recruitment costs	014	0.00	0.00
Management / Admin fees	015	0.00	0.00
<b>Subtotal</b>		<b>78.75</b>	<b>3,430.00</b>
<b>Overheads - Other</b>			
Rent / accommodation	016	0.00	0.00
Telephone, post, stationery, heating costs etc.	017	0.00	0.00
Insurance and maintenance	018	0.00	0.00
<b>Subtotal</b>		<b>0.00</b>	<b>0.00</b>
<b>Other Expenses</b>			
Consortium management costs	019	0.00	0.00
Contingency provision (if applicable)	020	0.00	125.00
<b>Subtotal</b>		<b>0.00</b>	<b>125.00</b>
<b>Capital Expenditure</b>			
Instruments and Equipment	021	0.00	1,399.94
Land and Buildings	022	0.00	0.00
Motor Vehicles	023	0.00	0.00
Office equipment and furniture	024	0.00	0.00
<b>Subtotal</b>		<b>0.00</b>	<b>1,399.94</b>

**Total expenditure since last claim**

**2,511.25**

**Total expenditure to date**

**44,411.32**

<b>Income</b>	<b>Ref</b>	<b>Income since your last claim</b>	<b>Total income to date for project</b>
Youth Music	025	9,643.50	29,593.50
Other (please list)	026		
Wotton Arts Project	027	0.00	3,330.00
Subs	028	0.00	10,675.50
Ticket sales	029	376.00	486.00
Merchandising	030	80.78	265.20
<b>Subtotal</b>		<b>10,100.28</b>	<b>44,350.20</b>

<b>Total income since last claim</b>	<b>10,100.28</b>
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<b>Total income to date</b>	<b>44,350.20</b>
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<b>Surplus/Deficit to date</b>	<b>-61.12</b>
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### Section 3 – About your project

Please provide the most accurate figures you can for the activity data below. Please note that these should be totals for the whole project.

#### Workshops and performances

Total number of workshops delivered:

Under 4 hours	343
4 hours or over	0

Number of performances or showings of work 13

Number of people (all ages) in the audience estimate average audience 100

Number of new works\* performed so far 20

\*A new work is one that had not previously existed, or had only ever existed in another medium or cultural form, or was less than three years old and had never been presented before. This can include new music that your group has devised or composed.

#### Participants

Girls/Females	Number	Boys/Males	Number
0-2 yrs (First Steps only)		0-2 yrs (First Steps only)	
3-5 yrs (First Steps only)		3-5 yrs (First Steps only)	
5-7yrs		5-7yrs	
8-11yrs	115	8-11yrs	122
12-14yrs	38	12-14yrs	39
15-18yrs	12	15-18yrs	30
18-25 yrs (Special needs only)		18-25 yrs (Special needs only)	

Total number of participants: 356

Percentage of those for whom this was a new music-making experience (i.e. a first time experience) 100 %

Please indicate the participant groups and numbers for each group which took part in your project (select all that apply):

	Number
White – British	356
White – European	
Irish	
Black – African	
Black – Caribbean	
Black – other	
Indian	
Pakistani	
Bangladeshi	
Chinese	
Mixed race	
Other (please specify)	

Did any children and young people from the following groups take part in your activities? (Please estimate and enter numbers for all that apply)

Children or young people who are:	Number
Excluded from school	
At risk of being excluded from school	
In pupil referral units	
Young offenders	
At risk of offending	
Learning disabled	
Coping with mental ill-health	
Physically disabled	
Sensory impaired	
Other special needs (please specify)	
Refugees	
Travellers	
Looked after	
Economically disadvantaged	
In transition from primary education (10 –12 years)	240

### Music leaders and trainees

Number of music leaders who have worked on the project	12
Number of trainees who have worked on the project	1
Number of music leaders, trainees and project managers who signed up to the MusicLeader ( <a href="http://www.musicleader.net">www.musicleader.net</a> )	1
If your project involved an early years element please enter the number of early years workers in the settings who have had some training in music making during the project	

## Musical styles and activities

Please select the musical styles/types that best describe your project (select all that apply). We realise that this is not an exhaustive list but it gives us an idea of the variety being delivered. If you can supply information by sub-divisions rather than main categories, this would be very helpful.

Category	Sub-divisions	Tick
Western Classical	Western classical	<input type="checkbox"/>
	Opera and Music Theatre	<input type="checkbox"/>
	Contemporary classical (including new commissions)	<input type="checkbox"/>
Culturally Diverse	African	<input type="checkbox"/>
	Caribbean	<input type="checkbox"/>
	Reggae	<input checked="" type="checkbox"/>
	Indian classical	<input type="checkbox"/>
	East Asian (Japanese, Chinese and Korean)	<input type="checkbox"/>
	Other Asian (e.g. Gamelan)	<input type="checkbox"/>
	South American	<input type="checkbox"/>
	Other non-western	<input type="checkbox"/>
Traditional and Roots	Country	<input type="checkbox"/>
	Gospel	<input type="checkbox"/>
	Folk	<input type="checkbox"/>
	Jazz and blues	<input checked="" type="checkbox"/>
	Roots	<input type="checkbox"/>
Urban, Popular and Rock	Asian Popular	<input type="checkbox"/>
	Dance/electronic	<input checked="" type="checkbox"/>
	Soul	<input type="checkbox"/>
	Pop and Rock	<input checked="" type="checkbox"/>
	Urban	<input type="checkbox"/>
	Indie/grunge	<input type="checkbox"/>
	R&B	<input type="checkbox"/>
	Hip Hop	<input checked="" type="checkbox"/>
	Garage	<input type="checkbox"/>
Other	Please describe	<input type="checkbox"/>

How many children and young people developed these skills through your project (please enter numbers):

	Number
Composition/Songwriting	143
Music and Movement (First Steps only)	
Improvisation	356
Instrumental	356
Untuned Percussion	200
Performance	356
Music Technology/DJing	30
Vocal (including MCing)	37
Vocal/Singing Leadership or Conducting	

## Location

In which local authority district(s) did the project take place?  
Gloucestershire

In which parliamentary constituencies did the project take place?  
Cotswold

## Section 4 – Evaluation (if you want to attach additional information, please do so)

- 1 Overall what has your project achieved against what you set out to do? Please think about this question in terms of:
  - the musical development of the participants  
 Achieved       Partially achieved       Not achieved
  - the development of your organisation and other organisations you worked with on the project  
 Achieved       Partially achieved       Not achieved
  - the achievements of your music leaders and trainees  
 Achieved       Partially achieved       Not achieved
  - and any other achievements you want to tell us about

2 Did you achieve your aims as set out in your application?

Yes       No       Partially

If not achieved, tell us which and why and how you would improve these areas in future. (Please be honest as this will help Youth Music in its development work)

We achieved our aims in all areas apart from our proposed work with the Gloucestershire Reintegration Service. This was due to practical difficulties at their end which they had not foreseen at the start of our partnership. As soon as it became apparent that this work would not be able to take place, we reassigned the money to our very successful outreach work at Wotton Youth Centre.

3 How does your organisation aim to achieve its What Next? Plan? We would like you to consider this in terms of how the work will be sustained after the project has finished and how the participants will be encouraged to continue music making in the long term. (Please refer to your What Next? Plan set out in your application, your quarterly reports and Hot Tip 11).

The culture of original music making, fostered by the project, has gone from strength to strength. There are now frequent Young Bands nights in the immediate area, as well as competitions and gigging opportunities – especially at Under the Edge Arts, where former project participants regularly act as support for visiting artists. As one parent put it:

“There s a rich seam of musicians now in Wotton, confident to go on to make more music.”

In December 2008 there was a hugely successful performance by the newly formed Get up and Groove Collective – a mixture of young instrumentalists and singers from the project, music leaders and other professional musicians. Links between project participants and those who worked as music leaders and visiting tutors continue to be strong.

Martin Harvey has also continued to work with those who passed through the project and has helped many young people to make their first demo recordings.

Several of the participants now give ongoing support and tuition to other less experienced young people.

Assistant Music Leader Vicki Burke recently took up a position as a music teacher, which she believes she only had the skill and confidence to do as a result of her learning opportunities and experiences working on our project.

The equipment owned by the project is still actively used by young people in the area for their own music making.

There is still frequent communication between all those involved in the project, particularly to advertise opportunities (such as South West Music School, competitions and courses) and gigs.

Our peer-mentoring system is working well and so we have an ever increasing number of young people in the area who have experience of music-leading and facilitating. The music leaders and trainee have also benefitted from various CPD activities, which will be of benefit to them and their communities even after the end of the funded programme.

- 4 a) What was the impact on the participants who took part? What did they tell you about their involvement in the project? We acknowledge that this will be subjective and a broad view, but it will help us to show what the project has achieved.

The participants have had a lot of fun!

*"I can't tell you enough how much fun I had this year with the Groove Project so a huge THANK YOU!"*

*"It's wonderful that you have been able to offer the young people of Wotton such a fun way to spend their time!"*

Many people expressed an increased interest in both listening to and performing music:

*"The project has made me really enjoy music and now when I'm not at a gig or playing I'm listening to it or talking about it!"*

*"Thanks for really showing me REAL music! I met loads of cool people and really developed a love for music."*

They tell us that they are learning new skills such as mentoring, arranging, working with amplification (mic technique, how to set up a PA etc.), finding out about studio recording, running their own events, learning how to write their own material, and making lots of new friends (often outside their own age group).

*"Recording on the Groove project CD has given me experience which I hope I will be able to put into use in the future"*

*"I've learnt loads of new skills like recording and composing"*

*"If it wasn't for you and the rest of the gang, I would have never performed on stage before and I certainly would never have recorded a CD before."*

*"..it's been great for me and I think I've got lots more confidence. I can remember when I first joined being really quiet and nervous about performing, but now I'm ordering everyone around and performing whenever I can!"*

*"I'm a lot more confident with singing and other musical things"*

*"The Groove Project has built up my confidence in playing and writing music."*

Parents tell us that they can see an improvement in their children's self-confidence and that they are often surprised to see exactly what they can do.

*"The project has had a massive impact on M. It is the first time he has had the chance to play with other musicians and the first time he has been able to perform at a gig. His musical skills have improved enormously. The fortnightly sessions have been a tremendous boost to his self esteem and he has made new friends and gained independence."*

*"You have done a miracle job in getting her up-front on stage, no way would she had done this last year".*

*"The Groove Project is such a friendly environment and I know that performing and working with other young musicians must have boosted the confidence of so many people."*

*"I feel lucky that the kids get such a great opportunity. The project has been brilliant for his confidence and self esteem as well as his awareness of the pleasure to be gained from working in groups on musical projects."*

*"I'd just like to say a really big thank you to you for everything you've done for him over the last year. He needs a lot more support in life generally than either of his brothers do and being part of the Groove Project has given him a sense of achievement and confidence in his own abilities that has already borne fruit in school and other social situations."*

*"Seeing her with the others on stage and playing music she had a part in putting together was amazing."*

As music leaders, we notice an improvement in team-work and negotiating skills. We also notice how the young people increasingly take responsibility, not only for their own music-making, but also for setting up and taking down of equipment, helping each other out with carrying/fixing/tuning instruments, planning sessions and events and steering the project as a whole. In general, it seems that both participants and their families/carers are really proud of their involvement in the programme, regard it as important, and are always eager to do more.

*"I love the way the kids are all so supportive of each other-all shapes and sizes and talents and everybody gets to do their thing."*

*"It is wonderful to see such a broad range of youngsters all supporting each other and working so well as a team."*

*"W has grown in responsibility and caring hasn't he?"*

*"I don't think you will ever understand how much impact you have had on our lives. Thank you so much for all the opportunities you have given us."*

*"The music is fantastic of course (and we've been so spoilt by your skill as to almost, but not quite, take that for granted) - but, to me, it's even more special because of the spirit that underlies it. It comes out in the way they are with each other: generous, open and supportive of each other - as well as being full of all that high octane, seemingly effortless, exuberance."*

*"You changed my life – thanks for that!"*

*"You've had such a huge impact on my life. I will never forget this!!!"*

In total, four GP members won places on the prestigious South West Music School programme. At audition they all received particular commendation for their creative music making and group-work skills.

People consistently liked the fact that there is no selection process involved - accomplished musicians who had lessons and played in other settings worked alongside friends who had no previous music experience. They both found a role and were valued equally, offering what they could, whilst building new friendships with people of all ages:

*"And of course I've met loads of cool people I never would have met without going to Groove Project!"*

*"I've had a GREAT time and made some fantastic friends"*

*"I have gained loads of friends through the project."*

When a senior participant asked for more opportunities to perform we were able to offer her and her band several opportunities outside of the project (for town events of different kinds). Many young people appreciated the project for the range of performance and recording opportunities it offered:

*"Thanks for putting us on to all these gigs around Wotton - it's great!"*

When another senior participant asked to take part in more sessions we offered him a role as a peer mentor. He went on to help run Junior sessions and was also invited to participate in rehearsals with the other senior group in order to get more experience both as a musician and as a facilitator.

Lots of people continued to play instruments they otherwise would have given up, or have tried new instruments:

*"If it wasn't for you, I probably wouldn't have picked up my instrument half as often!"*

*"I'd never have played bass if it hadn't been for you and Groove!"*

Many project participants had new musical experiences which they valued:

*"It was great to have the opportunity to work with Stomp!"*

It also influenced the career choices of a significant number of the oldest project members:

*"I love it and this is definitely what I want to do for a living!"*

*"Learning from you has helped me so much in working out what I want to do with my life. And more importantly it's been a right laugh! I will never forget this special part of my life."*

b) Do you have examples of the participants improving any of the following? Please indicate on a scale of 1-10 where 1 is low and 10 is high.

	Low										High
	1	2	3	4	5	6	7	8	9	10	
Confidence and self-esteem	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>					
Enjoyment and motivation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>					
Achievement and pride	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>					
Social interaction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>					
Concentration	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
Attitude to education	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
Numeracy and literacy skills	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>				

5 a) If any excluded young people were taking part, has music or any part of the project helped them back into education? If so, please estimate how many?  
N/A

b) In the view of the Music Leader to what extent, if any, has music helped them to value education?

Greatly       Partly       Not at all

6 If you involved children and young people in decision-making as part of your project, please tell us about this here.

A senior group member suggested that we should contact ska band 'Maroon Town' to find out if they would come and work with us. I did so, and we held a fantastic day of workshops and performance. He was really thrilled to know that his idea was achievable and it sent a very positive message to all the members of the project - since then, several people have taken on more responsibility for suggesting events and ways of working.

Young people from the Action Group have set up their own Publicity Team which is responsible for setting up MySpace, Facebook and Bebo pages for the project, thus increasing the public profile of the project and raising awareness of our activities amongst people in the immediate community and further afield.

Without being formally organised, peer mentoring has become such a core feature of our project that the young people are constantly sharing information, organising gigs and assisting one another in a variety of ways. Several of the senior members now give instrumental lessons to junior members.

Participants are also a driving force within the 'Action Group' (see 7 below).

7 a) Have any parents/guardians/families been involved in the project?

Yes       No

If yes, how?

Attended concert	<input checked="" type="checkbox"/>
Observed workshop	<input checked="" type="checkbox"/>
Volunteered	<input checked="" type="checkbox"/>
Purchased an instrument for their child	<input checked="" type="checkbox"/>
Asked the music leader for advice	<input checked="" type="checkbox"/>
Became a music leader	<input checked="" type="checkbox"/>
Fundraising activities	<input checked="" type="checkbox"/>
Other (please specify)	<input checked="" type="checkbox"/>

It has always been of great importance to us to build strong, positive relationships with the families of the young people we work with. So far we have been very successful in doing so.

We encourage parents/family members to volunteer to help out at sessions. They generally prepare refreshments and help with clearing up, and are happy to do so as it offers them an insight into the work we are doing. Parents/carers also accompany young people on trips, in order to ensure an appropriate ratio of adults to u-18s.

There is a very strong sense of pride within the community relating to the work we are doing. Parents are pleased that their children are happily engaged in something that seems worthwhile and exciting to them both.

They are also openly thrilled that through Youth Music's funding of special guest workshops and the close links between The Great Big Groove Collective and Under the Edge Jazz Club, we are able to tie in daytime workshops with evening performances which benefit the whole community. Young project members also frequently 'sit-in' at the Saturday night Jazz Cafes run by Under the Edge Jazz Club alongside members of the adult music group (Back to Music) formed in response to parental pressure for 'a Groove Project for adults'! Groove Collective members also receive big concessions at all UEJC events, which makes it easier for families to go out and enjoy an evening of live music together.

Our 'Action Group' is a small committee comprising both participant and parent/carer representatives from each of the four main groups, plus our leader, assistant leader, administrator and a chairperson. Their original aim was to tackle some logistical problems, such as organising a parent/carer rota for shifting equipment to and from sessions, and a network for disseminating news and information effectively to all participants and parents/carers. The group, which meets monthly, has since expanded its brief to cover fundraising, promotion of live events, management of media material, website design, overall programme planning, and the design and promotion of the project's CD.

b) Do you feel that their attitude to music-making has changed as a result of their child/relative's involvement in your project?

Yes       No       Not sure       Don't Know

8 a) What continuing professional development (CPD) such as training courses, shadowing or networking meetings did your music leader(s), trainee(s) or project manager(s) attend during the project?

Please complete the table; detailing all CPD received by your music leader(s), trainees(s) or project manager(s) for the whole project.

	<b>Type of CPD</b>	<b>Institution/setting</b>	<b>Dates</b>
Music Leader(s)	Leader & Asst Leader: Regular professional development supervisions with Dr Elizabeth Frost	University of the West of England.	22/09/06–26/03/08
	Leader & Trainee: Rap coaching & shadowing with 'Maroon Town'	Wotton	11/11/06
	Leader: Participation in the 'Investigating Musical Performance Project'	Institute of Education, London	27/02/07
	Leader: Shadowing with Abram Wilson	Wotton	01/04/07
	Asst Leader: Sessions with David Griffiths,	Bristol	Nov 07

	musician and NLP practitioner		
	Leader: one-day advanced music tech course with Tim Saul	Bristol	April 08
	Leader: Arranging lessons with Pete Churchill	Guildhall School of Music and Drama	July 08
	Asst leader: Arranging/orchestrating lessons with Liz Purnell	Bristol	July 08
	Assistant Leader: Jazz Musicians' summer school.	Trinity College of Music, London	July 08
Trainee(s)	Pro-tools lesson with Martin Harvey	One-to-one tuition	May 07
Project Manager(s)	South West Sound Conference Day 1	Colston Hall, Bristol	25/04/07

Youth Music is keen to find out what impact the CPD training had on your music leader(s). The following questions should be completed by your music leader(s).

b) What is your view of the CPD you received during the project?  
(Please comment on areas such as availability, quality of training and if you made use of the resources on [www.musicleader.net](http://www.musicleader.net))?

Provided valuable opportunities to shadow other professional musicians and also benefit from some one-to-one tuition. We all benefitted by increasing the range of skills we felt able to offer, having opportunities to receive personal support and guidance and being inspired by working alongside musicians of the highest calibre.

c) Please rate your CPD training on a scale of 1-5, 5 being excellent and 1 being poor.

	<b>Poor</b>				<b>Excellent</b>
	1	2	3	4	5
CPD Training	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

- 9 What was the music leader's view of the completed project? (You can include a statement from the leader or leaders, if you like). Can you give any specific examples of success stories within your project, particularly relating to individuals? (These are especially useful to 'tell the story' concerning the impact of music). Anecdotes or quotes are welcome both from music leaders and participants or parents.

The project has been a fantastic success, which has resulted in many young people learning a wide variety of skills, both explicitly music-related and otherwise. The project helped to strengthen this rural community, by bringing young people of widely differing ages, parents, community leaders and professional musicians together to learn from one another and enjoy the process of making their own music. We have written a huge amount of new music, released a double album, worked with hundreds of children in local primary schools, built a strong relationship with the local youth service, performed in a wide variety of settings and had a really great time making music together.

Music leader(s) name(s) and email address(es) used to register to [www.musicleader.net](http://www.musicleader.net):

Name	Email Address
Katie Elliott	mail@katieelliott.com

- 10 Are there any additional benefits, particularly for the community, not mentioned above?

- 11 Please list here any remaining press coverage not already covered in your previous regular reports. We would like you also to send us photographs and any video evidence which you might have.

**Final Gazette article**

Please remember to address any special conditions not covered by this monitoring report. These are set out in the conditions of grant and [Special Conditions & Payment Schedules](#) sent to you with your grant offer letter.

## Section 5 - Authorisation

In order to claim your final grant payment this form must be signed. Please print off this page of the form and send it through the post, along with copies of any single invoices of £1,001 or more to:

**Monitoring Officer  
Youth Music  
One America Street  
London  
SE1 ONE**

Two members of your organisation should sign below. If you are a registered company, charity or other constituted body one of these should be your Chair and the other your most senior employee.

I request the final instalment of the organisation's Youth Music grant. I confirm that I am authorised to sign this form on behalf of the grant recipient and that, to the best of my knowledge and belief, all the information supplied on this form is true and accurate.

Your unique reference number	1451
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1.

Name	Katie Elliott
Signature (required for posted copy only)	
Position in the organization	Principal Leader, TGBGC
Date (dd/mm/yy)	02/08/08

2.

Name	Samantha Carlton
Signature (required for posted copy only)	
Position in the organization	Chair, Wotton Arts Project
Date (dd/mm/yy)	29/03/10