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Philanthropy  
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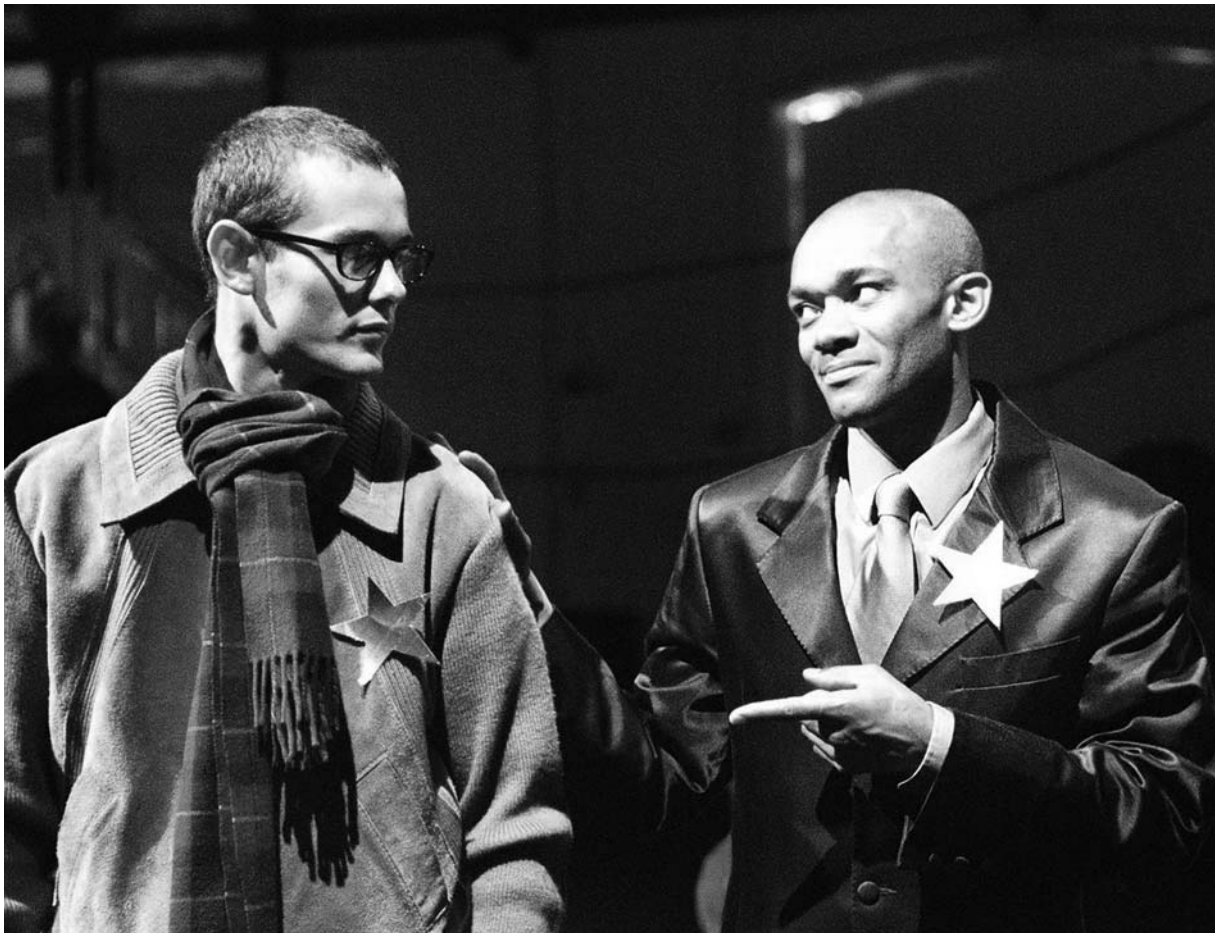
# Striking a chord

November 2006

Iona Joy  
Adrian Fradd

## Using music to change lives

A guide for donors and funders



# Striking a chord

**Using music to change lives**

A guide for donors and funders

# Executive summary

**Just as a love of music drives giving to musical institutions and the arts, it can also inspire giving to charities that help those most in need. Music engages groups that are hard to reach: helping people with brain injuries to communicate; homeless people to get back in touch with their families; and people who are mentally ill to gain focus and purpose in life.**

*'Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.'*

Plato

From the beginning of civilisation, music has played a vital role in people's lives. To this day, music holds immense cultural and aesthetic value in our society, and it can also contribute to social change. David's story, in the box, demonstrates the power music has to change lives.

This report explores how this power can be harnessed by charities to tackle disadvantage and disability.

## Why music?

Music is not just a thing of beauty; it is also a tool for change. Working on physical, mental, emotional and cultural levels, music provides people with the opportunity to improve their lives in a dramatic way. Everyone can benefit from music, but it can make the most difference for those who are disadvantaged by disability, poor health or social deprivation. Music helps these people to overcome social barriers and difficulties in health or communication. Yet disadvantaged groups, such as disabled children and homeless people, find it hard to access the musical activities that are best for them. This is where charities can help. Many charities are already using music successfully to improve people's lives.

## What can music do?

Music can lead to concrete improvements in people's lives. Just a few examples include: helping people with mental health problems into work; tackling the isolation of homeless people; enabling people with dementia to connect with their families. Academic research and data collected by charities have proven music's effectiveness. Case studies also provide compelling proof of how a person's life can change direction through music.

## Who is using music?

Both government and charities recognise and value the role that music can play. The government is using music to pursue social and economic policies at school, in the health service, and as a tool to address exclusion and regenerate communities. Likewise, a number of charities are using music programmes to tackle issues and improve the lives of the people they work with.

Charities that use music work in very different ways. They range from national orchestras to local community groups; from specialist music charities to ordinary charities using music to help their work. Some use opera. Others use hip hop. All of them harness the power of music as a way to improve people's lives.

## What works?

There are many different types of music programmes, and they are not all equally successful. Although there is no uniform recipe for assured success, good programmes have several common characteristics. While the type of music used and its quality is key, charities can also maximise the social benefits of music if they offer a bit of extra help. Programmes can deepen the impact of their work by including opportunities to socialise or gain work experience, and they can widen the impact by involving families, friends and the community. In all cases, participants should be closely consulted and involved at all stages of the programme.

## Clarion call

For donors already passionate about music, this report confirms its benefits and shows how music can change lives in ways they may not have thought of before. For donors who think of music as an indulgence, this report supplies evidence to change their minds.

Music is not automatically thought of as a tool for social change. Many donors see the money that they give to cultural

and musical organisations as being distinct from their social interests. However, a passion for music can be combined with a desire to improve the lives of others.

Some examples of charities that are using music effectively are listed in a table at the back of this report.

### David's story

David is homeless and suffers from mental health problems. He has panic attacks and anxiety severe enough to prevent him from working. He rarely goes out to meet other people.

He started attending music workshops at his shelter provided by the charity **Streetwise Opera**. Since then he has never missed a session. Despite ups and downs in his life and even drastic changes in his medication, he has always made it to the workshops.

This dedication has led to significant changes in his character over time. While David is normally quiet and shy, he is the life and soul of the group when involved in the workshops. Although he generally shies away from physical contact, he is far more comfortable when contact is required in role play.

The music sessions have given David the confidence he needed to overcome his difficulties, and a safe space to express himself. They provide an outlet for feelings that might otherwise stay bottled up, and an opportunity for David to enjoy himself and have fun.

His confidence has expanded particularly when he is on stage. He is always on time for performances and he has even begun to iron his clothes in order to look presentable on stage. He recently overcame his fear of travelling and big cities by going to London to perform. He is also just about to start a carpentry course.

Not only has David experienced immense pleasure and support, he has also gained the tools and the confidence to face the future and change his life.



Photograph taken by Camilla Jessel Panulnik, FRPS

# Introduction and contents

“Diverting 0.5% of the healthcare budget to the arts would improve the health of people in Britain.”

Richard Smith, Editor,  
British Medical Journal<sup>3</sup>

*‘Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.’*

Plato

**From the beginning of civilisation, music has played a vital role in people’s lives. To this day, music holds immense cultural and aesthetic value in our society, while also contributing to social change. This report explores how the power of music can be used to improve the lives of those in need.**

## The purpose of this report

David’s experience (see executive summary) shows that taking part in music can have a significant and lasting impact on people’s lives. But just how does music help people?

Who can it help? What impact does it have on education, health and communities? What factors influence the success of charities’ music programmes?

This report is not about funding music scholarships for talented young people or supporting composers and music schools. Instead it is about how music can help people like David to overcome obstacles and improve their lives.

This report examines what music can offer, and who can benefit from it. It describes charities that use music and details the results music can achieve. It will finish by highlighting some common characteristics of successful music programmes. In so doing, it will demonstrate how donors and funders can contribute to the lives of the disadvantaged and disabled by supporting charities in this field.

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The report concludes with recommendations for donors and funders wishing to support charities that use music

# Why music?

**Music is not just a thing of beauty; it is also a tool for change. Working on physical, mental, emotional and cultural levels, music provides people with the opportunity to improve their lives in a dramatic way. Everyone can benefit from music, but it can make the most difference for those who are disadvantaged by disability, poor health or social deprivation. Music helps these people to overcome social barriers and difficulties in health or communication. Yet disadvantaged groups, such as disabled children and homeless people, find it hard to access the musical activities that are best for them. This is where charities can help. Many charities are already using music successfully to improve people's lives.**

## What music can do

Putting the benefits of music into words presents an interesting challenge. As both Elvis Costello and Frank Zappa are quoted as saying: *'Talking about music is like dancing about architecture.'* Fortunately, research has proven that the benefits of music are very real for everyone, whether participating or listening.

NPC has carried out research and written reports into a variety of human welfare issues, including disabled children; mental health; and refugees and asylum seekers. The impact that charities have made through music in all these sectors has been striking.

Making music develops self-esteem, self-confidence and technical skills. A public performance gives people the opportunity to express themselves, connect to an audience and feel proud of what they have accomplished. The preparation beforehand requires creativity, communication, teamwork, dedication and commitment. Meeting and working with other people to make music

develops social skills, and provides opportunities to have fun and make friends.

Music, even when played privately, provides a sense of achievement and stimulates the brain. It helps people to feel in control and positive about some part of their lives.

Listening to music may seem passive, but it produces powerful physical and emotional responses. It reduces pain levels, lowers blood pressure and triggers memories and feelings.

New skills and improved health make people happier and more positive, providing them with the tools to improve their lives. The benefits of music build up and create conditions for greater and lasting changes. Better academic skills and self-confidence lead to employment; improved self-esteem and communication skills lead to stronger relationships.

In communities, music can create change by bringing people together.

Music is powerful, it is effective and it provides a way for charities and other organisations to produce lasting changes. Like other approaches, such as sport, art and drama, music is often too readily dismissed as trivial or overlooked as irrelevant. This ignores its real impact. The specific benefits of music are spelled out in greater detail in the next section.

## Who music can help

Music reaches people who are socially or emotionally isolated when other efforts fail. It provides a safe and non-threatening way to approach difficult issues, such as loss, despair and trauma. It penetrates physical and mental barriers, and provides a common language across different cultures and backgrounds.

Everyone can benefit from music. People of all ages and cultures are stimulated and attracted by music, and there are activities and musical styles for people from all walks of life. Improved mental well-being and personal skills are universally important. Music should be an integral part of everyone's education and development. However, music can make the most difference for people who are on the margins of our society, with limited opportunities to develop positive attitudes and personal skills.

Yet often disadvantaged people who are most in need of help are least able to access musical activities. Disabled children and adults, people in deprived communities, people with mental health problems, and older people find it hard to get involved in any form of music that is tailored to their needs.

“Talking about music is like dancing about architecture.”

Elvis Costello—or Frank Zappa

### Box 1: people love music

- 42 million people listen to iPods around the world.
- Just under one million songs are bought and downloaded from the internet each week in the UK.
- An estimated three billion people watched LIVE8.
- 15 million people in the UK would like to learn to play a musical instrument.
- £105m is spent on guitars each year in the UK.
- 257,000 people attended the 74 BBC Proms concerts last year.
- There are 1,838 choirs in Britain with websites, let alone local church choirs not on the web. Many of these have more than 100 members.

Social and practical barriers, rather than inherent inability, prevent people from participating in music. However, given the right opportunity, anyone can participate, and there is clear demand for these activities. Music often appeals to those groups that are the hardest to engage—excluded youth, people with dementia, prisoners—reaching people where traditional methods fail. Music programmes are heavily over-subscribed. The challenge is to enable those who need music the most to take part in these activities.

### How charities can help

At one end of the spectrum, a charity can provide a sick patient with some soothing Mozart to complement pain relief.

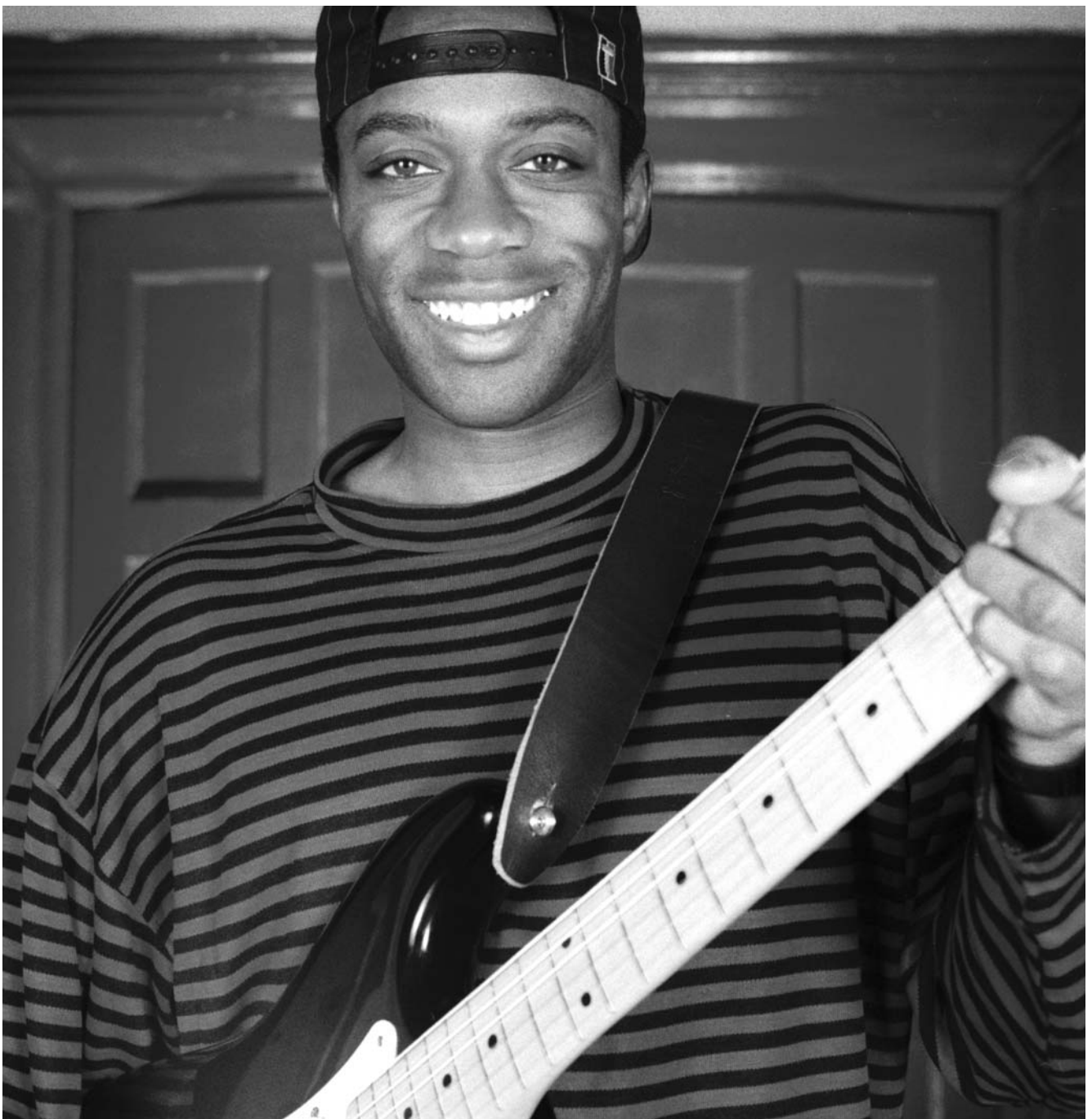
At the other end, a charity can help a young man to gain confidence and self-esteem through performing in a hip hop band. Some charities run workshops for groups. Others offer one-to-one music therapy. For each person there is a type of music that appeals, and for each charity there is a type of music that can be used to reach out and help people.

There are charities that have used music to:

- improve self-confidence for 83% of their members with severe mental health problems;
- re-unite 40% of their homeless participants with long lost friends and families; and
- improve communication for 70% of their members with dementia.

“Without music life would be a mistake.”

Nietzsche



Photograph supplied by Core Arts

# What can music do?

# 2

Music is as important for a well-rounded education, as reading, writing and maths.

Professor Susan Hallam<sup>2</sup>

**Music can lead to concrete improvements in people's lives. Just a few examples include: helping people with mental health problems into work; tackling the isolation of homeless people; enabling people with dementia to connect with their families. Academic research and data collected by charities have proven music's effectiveness. Case studies also provide compelling proof of how a person's life can change direction through music.**

Music, seemingly something intangible, produces tangible, measurable results. There is a growing body of evidence about the effectiveness of music, pinning down and spelling out some of its benefits. Most of the academic research is focused on the direct, small-scale medical and psychological impact of music therapy. There have also been recent attempts to gauge the impact of music in broader social and community settings. The government has become interested in the role that music, and the arts in general, can play in pursuing its social and economic policies.<sup>6,7</sup>

## Improves physical health

Music can improve people's health, either as a targeted music therapy or as a general 'music in health' community activity (see Box 2). In all cases music can contribute to a 'complete sense of physical, social and mental well-being'.<sup>8</sup>

Just over 90% of the participants of the Canterbury Christ Church University choir said that singing in a choir made their mood more positive. They also reported reduced levels of stress, better posture and improved lung capacity.<sup>9</sup> For older people, singing in a choir leads to a lower incidence of depression, less need for medication, fewer falls and reduced visits to the doctor.<sup>10</sup>

### Box 2: music therapy and music in health

**Music therapy** is a professional approach that is largely integrated into medical practice and aimed at treating certain specific conditions. Therapists do not teach the patient to sing or play an instrument. Instead they use simple instruments and their own voices to encourage healing.

**Music in health** is a less direct intervention and is run by artists, rather than trained therapists. It comprises all activities that use music to improve individual and community health, or that seek to enhance the healthcare environment through musical performances.

Music can also help to treat specific conditions. For people living with chronic pain, listening to music reduces pain levels by up to 21%, and associated depression by 25%, compared to control groups.<sup>11</sup> Music has also been used to help people with walking difficulties; to reduce the need for pain medication after surgery; to regulate hormones; and to lower blood pressure.<sup>12,13,14,15</sup>

Hospitals also benefit from access to music. Amongst cancer patients undergoing chemotherapy, listening to music lowered depression and anxiety by a third. In an antenatal clinic, live music helped to reduce anxiety and depression. In addition, patients exposed to music and visual arts in a trauma and orthopaedic ward left hospital one day earlier than other patients.<sup>16</sup>

## Improves mental health

Music makes people happier and stimulates the brain. For people in prison, participating in music therapy leads to increased levels of relaxation, reduction in stress and an increase in self-expression.<sup>17</sup> For people with dementia, music therapy improves cognitive ability.<sup>18</sup>

Music therapy can also help to treat specific mental health issues. It has proved effective for schizophrenia, and the trauma of childhood sexual abuse.<sup>19,20</sup> For people with severe depression and anxiety, music therapy provides long-term benefits; improvements were still seen nine months after the therapy had taken place.<sup>21</sup>

## Improves academic progress

Recent interest in the impact of listening to music has claimed that it improves cognitive ability—the so-called 'Mozart Effect'. The current evidence for this is not totally convincing.<sup>22</sup> However, actively engaging in learning music, such as taking music lessons, has been shown to produce improvements in academic ability.<sup>23</sup>

Music provides a way of teaching and communicating that is different from traditional methods. People feel far less pressure to get things 'right'. They enjoy learning more and therefore feel more motivated to learn. Disaffected pupils are less likely to truant from music activities and these lessons can transform their approach to school.<sup>1</sup>



**Box 3: case study**

Jack was a terminally ill patient staying at **St Christopher's Hospice**. He had a brain tumour that affected his speech and communication. It was obvious to anyone who knew him that he still had plenty to say, but he was unable to form the words to communicate. He was very distressed as a result.

Music therapy gave Jack the chance to express his feelings through song. The neural pathways used for music and song were less affected by the tumour than the pathways used for speech. These were the first words he had been able to express for some weeks, and he was able to communicate with his family again before he died.

### Improves social skills, relationships and communication

Music provides both the means and the impetus for people to communicate and to express feelings. In cases of severe brain damage or degeneration, musical abilities are often the last to be lost.<sup>24</sup> This is illustrated by Jack's experience, described in the case study (see Box 3).

The best way to observe improvements in social skills and relationships is through individual examples. Several of the case studies throughout this report illustrate the ways in which music contributes to better social relationships.

### Improves employment opportunities

Skills acquired through music, such as improved communication, greater self-confidence and practical musical abilities, can provide the basis for better employment opportunities. The charity **Core Arts**—described in more detail later but mentioned in Box 4—works with people who have mental health problems and has guided 15% of its members towards training and employment.

**Box 4: case study**

Alex had been diagnosed with schizophrenia. However, because he was so disturbed, he was missing appointments, not taking his medication and the regular services did not know what to do with him. He was referred to **Core Arts** and attended music workshops four days a week, building up his musical skills, singing and jamming with other members.

As his confidence increased he recorded three albums. He now has full-time employment as a horticultural worker helped by his six months' experience at Core Arts. He is also continuing to record and perform music and recently showed an exhibition of his photographic works at Space Gallery in Hoxton.

## Improves communities

Music contributes to community cohesion, helping people to feel connected to a wider geographical, cultural or social community. It brings people from different backgrounds together. Performances provide a direct link between people on the margins of society and the rest of the community. A study of a choir for homeless people showed that, for participants, one of the major benefits identified was the opportunity to connect and feel part of wider society.<sup>25</sup>

Music can also improve the atmosphere of smaller communities, such as schools and hospitals. Through music, staff can relate to pupils or patients in a more relaxed and creative way.<sup>26</sup> Having music around also contributes to morale and job satisfaction.<sup>16</sup>

### Charities' work

Charities can provide much of the evidence for the effectiveness of music. Due to common scepticism about the value of music, many charities recognise the need to record results that prove music is an effective tool.

In many cases, anecdotal evidence and case studies are the easiest way for charities to convey the full impact of music. Yet individual successes can mask general failures. Evaluations that combine personal case studies and some kind of statistical analysis are valuable. Despite the challenges of measuring impact numerically, many charities have devised approaches that can illustrate the effectiveness of their reach as well as telling compelling individual stories.

The next section will look at the different types of charities that are using music to help the people they work with.

“It made me think a lot better to achieve more. My head cleared. Do more things and not get in to trouble.”

Participant of *Sound Foundation*, CM



Photograph supplied by Streetwise Opera (Suzanne Jansen)

# Who is using music?

# 3

The experience was very enriching for us all—it broadened the curriculum and stretched everyone... broadened our minds and attitudes to others.

Participant in Glyndebourne's community programme

**Both government and charities recognise and value the role that music can play. The government is using music to pursue social and economic policies at school, in the health service, and as a tool to address exclusion and regenerate communities. Likewise, a number of charities are using music programmes to tackle issues and improve the lives of the people they work with.**

**Charities that use music work in very different ways. They range from national orchestras to local community groups; from specialist music charities to ordinary charities using music to help their work. Some use opera. Others use hip hop. All of them harness the power of music as a way to improve people's lives.**

There are hundreds of charities in the UK using music to tackle a number of issues. This report reflects the range of this activity, building on the knowledge from previous research reports. This has resulted in a rather long list of charities, and the reader should not feel obliged to read them all in one sitting; feel free to browse.

This section divides the charities into five main types of organisation, each of which offers different strengths and capabilities. The divisions are not rigidly exact, but represent general categories, which are:

- traditional players
- community centres
- charities working in schools and institutions
- unlikely candidates and
- specialists.

For those who are interested in a specific sector, such as disabled children or mental health, the table on page 11 divides the charities in this report into different sectors. This provides an alternative way to navigate the charities mentioned in this report.

## Box 5: Arts Council England

Arts Council England (ACE) is responsible for distributing public money from the Government and the National Lottery to artists and arts organisations. Between 2006 and 2008, it will invest £1.1bn of funds.

It recognizes that the arts can be used to help with issues of health, crime education and social inclusion. One of its funding priorities is whether the application *'will benefit areas of the country with social deprivation... or communities at risk of "social exclusion"'*

It also commissions research into the social impact of the arts and works closely with other organisations in the field.<sup>4</sup> It currently leads on *Creative Partnerships*, a government funded programme to introduce creativity and the arts into schools, particularly those in the most deprived communities.

## Traditional players

The UK has a strong musical tradition, and is home to many prestigious orchestras, choirs, performance centres and opera houses. These are important cultural bodies, but there is also a growing awareness of the social role that these institutions can play, not only through promoting access to their performances, but also by directly engaging with disadvantaged and disabled people.

Musical institutions offer the expertise, the equipment and the space needed to run music programmes. They provide links to professional performers and to other musical and cultural organisations, as well as to commercial businesses.

**Local choirs and orchestras** provide a useful source of volunteers for many of the music projects mentioned in this report.

Moreover, the very fact that prestigious cultural institutions are valuing and promoting the efforts of some of the most excluded people in society helps to combat social discrimination, as well as contributing to the self-esteem of participants.

The **Royal Opera House** offers a series of half-day workshops over the summer holidays for children with autism. These involve singing and drama and physical exercise to help develop social skills, self-confidence and to encourage making friends. At the end of ten weeks the children put on a performance for friends and family.

By the end of the programme, the children were found to have improved social skills and lower rates of emotional and behavioural difficulties. The children rated their social skills as significantly better by the final workshop than they had been at the first.<sup>27</sup>

The **London Symphony Orchestra (LSO)** runs a music education programme called *LSO Discovery*, which includes one project aimed at primary schools in a deprived part of the London Borough of Hackney. The orchestra's musicians work with groups of children to introduce them to music and to help them to use existing compositions as the inspiration to make their own music. This stimulates their creativity and helps them to work as part of a team. The highlight for most of the young participants is public performance opportunities in places such as the London Zoo or the Science Museum.



Photograph supplied by Core Arts

The **Royal Liverpool Philharmonic Orchestra** is running a five-year project called *Music for Life* in the Kensington area of the city. It aims to help regenerate one of the most deprived areas in the country through music.

The project includes a community choir and provides musical workshops for preschool children at a community centre. Musicians from the orchestra are also attached to five primary schools.

An independent mid-term evaluation of the programme found not only that it had a positive impact on pupil behaviour and educational attainment, but also that it had improved the morale and general atmosphere of the schools it worked in.

**Glyndebourne's** education department runs a variety of community programmes. One of its projects brought together a special needs school and a mainstream school for two weeks of music workshops and rehearsals, culminating in a performance in front of family and friends.

The children had fun, developing their self-confidence and increasing integration and co-operation between the two schools.

**Roundhouse Studios** are part of the newly renovated Roundhouse performing arts venue in Camden. The Studios run classes and workshops for children and young people,

targeting those who have little or no access to creative facilities. Before moving into the Roundhouse, the Studios ran 650 outreach projects in the community, reaching more than 12,000 young people.

The Roundhouse Studios aim to create a link between the Studios and the performance space. The young people benefit from working with professional performers and production teams. The Studios also provide strong links with creative business, developing a mentoring and work experience scheme.

### Community centres

A number of community centres provide local access to music. Many of these centres are targeted at particular groups, such as people with mental illness or excluded youth.

People can come to these centres to take part in music, often along with other activities. The centres run classes and workshops, as well as providing access to facilities such as recording equipment or computer technology.

The community centres offer training and support. They normally have a small number of members who attend regularly over long periods, and dedicated staff providing tailored and personal support. Relationships are built up in a supportive and relaxed atmosphere and can provide a model for how mainstream services should operate.

Centres like these also help to integrate people back into their local community. They often organise performances, or run social enterprises, which help members feel part of local life again. They help people with shared interests to meet, and dispel general misconceptions and prejudices.

**Core Arts** in Hackney provides people with mental health issues with the opportunity to take part in arts activities, including music. Around 80% of people with mental health problems say that isolation hinders their recovery. NPC's report about mental health, *Don't mind me*, details the role community arts centres can play in tackling isolation, and highlights the current lack of provision. Many of Core Arts' members, sent home from psychiatric services with medication but little other support, had nowhere to go during the long days. It is not surprising that 40% of Core Arts' members attend the centre at least three times a week.

Core Arts offers workshops and lessons teaching people to play instruments, write songs and use music technology. People can then use the studios to practise and record music, either alone or as part of a band.

This allows people to build up a range of skills and self-esteem. As a result, around 83% of members feel they have more self-confidence. They make friends, and often people come to the centre just to hang out. Many of the members go on to perform their songs at local clubs and elsewhere around London. Some make their own albums, which they produce and sell. Around 15% go on to further education and employment each year.

**Sound Minds** is running a similar programme in South London, offering people with mental health problems the chance to take part in music and art programmes.

As well as performing and recording their own music, bands have visited local schools to raise awareness of mental health issues and to help overcome stigma.

**CM** (formerly Community Music) provides music training for young people in London who are not fully engaged with mainstream educational opportunities. Official statistics show that at least 70,000 children play truant every day. Persistent truants are more than six times as likely to obtain no qualifications on leaving school than their peers.

Between 2001 and 2005, CM developed a programme called *Sound Foundation* to get young adults back into education. Schools and Pupil Referral Units nominated pupils between the ages of 14 and 16, who had been excluded, were at risk of being excluded or had very poor attendance records. NPC's report on truancy and exclusion, *Schools out*, noted that one of the factors behind truanting

was the perceived irrelevance of the National Curriculum. Music offers a way to overcome this. CM devised a programme that would meet the needs of disaffected pupils, both in terms of musical content and teaching methods.

An evaluation of the project identified several benefits to participants. These included technical skills, social skills, improved communication and greater self-belief.

As a participant said: *'It made me think a lot better to achieve more. My head cleared. Do more things and not get in to trouble.'*

**More Music in Morecambe (MMM)**, in Lancashire, is aimed at children and teenagers, including those with special needs and those from ethnic minorities. It is based at the *Hothouse*, a centre where people can come and take part in classes, bands, performances and other activities. The centre also provides a base from which MMM can organise other activities, including projects at local special needs schools and colleges.

## Charities working in schools and institutions

Schools and institutions, such as prisons or hospitals, could all benefit from more access to music. Musical activities can be tailored to meet particular objectives, such as teaching literacy in schools; providing rehabilitation for prisoners; and helping homeless people get off the streets. Music also contributes to morale and improves the general atmosphere, making these institutions happier and more productive places.

Existing musical provision differs in each institution. In primary and secondary schools, music is a statutory part of the National Curriculum. This is supplemented by the work of local music services. Other institutions, such as prisons, homeless centres and hospitals, are less well served as far as music is concerned. Charities often provide focused musical programmes to supplement existing provision.

Charities develop innovative approaches and demonstrate the effectiveness of music in achieving improvements. They also develop specialist services in hospitals, or schools, or homeless shelters.

*'I feel much more proud of myself now, after playing in the band. I know I am fine the way I am. I am not so worried about my image now as I used to be.'*

Child from inner city school<sup>1</sup>

Playing in a band helped me in many ways; it re-established friendships which I lost when I became ill. It also gives me a great feeling of togetherness and security...

Tam Laird, Sound Minds

**Table.1: For readers with an interest in a particular area this table divides the charities into different sectors.**

Issue	Charity name	Type of organisation
<b>Disabled children</b>	The Children's Trust	unlikely candidates
	Drake Music Scotland	charities working in schools
	Epic Arts	charities working in schools
	Glyndebourne	traditional players
	Nordoff-Robbins	specialists
	The Oily Cart Theatre Company	charities working in schools
	Resources for autism	unlikely candidates
	The Royal Opera House	traditional players
<b>Education</b>	beatbullying	charities working in institutions
	Children's Music Workshop	charities working in schools
	Create	charities working in schools
	CM	community centres
	LSO	traditional players
	More Music in Morecambe (MMM)	community centres
	The National Foundation for Youth Music	specialists
	Roundhouse Studios	traditional players
<b>Prisoners</b>	Changing Tunes	charities working in institutions
	The Koestler Trust	charities working in institutions
	Music in Prisons	charities working in institutions
	Pimlico Opera	charities working in institutions
<b>Ill health, degenerative diseases and life-limiting conditions</b>	Bronchial Boogie	charities working in schools
	Jessie's Fund	unlikely candidates
	Live Music Now	charities working in institutions
	Music in Hospitals	charities working in institutions
	Sidney de Haan Research Centre	specialists
	St Christopher's Hospice	unlikely candidates
	The West Berkshire Alzheimer's Society	unlikely candidates
<b>Community work</b>	Medical Foundation for the Care of Victims of Torture	unlikely candidates
	Music for Change	charities working in schools
	Royal Liverpool Philharmonic Orchestra	traditional players
	Sound it Out	charities working in schools
	Streetwise Opera	charities working in institutions
<b>Mental health</b>	Core Arts	community centres
	Sound Minds	community centres

**Box 6: The Music Manifesto**

The Music Manifesto is a partnership between the Department for Education and Skills (DfES) and the Department for Culture, Media and Sport (DCMS). It is a consultative body that includes representatives from charities, business and government. It has five main aims:

- to provide every young person with access to a range of music experiences;
- to provide more opportunities for young people to deepen and broaden their musical interests and skills;
- to identify and nurture our most talented young musicians;
- to develop a world-class workforce in music education; and
- to improve the support structures for young people making music.

**Schools**

Schools are not just places for academic success. NPC's recent overview of education, *On your marks*, identified five other goals: vocational preparation; social skills; engagement as a citizen; emotional well-being; and physical health. Schools are also a useful venue for tackling wider social issues, such as immigration, or including disabled people in society. Music charities are ideally placed to engage children in these areas as well as improving educational attainment.

As part of its work in a number of areas, **Create** seeks to improve learning skills through music. It runs a programme called *Count the Beat*, which has been visiting schools in Lewisham to teach maths through music. The workshop encourages pupils to explore such topics as probabilities and fractions by creating their own rhythms and harmonies.

The children, aged between nine and 11, said the sessions had helped them in their grasp of maths. One participant, Shirley, said: '*When we did measurements, they were singing and making rhythm with the drum and they made it easier for us to understand.*'

**Children's Music Workshop** also combines music with science. As part of its work in East London it ran a project called *Evolving Identities*. This involved teaching evolutionary theory through musical workshops and performances.

As well as getting children to think about genetics, evolution and survival, it also helps develop language skills. For many, English was only their second or third language.

**Bronchial Boogie** improves children's health. It was devised by Oldham Music Service to teach local children with asthma better respiratory techniques. Once a week after school, asthmatic children from three schools were taught to play wind instruments and given lessons on respiratory health.

This combined the development of lung capacity with an increased knowledge of how to use inhalers. It also provided an opportunity for children from different schools to come together and get to know each other.

This resulted in a fall from 53% to 10% of the number of asthmatic children having sleepless nights. The number of children reporting no symptoms during the day more than doubled.

Music can also help to include groups that are often excluded. For example, **Epic Arts** was established in Tower Hamlets in 2001 to run arts projects for people of all abilities and ages. These help bring together both disabled and non-disabled people.

Epic Arts' music workshops normally bring a special needs school and a mainstream school together. These activities allow non-disabled children to learn to understand and communicate with disabled people.

NPC's recent report on refugees and asylum seekers, *Home truths*, highlights the problems surrounding public misperception. **Music for Change** uses music to teach schoolchildren about refugee and asylum issues. As part of its *Safe and Sound Programme*, Music for Change is running a five-day residency in secondary schools in Kent, Medway and Sussex to raise awareness about asylum and migration issues. The residency uses music to challenge myths and untruths, and provides participants with information and facts to allow them to form their own opinions on the subject.

**Sound it Out**, a community music charity in the West Midlands, has a strand of work promoting inclusion for refugees and asylum seekers in the region. Around 25% of the UK's refugee community is located in the West Midlands. There are also 75,000 asylum seekers in the area.

One of their programmes, *Share it Far and Wide*, provided multicultural music activities at a primary school in Birmingham. Musicians from the refugee and asylum seeker community went into the school and helped run workshops and classes, allowing immigrant pupils to demonstrate their skills and talents.

Disabled children can also learn and benefit from music. Music can reach across physical and mental disabilities and provide a source of education, communication and fun.

**The Oily Cart Theatre Company** provides the chance for children with complex disabilities to take part in interactive and multi-sensory theatre. This gives them the opportunity to have fun and engage with the world around them. In NPC's report on disabled children, *Ordinary lives*, one of the major needs highlighted was the lack of opportunities for disabled children to access leisure and play facilities, an issue that Oily Cart is helping to address.

It makes maths more fun and easier. You're learning and you're also enjoying it.

Participant in *Count the Beat, Create*

Each year more than 2,000 children with profound and multiple disabilities attend an Oily Cart performance. They have fun in the company of their friends and families, developing friendships and closer family bonds.

**Drake Music Scotland** helps people with a wide range of disabilities to gain access to music. Its education project works with 12 Additional Special Needs (ASN) schools and one mainstream school, providing workshops and classes.

Central to their education strategy is the training of teachers and provision of technology to help disabled people use music and musical instruments. This ensures that the impact of their work is sustainable.

## Prisons

NPC's recent report on prisoners, *Inside out*, has highlighted the impact that limited education has on imprisonment and re-offending rates. Many people entering prison have learning difficulties and may have had difficulty responding to formal education. Consequently more than half of prisoners have literacy and numeracy skills at or below the level expected of an 11-year-old child. Music may be a conduit for learning that was not available in earlier life.

**Music in Prisons** runs music workshops for inmates throughout the country. Through activities such as singing and composing, the charity aims to teach prisoners skills that they can draw on in their daily life.

An evaluation of the Irene Taylor Trust's *Julius Caesar Project* at HMP Bullingdon, a three-month project involving 50 prisoners in a musical production, included a study of offending rates for participants six months prior, during and six months after completion. The evaluation found that 94% of participants did not offend during participation, a 58% decrease in offending compared to the six months prior to the project.<sup>28</sup>

**Pimlico Opera** provides similar educational opportunities for prisoners. It runs workshops in prisons for six weeks a year, culminating in public performances. Performances help to break down stigma by increasing contact between people inside and outside prison. In the past 15 years, over 30,000 people have gone into prisons to attend Pimlico Opera performances.

**Changing Tunes** works with inmates, but also maintains contact with ex-prisoners, providing support and helping people to reintegrate back into society (see Box 7).

The **Koestler Trust** runs an annual awards scheme to encourage and reward the creative efforts of people in prisons and young offender institutions. There is a specific award for music performances.

## Box 7: case study

**Yvonne was in the women's prison at Eastwood Park in Gloucestershire. She was continually in trouble and would only cooperate during the music workshops run by the charity Changing Tunes. She regularly participated in music and was found to have a beautiful singing voice.**

**After her release, Changing Tunes kept in contact with Yvonne and encouraged her to get back in touch with her family in Scotland. Within a few months, she was happily reunited with her family. Yvonne has since performed in several concerts and is now living in Bristol and looking for a job and training opportunities.**

This gives prisoners a creative outlet, and an opportunity to be recognised and appreciated for their skills. Around one in four entrants receives a cash prize and a certificate, often presented at a special ceremony.

## Homeless centres

Homeless people are some of the most isolated people in the UK. Around a third of homeless people spend their days alone.

**Streetwise Opera** runs more than 450 music workshops each year, reaching around 500 homeless participants. It gives homeless people a chance to develop their confidence and self-esteem, both through the music and by giving them an opportunity to meet people and make friends.

As well as organising a number of smaller productions and theatre trips, each year Streetwise Opera puts on a large-scale production. This gives participants the chance to perform a high quality opera in a prestigious venue, increasing their sense of achievement and reaching out and connecting to a larger audience.

Around 40% of the participants of the last major opera production used the occasion to get back in contact with long lost family or friends. They could invite them to the performances, or tell them about appearing on BBC2's *The Culture Show* and receiving an outstanding review in *The Times*.

The charity also provides support through a work-placement scheme, giving 35 homeless people the chance to gain valuable work experience in the arts field.

“To have a project like this with no motive other than making music was an incredibly enriching experience.”

Participant, Music in Prisons



Photograph supplied by Streetwise Opera (Suzanne Jansen)

It is always nice to hear live music. It brings sunshine from the outside, inside.

Hospital participant,  
Live Music Now

The music meant a lot to me. I started to give myself another chance. I started to believe I could do something. I became more like the old me.

Muna, Medical Foundation  
for the Care of Victims of  
Torture

## Hospitals

Sickness can be debilitating and depressing, but research has shown that music improves both physical and mental health.

**Music in Hospitals** provides a series of concerts in healthcare settings, such as hospitals and care homes. The concerts are performed by small groups of professional musicians who are trained to relate to and communicate with their audience.

A performance organised at the Royal Devon and Exeter Hospital was attended by one girl with learning disabilities who had been extremely poorly, upset and miserable. Her parents were delighted that for the first time in a week she smiled, lay down on the bed and was calm and relaxed.

**Live Music Now** also carries out some of its work in hospitals. It has developed a project with the Young Person's Cancer Unit at the Queen Elizabeth Hospital Cancer Centre in Birmingham. This introduces young patients to songwriting, recording and performance workshops.

**Jessie's Fund** helps ill and disabled children through music, providing hospices and hospitals with musical instruments and trained music therapists. Since 1995, it has provided musical instruments for all 35 of the residential hospices for children in the UK and eight children's wards and children's centres. It has also helped fund positions for 24 music therapists.

## Unlikely candidates

There are also those charities for which music is not a main focus, but which nonetheless use music as part of their wider work. Sometimes charities need a range of tools to tackle a problem. Music is one of these options. It can offer a fun, non-confrontational and safe approach for vulnerable people who might not respond to other approaches. In many cases, music complements traditional approaches, integrating easily into existing programmes.

The **Medical Foundation for the Care of Victims of Torture** provides care and rehabilitation to survivors of torture and other forms of organised violence. As part of its services it employs a trained music therapist. This gives people a means to express some of the pain and hurt they feel, and allows them to start communicating in a safe and healing way.

One of the people helped by the charity was a girl who had been traumatised into silence. By banging on a drum, she released her anger and frustrations. Eventually she started singing and even talking.

## Box 8: case study

As Bill Bundock's Alzheimer's disease progressed, he became more and more locked into his own world. He had lost his motivation, and his desire and ability to hold conversations. He withdrew into himself and stopped communicating.

All this changed when he attended *Singing for the Brain* run by the West Berkshire Alzheimer's Society. After three sessions, the singing began to have an effect. Bill was then able to hold a conversation and also seemed to be able to slowly learn things again.

The singing had a profound effect on him, both during the group sessions and when he sang at home with his wife, Jean. As Jean said: 'His personality started to change and he became much as he was before.'

Bill recently had a stroke. His wife sang to him when he was in hospital. He regained his ability to speak more quickly than anyone else on his ward.

The **West Berkshire Alzheimer's Society** runs a *Singing for the Brain* programme for people with Alzheimer's disease. In cases of severe brain damage or degeneration, musical abilities are often the last to be lost. For people with dementia, music is a way to stimulate communication and also a reason to meet other people. As highlighted in NPC's report on older people, *Grey matters*, many older people suffer from isolation and loneliness. Around 12% feel trapped in their homes, without a reason to leave.

People come together in the town hall in Newbury every week to sing with each other, sharing a common interest in a fun and relaxed atmosphere. They come with their nurses, or their husbands and wives, have a cup of coffee and then start singing. They all stand in a circle, so everyone can see each other and the music leader. They then sing solidly for the next hour and a half. Their repertoire includes everything—from music they knew in their youth to current day pop songs.

In recent feedback, all of the participants at the West Berkshire Alzheimer's Society music sessions said that they looked forward to chatting and making new friends before the singing even started. There is also a physiological reason for attending. Singing helps participants enjoy better physical health and provides neurological stimulation. Music also stimulates hormones that help to regulate sleep patterns and aggressive behaviour in older people.<sup>14</sup>



**The Children's Trust** employs a music therapist to work with children with profound or multiple disabilities. Music therapy sessions are taken individually or with a small group of students from the trust's residential school, St Margaret's, or with children from its rehabilitation unit.

**Resources for Autism** and **St Christopher's Hospice** also employ trained music therapists to support the people they work with.

The charity **beatbullying** is currently developing a pilot music project, BBgrooves, to help bring together young people who are being bullied, or are bullying others. It runs a day-long course which includes group sessions on bullying, its effects and strategies to prevent and support those being bullied. This is broken up by music sessions, designed to generate enthusiasm and encourage pupils to work together.

### Specialist music organisations

Specialist music organisations are centres of excellence in music practice, theory and funding. Their expertise and experience, based on independent research and practice, benefits the whole sector.

They develop and test musical approaches, providing technical support and guidance for other music charities. In this way, specialist organisations play a leading role in demonstrating and advocating the benefits of music.

**Nordoff-Robbins** runs a music therapy centre in North London, and supports a further 20 projects based in hospitals, schools or day centres around the country. It works with people with a variety of emotional, mental and behavioural problems. In total, it helps 780 children and adults each week.

One of the children it works with is a ten-year-old boy who has had many operations for his physical disability. He attends mainstream school, but lacks confidence and finds it hard to assert himself. In music therapy, he is able to play the loudest instruments and dominate

#### Box 9: case study

**Lisa is a five-year-old girl with Down's syndrome who creates havoc at home with her hyperactive behaviour, uncontrollable temper tantrums and inability to respond to her parents. Her lack of concentration and underdeveloped speech cause difficulty in the special school she attends.**

**Nordoff-Robbins provides music therapy for Lisa. She becomes motivated to listen and to respond to the music, both in singing and in playing. This in turn helps to develop her concentration and language skills. Her mood, whether exuberant, joyful, aggressive or frustrated, can be expressed through the improvised music, and she discovers a new way of communicating her feelings.**

**Over a period of three years, Lisa has developed self-confidence and self-control, and an ability to develop positive relationships. Music therapy has supported and encouraged the work done by Lisa's parents and school, helping her to fulfil her potential.**

the session with his powerful playing. In this safe place, he can explore and experiment with many deeply buried feelings. He is able to use some of his newly discovered confidence in other areas of his life.

Nordoff-Robbins also runs post-graduate qualifications in music therapy. It is one of only seven music therapy courses in the UK that trains graduates to practise as music therapists, subject to registration with the Health Professions Council (HPC). These graduates then go on to provide music therapy in the NHS and charities across the country.

**The Sidney de Haan Research Centre for Arts and Health** was established in 2004 to promote the value of music and the arts for the well-being and health of individuals and communities. It is currently exploring the benefits of active participation in music-making and singing for older people.

It has edited special editions of academic journals on the theme of *Arts and Health*, as well as contributing to regional and national conferences and developing new academic modules on arts and health.

It is also developing and delivering participatory singing activities for older people, including those suffering from dementia. In this it has worked closely with other partners, including the West Berkshire Alzheimer's Society.

“And it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.”

1 Samuel 16:23



Photograph supplied by Epic Arts



Photograph supplied by Epic Arts

**The National Foundation for Youth Music** was set up in 1999 to provide high quality and diverse music-making opportunities for children and young adults. It specifically targets the most disadvantaged.

One of its main functions is to distribute £10m a year of Lottery funding to different projects. As part of this, it coordinates regional partnerships, called *Youth Music Action Zones*, between organisations in the public, private and charitable sector.

Between 1999 and 2005, Youth Music has awarded grants totalling £51.1m to over 1,500 music projects in England involving one million children and young people aged from 0 to 18.

It also runs its own initiatives and encourages research and debate on music education and provision for children and young adults. An evaluation of two of Youth Music's projects for children younger than five demonstrated several benefits. Among these were improved mathematical skills; better emotional, social and physical development; and better communication skills and understanding.

**Many organisations and charities use music to help the people they are trying to reach. They are doing so in a number of innovative and unexpected ways. In the next section, the report looks at the characteristics that contribute to success.**

# What works?

# 4

**There are many different types of music programmes, and they are not all equally successful. Although there is no uniform recipe for assured success, good programmes have several common characteristics. While the type of music used and its quality is key, charities can also maximise the social benefits of music if they offer a bit of extra help.**

**Programmes can deepen the impact of their work by including opportunities to socialise or gain work experience, and they can widen the impact by involving families, friends and the community. In all cases, participants should be closely consulted and involved at all stages of the programme.**

While some projects make a real and lasting impact on people's lives, others do not. Instead they can waste valuable resources and effort with very little to show for their pains. At worst, they have a negative effect on participants, wasting their time and effort and leaving them unsatisfied and dispirited. By funding best practice, donors can avoid these outcomes and reward success.

## The music

### The right kind

Giving some thought to what kind of music will reach a charity's target group will get the best results. For example, **CM's** urban music lessons are more effective in reaching inner-city youth than Frank Sinatra. While for participants of the **West Berkshire Alzheimer's Society**, singing Sinatra provides more benefits than learning urban music skills.

However, musical choices are not always that obvious. For example, **Streetwise Opera** uses opera to help homeless people. Part of its success comes from challenging stereotypes and preconceived ideas of what is suitable music for homeless people.

Yet in all these cases, the charities developed their musical component in close consultation with the people they were trying to help. There was a clear awareness of how their needs would be addressed through the music.

### The right quality

The music has to be delivered with quality and care. It takes skill and experience to lead a workshop or run a singing session, and not just the ability to play the piano well. The participants of these programmes deserve to receive excellent teaching and take part in high quality musical experiences. Music therapy is best delivered by a qualified professional.

If staff are not properly trained, or if there is inadequate equipment, this is going to affect results. Feelings of self-confidence, achievement and satisfaction come from taking part in something that is high quality and valued by society. This is particularly important for people who are usually excluded and overlooked.



*Photograph supplied by West Berkshire Alzheimer's Society*

### More than the music

For the purpose of this report, success is judged on social rather than musical criteria. While the music is an integral part of these programmes, a charity can do more to ensure that its benefits are deepened and widened.

### Socialising

The opportunity to meet other people and make friends is regularly identified by participants as an important component of music projects. While music itself stimulates expression, communication and relationships, a charity can use other activities to encourage people to connect with each other, eg, mentoring, social trips or even just providing the space and time for people to hang out and chat.

Before singing together, participants at the **West Berkshire Alzheimer's Society** have coffee and biscuits and catch up with their friends. Members of **Core Arts** often come to the centre just to hang out and talk, or to meet up before going out.

“In other subjects the teachers are teachers. In music, the teacher is a person.”

*Child from inner city school<sup>1</sup>*

It was such a wonderful place to bring my mother. We could be ourselves without embarrassment.

Participant in *Singing for the Brain*, West Berkshire Alzheimer's Society

### Taking it further

Music programmes can often be the catalyst for wider life changes, such as getting a job, going back to school or reducing drug dependency. This does not automatically occur after listening to a beautiful piece of music or joining a band, but instead is the result of long-term participation and gradual improvement. This can be supported through the music, but also through other initiatives, such as mentoring and work placements.

**Sound it Out**, **Streetwise Opera**, **Core Arts** and the **Roundhouse Studios** all have some kind of work experience component.

Charities can also provide a range of support on an *ad hoc* basis—accompanying people to job interviews, talking to people's doctors or mediating with their parents.

### Involving families and carers

Involving families and carers helps to maximise the benefits of music programmes. It integrates skills and lessons from the music sessions into daily life. For example, when Bill Bundock had a stroke, his wife could use material from the **West Berkshire Alzheimer's Society** to sing to him in hospital. This not only improved his speech, but also allowed Jean to communicate and relate to her husband in a relaxed and enjoyable way (see Box 8).

Music also gives families and carers a chance to enjoy themselves and make their own friends. When parents accompany their disabled children to performances of the **Oily Cart Theatre Company**, they can meet other people in a similar situation, which helps them to feel less isolated.

### Connecting to the community

Music programmes help participants to reconnect with society by organising public performances, open workshops and social enterprises. These all help marginalised groups to feel part of society, and to tackle prejudice and stigma.

For many of the people coming to watch a **Pimlico Opera** production, this is the first time they have been into a prison. For the school girls meeting the band from **Sound Minds**, this is often the first time they have met people with mental health issues.

### Committed and engaged

#### Engaging closely

Music programmes cannot just swoop in and dispense music as if it were a magic pill. Listening to participants ensures that they actually receive what they want and what they need—both musically and socially.

**The Roundhouse Studios** have a Youth Advisory Board. **Core Arts** has a Core council, which is made up of members and meets every two weeks to help decide how the centre should be run. For example, they recently decided to ban smoking in the building.

#### Working with the sector

Working closely with other organisations in the area—whether focused on music or specialised in social policy or medicine—improves results.

For example, the **Royal Opera House** is advised by a charity called **Turtle Key Arts** on how to work with children with autism. The head of music education at the University of Reading advised the **West Berkshire Alzheimer's Society** about developing its music sessions.

Mainstream and traditional services also have much to learn from music programmes. For example, **Core Arts** runs a training programme for mental health professionals at Homerton Hospital on different ways to relate to people with serious mental health issues.

#### Planning for the future

Charities work with vulnerable people who could be seriously affected by withdrawing help and support. Planning for the future is important, for example, by securing income streams and staff. Training and equipping people to lead music programmes is essential to ensure that programmes are sustainable in the long term. It also helps expand the number of people benefiting from these programmes.

**West Berkshire Alzheimer's Society** runs a training programme called *Singing for Health* to teach people how to run group singing sessions for people with dementia.

**Streetwise Opera** is running a course at Aldeburgh Festival to teach musicians how to work with homeless people.



Photograph supplied by Oily Cart Theatre Company

# Clarion call

**For donors already passionate about music, this report confirms its benefits and shows how music can change lives in ways they may not have thought of before. For donors who think of music as an indulgence, this report supplies evidence to change their minds.**

**Music is not automatically thought of as a tool for social change. Many donors see the money that they give to cultural and musical organisations as being distinct from their social interests. However, a passion for music can be combined with a desire to improve the lives of others.**

Music cannot cure all of the country's problems with the wave of a conductor's baton, but it can go some way to help tackling almost any issue, from mental health problems to homelessness and from dementia to disability. Donors can choose almost any topic and then look for organisations that are applying music to the problem.

While the government does fund some music programmes, mainly in schools and in hospitals, its reach is limited. Charities play an important role: extending the benefits of music to those who are overlooked and under-supported; and driving innovation by developing new ways to address old issues.

Investing in music charities can also lead to considerable savings. As a way of reaching many people, music is not expensive. It normally costs about £10–15 per person for a workshop or session. Even more intensive one-on-one interventions, such as music therapy, cost only around £50 an hour. The £4 a day it costs to be a member of **Core Arts** is considerably cheaper than the £225 it costs to house someone in a mental health ward for a day.

There is always going to be some risk involved in investing in charities. They may not reach as many people or save as much money as hoped. They might not even deliver the expected outcomes. Donors can minimise this risk by looking for charities that capture and evaluate their results and detail exactly what difference they are making. For NPC, this ability to demonstrate outcomes is a major factor in becoming a charity recommendation.

The table below gives some examples of charities that are using music to achieve excellent results. Three of them—**Core Arts, Streetwise Opera** and **West Berkshire Alzheimer's Society**—were found while carrying out the current research into music. However, five other charities came from NPC's portfolio of charity recommendations that were compiled when researching fields as diverse as refugees and asylum seekers, disabled children and education.

“Being “hidden homeless” means that for many people who can't see me, I don't exist. With Streetwise Opera I do more than exist I live.”

Participant Streetwise Opera

Charity, location, income and sector	Overview of organisation	Results
Core Arts Hackney, London £423,000 (2005) Mental health	80% of people with mental health problems feel that isolation impedes their recovery and ability to cope.  Core Arts involves people with severe mental illness in a wide range of arts activities. It provides training and education in music, arts and multimedia, running 43 workshops every week. It has also set up six social enterprises where members can gain valuable skills and work experience. 40% of members come to the centre at least three times a week.	Core Arts' members have gained greater self-confidence and self-esteem as well as important professional and personal skills. This has given them the tools to take greater control over their lives, transforming opportunities to get jobs and make friends.  Since joining, 83% of members feel they have more self-confidence. Every year, 10–15% of members move to further education, employment or volunteering.

Charity, location, income and sector	Overview of organisation	Results
<p>Streetwise Opera</p> <p>Multiple locations: including London, Luton and Oxford</p> <p>£178,000 (2005)</p> <p>Homelessness</p>	<p>There are more than 700,000 homeless people in the UK and a third of them spend their days alone. This isolation exacerbates mental health problems and reduces self-confidence and self-esteem.</p> <p>Streetwise Opera runs musical activities where homeless people can make friends, develop skills and have fun. It works directly with more than 400 homeless people. Its public performances reach 1,500 people each year, tackling stigma and prejudice. The charity also supports homeless people into work experience and employment.</p>	<p>Streetwise Opera's work helps to strengthen social relationships and improve mental health. It helps participants to sustain tenancies and reduce alcohol and drug use. The public performances also combat stigma and discrimination.</p> <p>An evaluation of its latest major production showed that all participants enjoyed increased confidence and self-esteem, while 73% have improved communication. Around 40% of all participants have got back in touch with long-lost family and friends; three participants got paid part-time work; and one has gone back into formal education.</p>
<p>West Berkshire Alzheimer's Society (<i>Singing for the Brain</i>)</p> <p>Multiple Locations, including Newbury</p> <p>£62,000* (2006)</p> <p>Degenerative diseases</p> <p>*estimated income</p>	<p>Around 750,000 people in the UK suffer from dementia. The disease often results in an inability to communicate and express emotions, leaving people socially isolated, bewildered and frustrated.</p> <p>The West Berkshire Alzheimer's Society has devised a series of group singing sessions for people with dementia and their carers, called <i>Singing for the Brain</i>. Each session gives participants the opportunity to make friends, exercise their brains and have fun. It recently ran a training programme, <i>Singing for Health</i>, to equip people with the skills to run their own sessions. This has led to a further seven pilot groups in the area.</p>	<p><i>Singing for the Brain</i> provides a fun way for people to come together and make friends, sharing experiences and overcoming isolation. This reduces depression and contributes to a sense of purpose. The different types of musical activities improve concentration and cognitive ability and allow participants to express their emotions in a safe and supported way. These all contribute to better relationships and lower stress levels.</p> <p>In recent feedback, all of the participants said that the singing made them more alert and positive and that they looked forward to the opportunity to chat and make new friends before the singing. Around 70% reported improved communication afterwards.</p>
<p>Epic Arts</p> <p>Tower Hamlets, London</p> <p>£111,000 (2004)</p> <p>Disabled children</p>	<p>Many of the 700,000 disabled children in the UK are socially isolated, without access to mainstream activities, such as leisure and arts facilities.</p> <p>Epic Arts runs arts projects and workshops, often involving music, for people of all ages and abilities. Typically, each workshop involves 10 to 36 participants from one or two different organisations, such as a special needs and mainstream school. These are run either weekly or intensively for two to five days.</p>	<p>By attending Epic Arts, disabled children and adults develop greater self-confidence and new friendships. Non-disabled people learn to understand and communicate with disabled people, with whom they might previously have had little contact.</p>

Charity, location, income and sector	Overview of organisation	Results
<p>Oily Cart Theatre Company UK £398,000 (2004) Disabled children</p>	<p>Disabled children are often excluded from mainstream activities, such as leisure and arts facilities. They miss out on opportunities to learn, communicate and have fun.</p> <p>Oily Cart pioneers performances designed for children with profound and multiple learning disabilities. The performances have a strong musical component.</p> <p>Each year Oily Cart produces two plays: one developed for children with severe and profound learning difficulties; the other for very young children, including those with disabilities. The plays are performed in special schools, targeting those with the most profound disabilities. It reaches more than 2,000 children every year.</p>	<p>Oily Cart's performances help disabled children to communicate, interact and enjoy the arts. They also involve parents, carers and teachers, giving them new ideas about how to interact with their children.</p>
<p>The Medical Foundation for the Care of Victims of Torture UK £6,938,000 (2004) Refugees and asylum seekers</p>	<p>More than 3,000 victims of torture come to the UK as asylum seekers each year. Torture can leave victims with permanent disabilities.</p> <p>The Medical Foundation has more than 2,000 active cases at any time. It provides individual and group therapy, including arts and music therapy, and also welfare support to help clients deal with their practical needs. It also works on policy and legal issues, for example, by providing information about torture for lawyers.</p>	<p>The Medical Foundation works with clients until symptoms improve, which usually takes two to three months for adults. Its work is highly regarded by refugee charities, doctors and the government.</p>
<p>beatbullying London £450,000 (2006) Education</p>	<p>One in four secondary school children and half of all primary school children have been affected by bullying.</p> <p>The charity beatbullying works with young people in schools and youth groups to develop anti-bullying strategies and change attitudes. It runs courses in schools using fun activities such as music and sport to educate young people and train professionals. Its website receives over 300,000 visits per year and its campaigns are visible to many more.</p>	<p>Schools and youth groups report that, after working with beatbullying, incidents of bullying drop by 39%. At the same time, reporting of bullying increases by 60%. Within six weeks of the programme, 61% of bullies report that they stop bullying. beatbullying is still piloting its music activities.</p>
<p>The Children's Trust Surrey £13,627,000 (2005) Disabled children</p>	<p>There are around 65,000 children with severe and profound learning difficulties in the UK and a further 6,000 children are technology-dependent.</p> <p>The Children's Trust provides a variety of services for more than 170 of these children every year. These include: residential rehabilitation for children with acquired brain injuries; a school for children with profound learning difficulties; palliative care; short-term care; and outreach nursing. At its main centre it employs a trained music therapist to work with the children in its school and rehabilitation unit.</p>	<p>For each child, the Trust prepares an individual planned programme of care that suits them. It enables the child to reach his or her objectives and develop personality, talents and ability. Music has proved a useful tool to achieve these aims.</p>

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Katherine Rogers

Katie Tearle

Lucy Beevor

Matt Peacock

Matthew Daniels

Paul Monks

Pauline Etkin

Sally Stote

Vanessa Elston

Streetwise Opera

Live Music Now

Resources for Autism

Turtle Key Arts

Adviser

West Berkshire Alzheimer's Society

Consultant

CM

Music in Hospitals

Roundhouse

Royal Opera House

Core Arts

Nordoff-Robbins

London Symphony Orchestra

Sound it Out

Glyndebourne

Roundhouse

Streetwise Opera

Sound it Out

Core Arts

Nordoff-Robbins

National Foundation for Youth Music

CM



Photograph taken by Camilla Jessel Panufnik, FRPS



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# Notes

# Other publications

## Community

- **Home truths:** Adult refugees and asylum seekers (2006)
- **Inside and out:** People in prison and life after release (2005)
- **Grey matters:** Growing older in deprived areas (2004)
- **Side by side:** Young people in divided communities (2004)
- **Local action changing lives:** Community organisations tackling poverty and social exclusion (2004)
- **Charity begins at home:** Domestic violence (2003)

## Education

- **On your marks:** Young people in education (2006)
- **What next?:** Careers education and guidance for young people (2005)
- **School's out?:** Truancy and exclusion (2005)
- **Making sense of SEN:** Special educational needs (2004)

## Health and disability

- **Don't mind me:** Adults with mental health problems (2006)
- **Ordinary lives:** Disabled children and their families (2005)
- **Valuing short lives:** Children with terminal conditions (2005)
- **Out of the shadows:** HIV/AIDS in Burundi, Democratic Republic of Congo and Rwanda (2005)
- **The hidden assassin:** Cancer in the UK (2004)
- **Caring about dying:** Palliative care and support for the terminally ill (2004)
- **Rhetoric to action:** HIV/AIDS in South Africa (2003)

## Other research

- **Funding Success:** NPC's approach to analysing charities (2005)
- **Surer funding:** Improving government funding of the voluntary sector (2004, published by acevo)
- **Full cost recovery:** A guide and toolkit on cost allocation (2004, published by acevo)
- **Just the ticket:** Understanding charity fundraising events (2003)
- **Funding our future II:** A manual to understand and allocate costs (2002, published by acevo)

## Forthcoming publications

- **Refugee children (2006)**
- **Advocacy and systemic change (2007)**
- **Autism (2007)**
- **Child abuse (2007)**
- **Environment overview (2007)**
- **Financial exclusion (2007)**
- **Homelessness (2007)**
- **Out of school hours (2007)**
- **Violence against women (2007)**

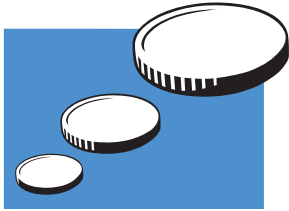
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