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Music with a mission: From problem to progression: [re]conceptualizing a young people's music program in the UK

Ruth Currie and Lee Higgins

[young people] are not creating community art, they're just creating their own music[1]

In 2006, More Music (a community music organization in West End Morecambe, UK) and local residents were experiencing violent and antisocial behaviour amongst local young people, particularly young men. The police, keen to establish an alternative place for local young people to go on a Friday night, and More Music, keen to provide a creative deterrent to the targeted antisocial behaviour they were experiencing decided to create the Friday Night Project. The project has developed over ten years and learns through its experience - facilitators and young people together. Over a decade, it has moved from a political problem to be solved, to a core part of the organization's youth work. In this chapter, we explore the Friday Night Project through considering the work of community musicians and how they can support youth development. We do this in order to open a discussion surrounding the impact community music may have in the lives of young people and ask the question: How can community music as an intervention be appropriately utilized by those engaged in youth development? The chapter is in three sections and begins with a brief discussion of community music as an intervention in non-formal learning contexts. We then move to examine the Friday Night Project where we consider the context through which this program is both designed and implemented. The third section takes a look at the project through the lens of youth development, while highlighting the conditions through which community music can be funded in the United Kingdom (UK). We do this to open up a space for dialogue that explores how money is given and received when considering community music interventions and the role they have in the wider ecology of young people's lives.

Community Music as an Intervention in Non-formal Learning Contexts

Community musicians that seek to provide intentional frameworks for transformational musical experiences often work under the conceptual banner of cultural democracy, and projects of this nature are often described in terms of being a music intervention (Bartleet & Higgins, 2018). To intervene, from the Latin "to come between,"[2] is a conscious position adopted by community music facilitators to bridge musical experiences and skills and to open up possibilities to become a resource for those with whom they work. Community music,

[1] Facilitator - More Music, interview, 2017

[2] With its origin set around the 1580s the etymology of the word *intervene* derives from the Latin *intervenire* meaning "to come between": *inter*, a prefix meaning between, among, in the midst of, together. This is coupled with the word *venire* meaning "to come." (https://dictionary.cambridge.org/dictionary/english/intervene)

articulated as an "act of hospitality," is a practice that seeks to generate opportunities to co-construct and devise musical ideas (Higgins, 2012). Operating through the intersections of participants' and facilitators' musical experience and identity, those that work this way respond to the environments and contexts they face. Interventions of this nature can enable positive musical interactions while promoting an inclusive space where all who wish to participate are invited to do so.

From the perspective of working with young people, community musicians work in ways that might be described as non-formal. Initially an "alternative" approach to formal education within developing countries, interest in non-formal education emerged from those who felt that formal education systems alone could not respond to the challenges of modern society. Non-formal education is therefore associated with conversational forms of engagement with learning practices rooted in the passing-on of musical knowledge and skills associated with music from a particular context, culture, or society (Veblen, 2012; Busch, 2005; Jeffs & Smith, 1990, 2005). As an educational activity, non-formal education often takes place outside the established formal education system and is highly contextualized, intending to serve identifiable learning goals and based on a series of learning opportunities that are tailor-made and adapted to the needs of the learner group. Schemes of work are flexible and as such signify that the structure is non-linear and thus resist top-down curriculum. Consequently, non-formal education can be characterized as "learning by doing" depending strongly on reflection ("in" and "on" action) and fostered by a leader in the field, who acts as a mentor, facilitating to transform experience into knowledge, skills, attitudes, values, and convictions (Colardyn, 2001; A. Rogers, 2004).[3]

Learning contexts that resist "top-down" models of music-making lead us to consider the lived musical experience of those whom we identify as participants within music interventions. Within this, they develop understanding of the creative and cultural agency they have in the shaping of its content and context. When young people work with music facilitators in non-formal musical contexts, they are typically in groups co-constructing the types of music to be created and identifying specific tasks and goals together with an emphasis on learning within the participants' life context. Inclusivity is at the heart of pedagogical methodology with musicians working alongside the young people to actively identify their learning needs. Because context is a vital component to the agency of non-formal music education, those working as facilitators are skilled in responding to the differing demands and needs of individuals and groups. In these contexts, young people have the opportunity to be exposed to a musical interaction that is co-authored and meaningful to their lives. (Higgins, 2016; Deane & Mullen, 2018).

To explore interventions of this nature, we consider the story of More Music and the Friday Night Project as a way to explore the role of community music interventions in young people's lives. We will introduce the local context where More Music is based, explore the

[3] See also The Encyclopedia of Informal Education (www.infed.org).

developments and challenges of Friday Night Project, drawing this section to a close by situating the story in the context of the UK's arts and cultural funding as a way to frame how music interventions for young people are often framed. We will then draw some conclusions of what can be learned through Friday Night Project in relation to youth development.

More Music and the Friday Night Project

More Music and West End Morecambe: A Brief History

More Music is an award-winning community music organization based in Morecambe, England. Morecambe is a seaside town on the North-West coast of England, from which the bay looks west towards the mountains of the Lake District, where English folk traditions and countryside remain two of the area's key tourist draws. To the east, Morecambe joins Lancaster, the city that connects across the wider district of Lancashire, where a medieval castle stands proud on the hill as one enters from Morecambe by train. Morecambe itself is a traditional English seaside town. Its industry until the mid 1980s was a seaside holiday destination for British tourists. As global tourism and international travel became more accessible for British vacationers, the traditional seaside resorts became less frequented, and subsequently, many, including Morecambe, fell into disrepair. This led to significant decline in the town's entertainment facilities, and many of the independent hotels were forced to close. Despite its decline in industry, the centre of Morecambe remains popular in the summer months with local day trippers keen to play in the sand and walk along the promenade. More Music's flagship community music group, Baybeat Streetband, can be found parading the promenade each summer as part of Catch the Wind Kite festival, one of More Music's annual events that aims to transform Morecambe and those who are part of it. More Music's commitment to the bay of Morecambe has nurtured creative spaces in the area, which now host other local festivals and events, led by upcoming cultural leaders.

To the south of the bay lies Morecambe's West End, an area that once boasted many of the independent bed & breakfasts that many of the touring artists called home at the height of Morecambe's time as a seaside resort. As in many small towns in the North of England, Victorian terrace properties have remained property of government housing or have since been sold to landlords, often oversubscribing their capacity. Morecambe is a town in the top 10% of the UK's multiple social and economic deprivation index (MSDI), which measures national statistics of indicators such as employment, health, education and crime. Morecambe, specifically the West End, has seen successive governments promise to redevelop the area, advocating increased opportunities for local residents to grow their social and cultural capacities. Community funds and new social housing developments repeatedly raise aspirations for local provision. More often than not, these fail to fulfill promises made and thereby deplete the energies and aspirations of the local community and their resilience for regeneration. Morecambe, as part of the district of Lancaster, voted in 2016 to leave the European Union (EU) and currently operates within a local town council that is led by a Conservative party representative.

Nestled in the middle of Morecambe's West End is More Music. Its premises, the Hothouse, was once an old snooker hall and is located behind Yorkshire Street, which was once the heart of the area, with small local traders the lifeblood of the West End. Some traders remain in the area, although the streets surrounding More Music are often quiet, with local residents shopping at the larger chain stores at the centre of Morecambe. In recent years, the day time emptiness of the West End has been disrupted by the development of a self-defined "cultural quarter" that connects More Music to other creative spaces developed by the people of the West End. On a street beside the Hothouse began a project that would later become a core part of the organization's cultural offer with young people and a signifier of their perceived expertise as a representation of UK community music: the Friday Night Project. This case study is taken from larger-scale ethnographic research being undertaken by Ruth Currie.

More Music: A Snapshot of Today

More Music has a vibrant young people's program of activities, taking place across 30 weeks a year, including include, Stages, a weekly session where young people aged 12-18 come together to form bands and explore studio recording. On Thursday evenings, they take over the Hothouse, where they make music, meet with friends, and have tea and toast. Then there are the youth leadership sessions, where young people age 16 – 25 meet to undertake an Arts Award qualification.[4] These sessions are attended by those who have expressed an interest in developing their leadership skills or who want an opportunity to develop projects of their own. The young leaders devise and design projects and events, sometimes programming performances for the musicians of Stages and other groups, such as Youth Orbit. Youth Orbit is a weekly rehearsal for a small ensemble of young people who have expressed interest in advancing their technical skills and want to play as part of a small jazz-inspired ensemble. The majority of these young musicians have been participants at Stages, and have shown a specific interest in spending increased time working through techniques with a facilitator in a small group setting. Here, young people access more traditional approaches to musical learning and improvisation, where facilitators direct the delivery while still working collaboratively with young people as part of the group. Through developing these progression pathways for young musicians, More Music observed a gap in provision, which it addressed by creating a youth choir for younger musicians.

Finally, there is the Friday Night Project, a weekly urban music night specifically targeted at young people from the West End. Here, young people can, similarly to Stages, make music with other young people, form groups, and record their music – all with a specific focus on MCing, rap, and music production. In its current articulation, the Friday Night Project can offer a touchstone that can lead to what is perceived as more advanced or structured musical participation within Stages. There is also the opportunity to develop leadership skills through

[4] Arts Award is a qualification with 5 levels and aims to promote artistic leadership with children and young people. More information at: http://www.artsaward.org.uk/site/?id=1977

the Young Leaders program and mentoring opportunities. It can also be an autonomous, yet structured musical moment in the week of a young person in "challenging circumstances," where musical progression in the measurable sense is not always a priority. Through bringing their creative ideas into the Hothouse, young people have the opportunity to explore their own music and within this, their personal and social identities as young musicians from West End Morecambe. As a music intervention today, the Friday Night Project makes a priority of exploring and engaging in reflexive musical play: facilitators and young people shaping and responding to the musical intentions of each other. In this, facilitators see themselves as a resource through which to scaffold young people's access to music-making, whatever that may sound like for each individual at his or her own point of entry. These musical interactions may be recurring, with some young people participating in the Friday Night Project over a series of weeks, months or years. For others, these musical encounters are temporary, although their legacy in the musical lives of the young people taking part may be lasting. They are a musical snapshot in the wider and often unknown life of a young person from the West End of Morecambe who happens to engage, be it sporadically or consistently, in a music intervention designed and funded for young people in challenging circumstances. The Friday Night Project was in itself an attempt to redevelop the area, seemingly, from the inside out.

The young people's program that connects these activities is overseen by a project manager, who also leads the Friday Night Project. The team of facilitators meets weekly to reflect and plan the evening's session, informed by young people's engagement in previous weeks. The team marries this with the requirements of the program's funding and other priorities expressed by the organization. The project manager regularly invites feedback, particularly from the young leaders, on the content that young people would like to explore. All sessions for young people are drop-in and range from 50p to £2 ($0.70 to $2.70) to take part each week. Some programs, particularly the Friday Night Project, were once free; there is now a small entry fee to cover additional costs, such as offering toast and tea to Stages and the Friday Night Project participants. This has become a core part of bringing everyone – facilitators and young people – together at the beginning of each session and offers a central point of familiarity for young people to gather, in the otherwise often unfamiliar Hothouse.

Hothouse: A Takeover

Stages and the Friday Night Project take over the Hothouse every Thursday and Friday night. No other activity is programmed in the building at this time to ensure young people have uninterrupted access to the Hothouse's resources. Both sessions follow the same format: everyone comes together in the main hall upstairs for tea and toast and young people and facilitators negotiate and assign the rehearsal and studio spaces; this operates on an agreed rotation in an attempt to enable equity in access. This is particularly welcomed for the recording facilities, which are among the most coveted spaces in the Hothouse. Once the outline of the session is agreed, young people disband to their allocated space to begin. It's

not always known what will be created in these sessions, but with the support of the facilitators and their peers, young people are free to explore within the safe conditions of the Hothouse, alongside the familiar and dynamic project team. The young people in these projects are a hospitable group, welcoming and seemingly unphased by visitors. On Thursdays and Fridays from 6:00 p.m. to 9:00 p.m., the Hothouse is theirs, and if there are any changes to their environment and routine, these are discussed in advance. They are trusted to move freely within the Hothouse, and offer respect for the building, its users, and the resources in turn. If you are invited into the Hothouse on a Thursday or Friday night, this is what you would encounter. If you came to the door on a Friday night, five to 10 years previously, you may have received a less hospitable welcome, despite the increased security systems you encounter at the entrance to the Hothouse today.

Building the Friday Night Project

In 2006 West End Morecambe and its residents were experiencing an increase in violent and antisocial behavior amongst local young people, particularly young men. The police, keen to establish an alternative place for local young people to go on a Friday night, and More Music, keen to provide a creative deterrent to the targeted antisocial behavior they were experiencing from local young people, decided to create the Friday Night Project. The police funded More Music to offer this project in its formative years. More Music hired two music facilitators to run the project: one an experienced youth worker and community musician, the other a community musician with some experience in music production. A local youth work organization was a partner in these early years, and offered space to host the project. Working out of this local youth agency's office space, in an old store front in the dilapidated West End, the Friday Night Project was established with the political aim of reducing the number of young people on the streets and at risk of offending in the West End on a Friday night.

The early stages of the project welcomed large groups of young people, particularly young men. Between 6:00 p.m. and 9:00 p.m. on a Friday night, two facilitators devised activities for the young people to take part in, such as DJ and production skills and MCing, with young people engaging in the music making to varying degrees. Having been in the local area for over 10 years previously, staff perceptions of youth culture at the time directed them to urban music, despite limited engagement with young people up until this point. This was further reinforced by the preferences expressed by the young people who came through the door. Some young people arrived in groups and observed, with active music making developing over time for some as trust and relationships were navigated. Having little previous experience of working with this group of young people in such a targeted way, staff members devised activities as an offer thought likely to attract young people in the West End. Young people were quickly invited to drive the creative content of the sessions, while facilitators created the session's structure and offered techniques and ideas that could scaffold young people's musical ideas.

The Friday Night Project quickly became a place to convene for young people, often as a place to gather before weekend partying. There could often be 40 young men at the sessions, not all of whom would make music. It was quickly established that two facilitators working with these particular young people, and in such volume, was not sustainable, nor did it safeguard either themselves or the participants. Facilitator numbers increased quickly to meet the demands of the project. The group that leads the sessions today took a long time to form, and there had been various attempts to welcome new facilitators. However, not all were suited to working collaboratively with young people in this setting, and the resilience of the small team to continue the Friday Night Project in these formative years is one of the drivers of its sustainability. Facilitators recall instances of being attacked by participants and distress that would build on occasion prior to sessions. In these early stages of the project the young people were as unknown to More Music as More Music was to the young people. As the manager of the project, the lead facilitator knew that they, as representatives of More Music, were in young people's home – the West End. She recognized that to feel the project was successful, it needed to move beyond the aims for which it was initially founded and move towards trust, reciprocity and collaboration. It was clear to the lead facilitator that this relationship needed to be navigated for the project to meaningfully fulfill its instrumental aims set by the police and More Music. In part, More Music sought to offer their presence in the West End as a resource for young people. They also saw it as a way to build relationships with local young people in the hope this would decrease the vandalism to the Hothouse, which was one of the targets of antisocial behavior at the inception of the project. The lead facilitator reflected that this relationship took a long time—years—and that this was an important indicator of how the Friday Night Project has survived across the last decade and shaped the way it operates in collaboration with young people today. Resonating with themes within community organizing, these community music interventions need time to negotiate their place and purpose in collaboration with those involved (Ohmer & DeMasi, 2008).

Although young people came to the Friday Night Project in its formative stage, there was reticence to provide facilitators with their details for fear their information would be shared with the police. Despite More Music's well-intended gesture, their presence in young people's Friday night disrupted the norms of their target group. Without the time needed to build trust and respect for each other, aspirations for the Friday Night Project from those who were funding and hosting it were instrumentally led without scaffold to safeguard. The project had potential to and possibly did in some ways nurture an unintentional hostility, an otherness, between young people and the agencies working to promote social cohesion in the West End, of which More Music, the police and the youth agency were part. Friday Night Project achieved the instrumental aims of reducing the number of young people on the streets of the West End between the times of 6:00 p.m. and 9:00 p.m. relatively quickly. However, the development of a music intervention that was an opening to cultural democracy in West End Morecambe took a longer and challenging route.

Hospitality or hostility? A Shift in Approach

In the early stages of the project one particular incident was the catalyst for a shift in approach to facilitating the Friday Night Project. At the end of sessions, facilitators would take music equipment back to the Hothouse from the venue where the project was based. On this particular occasion, violence erupted between young people in the street between the two venues. The facilitators became trapped on the opposite side of the street, while young people blocked their safe passage to the Hothouse. It is unknown if this was an intentional act of protest by the young people, or if its symbolism is recognised only with the distance of hindsight by those involved. However, once the police were called to intervene in the incident and young people had moved on for the night, More Music's facilitators decided that something had to change if new beginnings could be realized through the music intervention of the Friday Night Project.

At this time, the Hothouse had been renovated and had increased resources and space to host music programs. Previously it served as office space, despite hosting Stages weekly on Thursday nights since its inception. Despite the escalation of that evening, the facilitators of the Friday Night Project arrived the following week, ready to welcome young people to the session and becoming ready to begin the transition to the Hothouse. Young people turned up too. Other incidents occurred during this time, and not all young people returned to the project. However, with a security guard in place, and a policy to deter young people from attending the Friday Night Project under the influence of drugs or alcohol, the Friday Night Project moved to the Hothouse in the early stages of its development with many of the young people with whom the very early stages of the project had engaged.

Moving from the storefront office space to the Hothouse increased the resources that young people could access. Through negotiation with young people, facilitators were able to develop approaches to their practice that would support young people on a Friday night. This was in part towards their musical aspirations, but also towards the development of a shared ownership for the sessions and a reconceptualization of who More Music could be in their community. Or at least, this is the aspiration that those involved in Friday Night Project aimed to achieve.

With large groups of young men continuing to come on a Friday night, facilitators considered what they could offer to support continued engagement with More Music, as some young people were approaching an age that the project could no longer support. More Music had sought new funds to continue the project once funding from the police had ceased. This new funding was targeted towards children and young people in challenging circumstances, which young people from the West End were identified as being. Facilitators recognized that the wide age range participating and the numbers of young people taking part created an issue for supporting individual musical experiences within the sessions, particularly with young people being at such different points of development, with some ranging in age by almost a decade. This offered a possibility for mentorship.

A new pathway was needed for young people that could bridge access between the projects of which they were part, particularly the Friday Night Project and Stages, to offer a

development opportunity. With some of the older participants in the Friday Night Project, there was an opportunity to take part as a mentor. This was stimulated by their wanting to continue to be part of the Friday night activities. As facilitators became more experienced and responsive to working with the Friday Night Project participants, including with those who were particularly vulnerable, they recognized the value older participants brought to the project. They also recognized that the sessions needed to be welcoming and accessible for younger participants, particularly those in similar stages of youth development for whom the project was originally devised.

Wanting to ensure that the project remained a safe space for older young people, who themselves had a long and at times volatile relationship with the project, facilitators looked for ways that these participants could continue to be part of the project and its development. The invitation to develop into a mentorship role suited some participants, although these were few. The majority of older young people didn't want to become or were not at a place in their own development to be a music leader in a workshop setting. They wanted to remain participants, with some viewing the Friday Night Project as a part of their wider musical identity, which for some was a moment in time that had since past.

The Friday Night Project has its own musical identity. It has become an "institution" amongst young people in West End, a badge of identity (Macdonald et al., 2002) where young people know they are invited to come into the Hothouse to make music. As young people transitioned into new stages of their own lives, facilitators reflected on the Friday Night Project as being a touchstone in a young person's musical life. Whether it be that a young person made music in the Hothouse once, or 100 times, there is a recognition that the Friday Night Project staff's role as facilitators could be an invitation to support a young person to go deeper into music making, irrespective of the stage of development he or she arrived at. The Friday Night Project could be an opportunity to develop or acquire skills that might support openings to future music making or complement existing ones. Some young people who first attended the Friday Night Project used this as a catalyst to become involved in other parts of the young people's program, such as joining Stages and becoming young leaders. Some have performed at the More Music festivals that take place throughout the year as part of More Music's contribution to a redeveloped and musical Morecambe. Some early cases were a great surprise to the police who recognized young people from very different interventions.

The project, having created a space for young people to go on a Friday night between 6:00 p.m. and 9:00 p.m., contributed to reducing the number of young people on the streets of the West End. From the political rationale for the inception of the project, it fulfilled its aim, although a great deal more developed from the interactions between young people and facilitators and through the music making that took place and continues to take place. For young people, it was and has become a project that is seen by some as a part of the everyday culture of the West End. It is recognized by some young people in the West End of Morecambe as somewhere they can come and make their own music on a Friday night. For facilitators, it has informed the approach the organization applies to its young people's music programs progression opportunities, and their own training. It is part of young people's

pathways and has directed More Music towards a deeper understanding of some aspects of the West End, a community in which they invited themselves to work within. The Friday Night Project is now funded through the National Foundation of Youth Music with funding that supports organizations to work with young people in challenging circumstances towards a musically inclusive England.

Reconceptualising the Friday Night Project as Youth Development

The Friday Night Project as a Community Music Intervention

Community music as an act of hospitality enables collaboration, to work with people through music in order to foster reciprocity through cultural democracy (Higgins, 2012). As More Music grew in capacity they purchased the Hothouse and thus made their permanent home in the West End of the town. The instrumental aims of the Friday Night Project were reinforced by young people's early interactions with the project, which were often hostile or suspicious. Young people had not invited More Music to intervene in their space that they had populated long before the presence of More Music. As such, negotiation of place and space and a sense of "ownership" took time to establish. This process has been informed by the longitudinal design integral to the project.

As an intervention, the Friday Night Project was initiated as a response to a political problem. More Music was in the local area, had the resources to offer an alternative provision on a Friday night and sought police-funded intervention. Furthermore, More Music had a motive of its own to be part of a change in the area: to decrease the violence and vandalism towards the Hothouse and More Music staff. For the project to work, More Music and the Hothouse needed to be malleable and dynamic to the creative and civic needs of young people in the West End. This meant, and continues to mean, an ability to change. Support for the project and the inherent risks within it has taken time to fit within the wider ecology of the organization.

Increasingly, young people have demanded their agency to be recognized, which has manifested in their current occupation of the Hothouse on a Friday Night. In the formative stages of the project, participants were observing other young people being welcomed into the Hothouse on a Thursday night for Stages: some from the local area, but predominantly from greater Morecambe and the wider Lancashire district. This only reinforced their exclusion from the community music offerings from More Music. Although More Music wanted to work with young people in the West End, there was no neutral territory for them to begin to establish this. It was perceived that neither had trust in the other; the invitation was perceived as tentative. This was further reinforced by the locked door of the Hothouse on a Friday and that the Friday Night Project operated from a different, less resourced location.

The exclusion from the Hothouse was not the sole reason for the disruption between More Music and the young people in those formative years; however, we argue, it is likely that the exclusion perpetuated a divide, a sense of otherness that already existed, stimulated by something unknown. It is possible that the targeted young people from the West End may not have been ready to be welcomed into the Hothouse at the Friday Night Project's inception, nor perhaps was the Hothouse prepared to respond to the "call" of young people. At the time, there was still violence towards staff and the building. This meant that the development time required to establish a "safe space" where young people could meet meant a demystification of the "otherness" that both More Music and the Hothouse had to local people.

Locating the Friday Night Project within the UK Context

From a challenge politically, the Friday Night Project became an opening for new opportunities for young people through music. The project worked within the boundaries of its funding and offered young people face-to-face encounters through a once weekly open-door policy. The project becomes a scaffold to support young people and their music making. It is also an opportunity for More Music facilitators involved in the project to become more aware of the contexts in which they work. Chance encounters here and there bring forth new narratives, eliciting new insights into how this project has impacted the community. For some young people, regular attendance and the relationships built with the music facilitators have enabled the impact of this music intervention to be reflected on publicly.[5] This has given More Music the chance to tell individual stories of people's personal and musical development and to advocate for the future support and sustainability of their work in the West End.

Young people's music projects are often devised and shaped through the conditions set by the bodies that fund them. Essential to accepting any money, funders are at liberty to ask for evaluative reports that both describe what took place and articulate the "success" of the project. Outcomes and indicators are set in order to "measure" if a project has been successful or not. Notions of both success and measurement are arguably bound by the political agendas through which money has been distributed (Belfoire, 2015; Gray, 2008; Jancovich, 2017; Kawashima, 2006; Lee et al, 2011; Rimmer, 2009; 2018). The stories advocated, such as those of Friday Night Project, become an important component in an organization's explanation of what it does when communicating to funders. Our suggestion is not that those in receipt of public funds would necessarily oppose the values embodied by those distributing those funds, but rather to note that the structures and values imposed by the funders may have direct impact on levels of musical access the projects are able to facilitate. Why? Because funding often comes with a clear mandate regarding who the central beneficiaries are to be. In some instances, this may include some at the exclusion of others, consequently setting up a situation that is quite divisive and possibly contrary to the conceptual framework through which the project has been designed.

[5] More information about Friday Night Project and the way that case studies are shared can be found on their website: http://www.moremusic.org.uk/Friday-Night-Project

In the UK, discrete funding has been identified specifically for young people who are faced with challenging circumstances. Arts Council England – the public body for arts and cultural spending, who "invest money from the Government and the National Lottery" (ACE, 2018) – allocate some of their funding to invest directly in organizations who work specifically with young people. They also support the National Foundation for Youth Music,[6] which funds projects that work towards "a musically inclusive England" (Youth Music, 2015) with children and young people, predominantly those deemed to be in "challenging circumstances."

The term "challenging circumstances" is one which has appeared in our story multiple times. It is a complex term. Challenging circumstances encompass diverse groups of people, from diverse backgrounds, spanning a broad range of social, cultural and physical conditions and contexts (Deane & Mullen, 2018). As an umbrella term, challenging circumstances represents a category of young people facing a large range of challenges. These include, for example, those at risk of offending; those not in education, training or employment; those who are disabled or have additional support needs; and those in economic deprivation.[7] Organizations and facilitators in receipt of money have to balance the work they see as vital while juggling the bounded requirements set by the funders to meet the perceived needs of these groups.

In 2016 the Arts and Humanities Research Council (AHRC) published a three-year report considering the value of arts and culture in the UK. A collection of commissioned reviews and studies, the report highlighted the need for those evidencing and undertaking arts and cultural activities to move away from divisive discussions of the benefits of engaging in arts and culture. The report considered the value of arts and cultural participation in and outside of the publicly-funded sphere. Authors advocated that those considering the value of the arts in and for society should give increasing recognition to cultural participation in everyday life. Specifically, that value is acknowledged in the ways in which everyday culture informs the UK public's musical choices and musical identities. This marked a shift away from notions of instrumental value versus intrinsic value,[8] and towards an increasing awareness of place and ownership of cultural capital between those engaged in the arts (Crossick & Kaszynska, 2016).[9] For the Friday Night Project, young people's ownership of place and content have been central components of the project's identity and sustainability.

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[6] Youth Music are a "national charity investing in music-making projects for children and young people experiencing challenging circumstances" (Youth Music, 2018). More information at: https://www.youthmusic.org.uk

[7] Youth Music recognizes children and young people's challenging circumstances to be behavioral, economic, life conditions, and life circumstances. More information at: https://www.youthmusic.org.uk/what-we-do/challenging-circumstances

[8] "[T]he Cultural Value Project has been able to break down the divide between the intrinsic and the instrumental camps, to transcend the debate about things to be valued 'for their own sake,' or else understood only in terms of the narrow economic or other material benefits that they provide" (AHRC, 2016: 5). More information at: https://ahrc.ukri.org/documents/publications/cultural-value-project-final-report/

[9] The instrumental use of the arts in contemporary cultural policy in the UK can be traced back to the formalization of the then Arts Council of Great Britain in the 1940s. In more recent times, the 1990s and the

Conclusion

Over the decade of its development, the Friday Night Project has become a core offering for young people in West End Morecambe and through its popularity now welcomes young people from further afield. The large groups of young men who first shaped the project have since moved on, although some still return periodically to recalibrate their music making and to act as mentors to the younger participants. The focus of the Friday Night Project remains to support the young people of West End to make urban music and have a safe place to come on a Friday night. The music facilitators have offered continuity and through this have learned about the inconsistencies that are ever-present in the lives of many of the young people. Their reflexive approach to their practice enables them to respond to the dynamic energy and complex lives of young people who take part.

In this chapter, we have considered the role of young people in shaping the context and approach to music interventions that have been targeted towards them. From a big picture perspective, the interaction of formal and non-formal learning contexts and processes are vital in the promotion of lifelong music engagement.[10] If we consider musical learning as a dynamic interaction of a multi-phased process that changes emphasis from (1) independent learning in informal settings during early childhood to (2) formalized learning during the school years followed later by (3) non-formalized interactions occurring in community settings, then recognition that those working with young people might (and often do) move in and between both formal and non-formal approaches may benefit the development of young people's music making within their childhood, their adolescence, and their adulthood. From the perspective of young people, when they play a significant role in the development of their learning goals, active and meaningful participation increases.

When considering community music as an intervention, the facilitator has the opportunity to offer space for young people and their voice to find a shared goal with the "intention to transform" (Higgins, 2012, p. 146). These actions are informed by the coming together of participants and facilitators in the music intervention. The rhetoric among community musicians to conceptualize their work as operating in the spirit of cultural democracy is well established. Within this, the representation and voice of those with whom the community musician works with is respected, received, and responded to through music interventions

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formation of a New Labour government in the UK can be pinpointed as a threshold moment in the instrumental use of the arts to support the political agenda of the government of the day, to evidence the arts as a mechanism for social change (Belfiore, 2012; Jancovich, 2011).

[10] Ideologies of everyday musical practices in formal music education settings are developing common place status in discussions of twenty-first century music education (Green, 2002) and the intersections of music education and community music discourses have become increasingly intertwined in discourses of music interventions, whose aim is to promote youth-led participation that invites agency and democratic musical learning (Allsup, 2016; Allsup et al., 2012; Higgins & Willingham, 2017), opening increasingly fertile grounds to explore approaches to music-making with young people, in both formal and non-formal settings as a mutual enterprise.

(Bartleet & Higgins, 2018). However, there are conditions framing these music interventions that may interrupt the well-meaning and hospitable exchanges that community music activity aims to achieve. Recognition of these conditions and a reconceptualization of the role of the facilitator as a bridge between the conditions of funding and the musical lives of young people may support community music programs to navigate between the political and participation. Programs of this nature can be openings to new opportunities to support young people in their music making, particularly where those in receipt of public funds consult and collaborate with young people to design projects that respond to the dynamic context of their musical worlds. For the Friday Night Project, there has been a commitment to consistency, to reflexivity, and towards youth development as music-makers and citizens of West End that recognizes its need as a project to change with the ever-evolving contributions of young people.

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