

I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm that I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

Youth Work Works!

Week:	Activity:
ONE	Untuned Percussion – learning the different types, techniques, and learning how to keep time and rhythms. Learning how to follow each other as musicians and how to improvise with a variety of rhythms.
TWO	African Drums - learning the different types, techniques, and learning how to keep time and rhythms. Learning how to follow each other as musicians and how to improvise with a variety of rhythms.
THREE	Recorders – learning how to read music, learning the notes on the instruments, learning how to play the instrument as well as learning how to play together, and how to listen to each other.
FOUR	Boomwhackers – This workshop can be a way of learning how to read music, learning the notes on the instruments, as well as learning how to play by ear, learning how to play the instrument as

	well as learning how to play together, and how to listen to each other. Also learning how to work together and observe each other and keep time together and keeping rhythms together and in the right places.
FIVE	PBuzz/P-instruments - learning how to read music, learning the notes on the instruments, learning how to play the instrument as well as learning how to play together, and how to listen to each other.
SIX	Ukuleles - learning how to read music, learning the notes on the instruments, learning how to play the instrument as well as learning how to play together, and how to listen to each other.
SEVEN	Soundtracks (music therapy) - using mostly well known songs and soundtracks, young people can learn physically, mentally, and emotionally, how to be able to regulate their emotions and how to be emotionally vulnerable, using a beneficial and positive outlet for their emotions.

EIGHT	Choir/Rounds - using either well known or easy to learn tunes, the young people can learn songs, how to sing, how to harmonise, how to sing in rounds, and how to listen to each other and how to communicate non-verbally as well as learning how to work in teams and alongside each other, supporting and encouraging one another.
NINE	Tuned Percussion - learning how to read music, learning the notes on the instruments, learning how to play the instrument as well as learning how to play together, and how to listen to each other.
TEN	Songwriting – using a creative outlet through the medium of music, young people can learn how to express themselves in an individual and personal manner, in a way that completely unique to them and their pathway of self-expression.
ELEVEN	Composing - using a creative outlet through the medium of music, young people can learn how to express

	themselves in an individual and personal manner, in a way that completely unique to them and their pathway of self-expression.
TWELVE	Make your own instruments - using a creative outlet through the medium of music, young people can learn how to express themselves in an individual and personal manner, in a way that completely unique to them and their pathway of self-expression.

This three part essay will explore a programme of youth work that has been designed by the writer that should hopefully be sustainable for a significant amount of time after the original programme is run. The first part will explore the programme, in terms of the developmental needs of young people and its potential effectiveness. The second part of the essay will explore the broader social impacts of the programme and how it would affect young people, their families, their communities, and society at large. The third part of the essay will explore the communications plan about how you will communicate the programme to the young people, their families, their communities, and stakeholders and decision makers. All three parts of the essay are important to explore because they are essential to an intrinsically well-run programme.

The development needs of young people are, according to Maslow's Hierarchy of Needs (McLeod, 2026); physiological, such as air, food, water, warmth, etc, safety, such as protection from danger, financial stability, and good health, love and belonging, such as friendships, strong emotional connections, and a support network, esteem needs, which is described by McLeod (2026) as the "pursuit of self-respect" (McLeod, 2026), and lastly, self-actualisation, which is the "personal drive to reach your full potential" (McLeod, 2026). The music programme created can also be adaptable to each project or organisation individually because it doesn't necessarily need to be one a week for twelve weeks but could also be one every fortnight, or one a month for a year. The programme can also be repeated as the workshops can be adapted as needed.

These planned activities give young people the opportunity to learn new skills and to express themselves in a way that they may not have had the opportunity to do before. These activities also cover the "Five Pillars of Youth Work" from the "Youth Work in Wales: Principles and Purposes" (Youth Work in Wales Review Group, 2022, pg.5-6). The pillars are as follows; "Educative", "Expressive", "Participative", "Inclusive", and "Empowering" (Youth Work in Wales Review Group, 2022, pg.5-6). Music is "Educative" (Youth Work in Wales Review Group, 2022, pg.5-6) because it uses numbers, literacy, sometimes science, sometimes history, and it requires individuals to learn new skills. Music is "Expressive" (Youth Work in Wales Review Group, 2022, pg.5-6) because it gives individuals the safe space to learn how to belong, to learn about their identities, and to allow them to have a positive outlet for their feelings and emotions, which allows them to express themselves in a way that feels right to them as young people and as unique individuals. Music is "Participative" (Youth Work in Wales Review Group, 2022, pg.5-6) because if young

people want to be involved, then music requires physical, mental and emotional action, and it can be adaptable to any individual of any ability, background, or learning need, which additionally makes music “Inclusive” (Youth Work in Wales Review Group, 2022, pg.5-6). Music is “Empowering” (Youth Work in Wales Review Group, 2022, pg.5-6) for all of the above reasons, such as the inclusiveness, being able to gain confidence through learning new skills, learning how to express themselves as well as being able to voluntarily participate in something that will benefit their physical, mental, and emotional health through a positive outlet.

Out of these activities, every young person is likely to get something completely different out of each activity and that is the extremely useful thing about music, which is that it is adaptable and flexible to every individual involved. For one young person, it may instil confidence, and for another young person, it may open a new way for them to express themselves. For the untuned percussion and African drums, fun games can be played like follow the leader or young people can learn to improvise with rhythms, which helps young people to watch each other and listen to each other. Workshops like choir and rounds workshops helps young people to listen to each other and learn how to harmonise and work together with other young people. Other workshops like the recorders, PBuzz, boomwhackers, and ukuleles allows young people to learn new instruments, learn new musical techniques, and learn how to read music, and learn how to play solo and with other people. The music therapy workshop allows young people to feel their emotions and let them out in a beneficial way, which is essential and especially helpful to young people who struggle with emotional regulation and emotional vulnerability. The workshops with activities like songwriting, composing, and creating instruments with recycling and creative equipment and resources, allows young people to express themselves in a

new way that they may not have thought about before, as well as allowing them to have expressive freedom and creative opportunities to help them explore their identity and express themselves as unique, confident, creative, and intelligent individuals. All of these workshops are useful to young people as they enable young people to have a creative outlet and one that they can learn to use outside of the workshops as well.

Barrett and Bond wrote a research article called “Connecting through music: The contribution of a music programme to fostering positive music development” (Barrett and Bond, 2014). This research article suggests that there are “Five C’s to Positive Youth Development” (Barrett and Bond, 2014, pg.3). The five C’s are “Competence”, “Confidence”, “Connection”, “Character”, and “Caring”, which Barrett and Bond (2014, pg.3) suggest also lead to a sixth one of “Contribution”. Linking all of this back to the “Five Pillars of Youth Work” (Youth Work in Wales Review Group, 2022, pg.5-6), these are all qualities that interlink extremely well, and all of the six C’s (Barrett and Bond, 2014, pg.3) are qualities that are essential to making a music programme work at its full potential. Confidence (Barrett and Bond, 2014, pg.3) is important to young people as it enables them to be active and well-rounded citizens in society and residents in their community, as well as allowing the young people to be confident in how they express themselves and in their communication with others. Connection (Barrett and Bond, 2014, pg.3) is also essential for young people as they need to feel safe and that they belong, as “Love and Belongingness” is one of “Maslow’s Hierarchy of Needs” (McLeod, 2026). Additionally, young people who can express emotional regulation and emotional vulnerability can be more active and stable citizens in society, and therefore, the impact of the young people being a part

of a programme like this could actually be essential and almost intrinsic to a community functioning well and actively.

The communication of this project to the young people, to the community, and to the stakeholders, decision makers and others, is essential to the programme being well run. At first, leaflets and posters will be made to be shared around the community because it becomes more personal and inviting and community based. Social Media, such as Instagram and Facebook, can be helpful, especially in communicating its results and presenting them for the community, family, and decision makers and stakeholders in the programme and/or project. All of these methods of marketing create a space where the community can feel involved and additionally where testimonials and anecdotes from participants can be extremely useful. Digital platforms are also very useful when looking at a target audience of young people and their families. For example, this could include keeping an easy access, easy read, colourful, attractive, interactive, and up-to-date websites and social media, in addition to easy read and attractive posters and leaflets (see below poster example). On top of this, another way to communicate with stakeholders and decision makers is through self-efficacy, which is a theory by Bandura (1977, pg.191) that is based on tracking behavioural changes and psychological changes, and not just performance and/or achievements. This way of communicating the effectiveness of the programme to stakeholders and decision makers because the success of the programme is not reliant on the achievements which may not be immediate or visually confirmed, but on the gradual improvements and growth that a young person is making from session to session, beginning to end, or that several

young people are making throughout the sessions, beginning to end. This is how the benefits of the programme can be effectively observed and communicated to other people, including the stakeholders, decision makers, and people who have sponsored and/or funded the programme.



In conclusion, this music based programme of youth work could work well and its potential effectiveness and impact on the lives of the young people, their families, and communities could be significantly beneficial, if it is run at its full potential and the absolute best it can be. The impact of running music workshops with young people could have extremely beneficial outcomes, in terms of the young people's lives, their families, and their community, and in the bigger picture of society as well. Young people's involvement in creative opportunities including music and other types of arts are proven to be essential to young people's development and their physical, mental, and emotional health. This includes how music and various types of expressive arts can enable young people to learn how to be emotionally vulnerable and how to regulate their emotions. This is even more important when working with young people who have mental health conditions or illnesses, young people with neurodiversity, young people with disabilities, and young people with additional learning needs or special educational needs.

Reference List:

- Bandura, A. (1977, pg.191). *Self-efficacy: Towards a Unifying Theory of Behavioural Change*. Psychological Review Stanford University.
- Barrett, M., Bond, N. (2015, pg.39). *Connecting through music: The contribution of a music programme to fostering positive youth development*. SAGE Publishing.
- McLeod, S. (2026). *Maslow's Hierarchy of Needs*. Simply Psychology.
- Youth Work in Wales Review Group. (2022). *Youth Work in Wales: Principles and Purposes*. Education Workforce Council.