

**NEW DEAL:**

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**THE DEPARTMENT:**

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# New Deal for Musicians

## Evaluation Report No.11 April 2007





# **Evaluation of the New Deal for Musicians**



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## 1. INTRODUCTION

- 1.1 Following a competitive tendering exercise the Department for Employment and Learning appointed Peer Consulting to undertake an evaluation of the New Deal for Musicians (NDfM). NDfM had its origins pre-1999 in discussions between the UK Music Industry Forum and the Government and reflected an acknowledgement of the importance of the music industry, as a significant exporter and wealth creator within the UK economy, and as the source of a large number of jobs.
- 1.2 The New Deal for Musicians (NDfM) was initially introduced to the New Deal for 18 to 24 years old programme (within the FTET Option) and subsequently extended to the New Deal 25+ programme (within the ETO provision). In October 2005 access to all New Deal programmes including NDfM was made available to participants on the New Deal for Lone Parents/New Deal for Partners programmes.
- 1.3 The aim of NDfM is to help participants find work and improve their prospects of remaining in sustained employment, primarily in the music industry. Its objective is to enable them to move from benefit into successful careers in all types of music, either as artists under contract, or self employed within the industry. NDfM will offer musicians;
- Access to advisory support from a specialist Music Industry Adviser (MIA) during the New Deal Gateway period and beyond;
  - An Open Learning route, lasting up to 26 weeks, based on a national set of workbooks relevant to the music industry;
  - Support and guidance from a Music Open Learning Provider (MOLP) who will support participants through a range of open learning materials and provide jobsearch support; and
  - Flexibility on the existing New Deal self-employment route to give continued access to open learning materials and to allow test trading as part of a band.

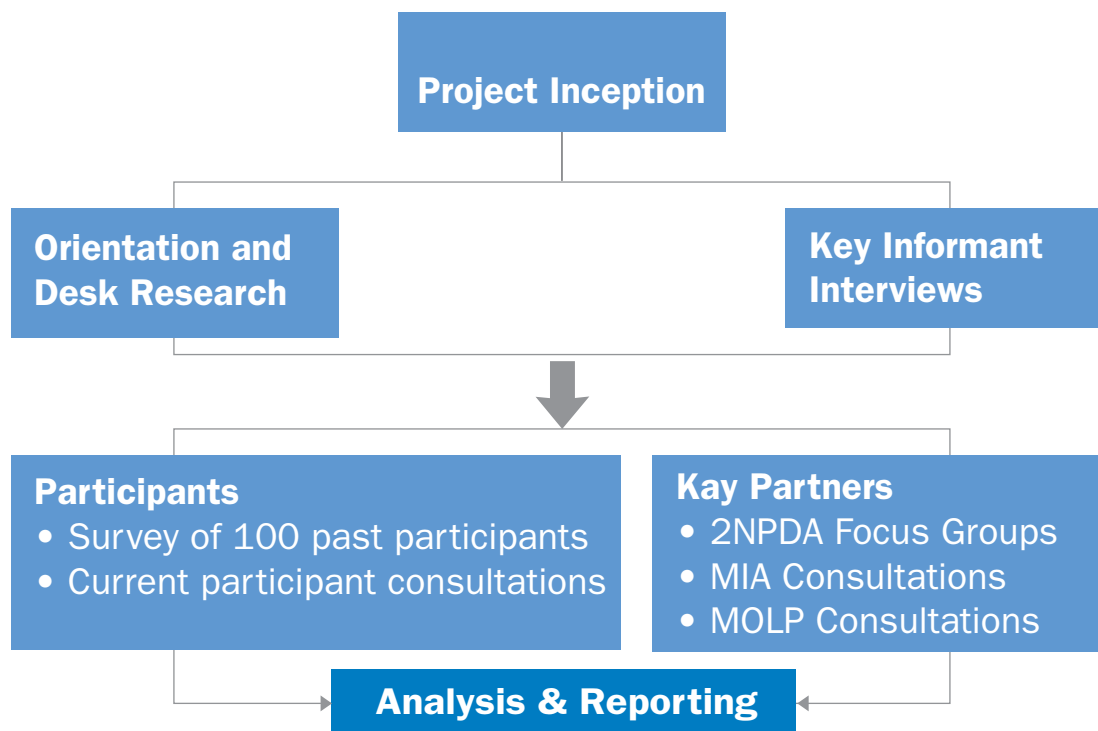
- 1.4 At the time of tendering NDfM was delivered by the North Down and Ards Institute (NDAI) and Advanced Learning Systems (ALS). In August 2006 ALS ceased delivery of NDfM.

### **Terms of Reference**

- 1.5 The Department for Employment and Learning (DEL) has identified within its Terms of Reference the following main issues for this evaluation:

- How successful is NDfM in helping participants to find work?
- To what extent did participants subsequently become employees (or become self-employed) within the music industry?
- Where participants became self-employed or employed in the music industry, what kind of activities did they pursue - e.g. music publishing, production, studio session work, etc?
- Did participants obtain employment outside of the music Industry?
- Does participation on NDfM enhance employability?
- Was there non-completing/drop-out in respect of NDfM? If so, what were the reasons for leaving early? At what stage did they leave? How many early leavers found work?
- In general, is NDfM a cost-effective labour market intervention?
- How does NDfM in Northern Ireland compare with similar programmes in other regions (Great Britain, Republic of Ireland, etc, where relevant)?

- 1.6 The following methodology was devised to address the key evaluation issues:

**Figure 1.1 Evaluation Methodology****1.7** This report presents:

- A summary of the feedback from the completed interviews with the two Providers; NDAI and ALS and three individuals who fulfil the dual role of Music Industry Adviser and Music Open Learning Provider; Andy Cowan-Martin, Richard Abbott and Andrew Lavery. Views on the Programme from the perspective of a number of key informants: The Prince's Trust NI, the Northern Ireland Music Industry Commission and DCAL Creativity Unit.
- Feedback from the focus groups completed with New Deal Personal Advisers.
- Findings from consultation completed with both current and past participants, including the impact of participation.
- Information on similar programmes operated in GB and a comparison of performance with NDfM in NI.
- Conclusions and recommendations.

## 2. FEEDBACK FROM DELIVERY AGENT CONSULTATIONS

### Introduction

- 2.1 In NI the administrative aspects of the Programme are managed by the NDfM Providers while programme delivery is predominately managed by the MIAs and MOLPs. Unlike the rest of the UK, in NI three individuals complete the dual role of MIA and MOLP (with some input from the NDfM Provider and the DEL Personal Advisers (PAs)).
- 2.2 The following individuals were consulted with as part of the Delivery Agent Consultations.

<b>Delivery Agent Consultations</b>		
<b>Provider</b>	ALS - Helen Mathews	NDAI - Betty Carey
<b>MIA / MOLP</b>	Andy Cowan-Martin Richard Abbott	Andrew Lavery
<b>Delivery Area</b>	West of NI	East of NI

2.3 The roles and responsibilities of the MIAs and MOLPs are as follows:

	<b>MIA</b>	<b>MOLP</b>
<b>Role</b>	<p>To provide musicians with impartial help, support and guidance, drawing on their own knowledge and experience of the music industry via:</p> <ul style="list-style-type: none"> <li>• An advisory service of impartial, non judgmental advice;</li> <li>• Guidance on working in the Music Industry;</li> <li>• Guidance on determining whether NDfM is the most appropriate route; and</li> <li>• Support to jobseekers during the Gateway and beyond.</li> </ul>	<p>To support and monitor musicians who wish to work towards a career in the music industry through the New Deal for 18 to 24 year olds Full Time Education and Training (FTET) option or the New Deal 25+ Education and Training Opportunities (ETO) Open Learning route.</p>
<b>Actions</b>	<p>Meet the musician to discuss their musical background and assess their aspirations.</p> <p>Discuss the musician’s short, medium and long-term career goals.</p> <p>Help the musician, in association with the NDPA, to agree an Action Plan which sets out the steps the musician needs to take in order to establish a career in the music industry.</p> <p>Offer on-going support to the musician.</p> <p>Establish and agree regular contact with the musician.</p>	<p>The MOLP must determine the elements of the open learning materials that are appropriate to the musician</p> <p>Agree a Learning and Development Plan (LDP) with the musician.</p> <p>Support musicians carrying out a wide range of activities, derived from the open learning materials, for example, projects, research, marketing or rehearsing.</p>

	<b>MIA</b>	<b>MOLP</b>
<b>Actions</b>	<p>Offer specialist advice about the music industry, involving other people or using their local and national contacts and networks on the musician’s behalf.</p> <p>Discuss any barriers that they may encounter and agree a way forward.</p> <p>Refer to other, non-New Deal funded, music industry experts where this is appropriate and available.</p> <p>Advise on whether the Open Learning route available under NDfM is appropriate.</p> <p>Stress to the musician the importance of disclosing earnings to the SSA.</p>	<p>Have fortnightly contact and meet with the musician.</p> <p>Satisfy themselves that the participant is spending an average of 30 hours per week on open learning and related activities.</p> <p>Help the musician keep an accurate and detailed open learning activity log recording details of the activities they are undertaking.</p> <p>Provide jobsearch support.</p>

- 2.4 The remainder of this section of the report presents a summary of the consultations held with three of the individuals responsible for the joint MIA/MOLP role in NI.

### **Initial Contact**

- 2.5 The process of referral for a client to their MIA is common for each of the three consultees. Each is contacted by their Programme Provider (NDAI or ALS) informing them of a referral from an NDPA.

### **Acceptance**

- 2.6 All three consultees were of the opinion that an individual should not be refused entry to the NDfM from the outset. In their experience it would be very difficult to make a judgement call without meeting the person and spending some time with them, as often a person who seems unmotivated in the beginning can change after a few meetings. Therefore they accepted all clients who were referred to them from the NDPA for the MIA element.
- 2.7 While the two MIAs affiliated with ALS reported that all clients who wanted to progress onto the Open Learning (OL) element were allowed to do so, NDAI and Andrew Lavery had built selection into the MIA process. In their view the OL element isn't suitable for everyone as it requires self-discipline and a degree of IT literacy, they therefore administer a short online test to assess a client's suitability.

### **New Deal Personal Advisers**

- 2.8 The consultees reported that personal relationships with NDPAs and in some instances Jobcentre/Jobs & Benefits office managers had proved the most effective way of marketing the programme and ensuring that those individuals suitable for NDfM were given the proper information on the Programme; for a number of reasons:
- It is often the case that only a few NDPAs in each office deal with NDfM although the majority are aware of it, therefore working with one or two individuals within a Jobcentre/Jobs & Benefits office allows other PAs to refer a client that may be suitable to this individual.

- There is a large turnover within the NDPAs and the MIAs find that often the new NDPA is not fully informed.

2.9 One of the consultees reported that in a number of cases where the NDPA had felt unsure about a client's suitability for NDfM they had requested that the MIA meet the client at the Jobcentre/Jobs & Benefits office to talk them through it, the MIAs are happy to do this when requested by an NDPA.

2.10 Given the extensive network of Jobcentre/Jobs & Benefits offices throughout NI the MIAs are only able to develop close relationships with a handful of Jobcentre/Jobs & Benefits offices in their designated area (this is reflected in the distribution of clients by Jobcentre/Jobs & Benefits office in Appendix I).

## **Clients**

2.11 The consultees reported that the clients can vary in terms of skill levels, music ability, previous employment and motivation with the MIAs dealing with individuals who hold degrees in music right through to those with low skill levels and little or no formal qualifications.

2.12 The consultees were of the opinion that the majority of individuals came onto the programme with a positive attitude, hoping that it might increase their chances of gaining employment or enable them to make a steady income within the music industry. Common for all of the individuals, regardless of their music ability or academic background, is a gap in their experience in and understanding of how the music industry operates.

## **Music Industry Adviser Role**

2.13 All of the consultees appeared dedicated to their role as a Music Industry Adviser, and in many cases offered support beyond their contractual obligations. For example completing business and marketing plans to help the client access business start-up funding, helping them understand and interpret contracts, dealing with personal issues such as alcoholism, and arranging studio time not paid for through NDfM in circumstances where they believed it would increase an individual's chance of success within the music industry.

## Contact

- 2.14 Each of the MIAs met their clients at least three times over the Gateway period. It is the policy of NDAI that these three meetings occur within the first 6 weeks of Gateway, all of the MIAs supported this arrangement (despite it being a departure from previous requirements for two of the consultees) as they felt that it allows them to build up a strong relationship with the clients over a relatively short period of time. While these meetings last on average 2 hours, it frequently occurs that the MIA will spend all day with a client discussing both music related and personal issues.
- 2.15 The location of these meetings varied, with the Advisers preferring more informal settings for their meetings as they find that the clients are more relaxed and forthcoming about their musical aspirations and talents when they meet outside the formal Jobcentre/Jobs & Benefits office environment.
- 2.16 The MIAs employed by ALS reported that often the clients contact them by phone throughout the MIA and the OL element to seek advice on music related matters. Despite these phone calls being additional to the level of contact set out in their contractual obligations, the MIAs are happy to support the clients in any way they can.
- 2.17 Under the management of NDAI one of the MIA meetings (during Gateway) is assigned to a meeting with a career adviser, this adviser has no experience of the music industry. The careers adviser offers advice and guidance on the various employment opportunities available as well as offering some business and marketing advice.
- 2.18 The MIAs viewed their role from a number of different perspectives;
- The use of sessions to develop a relationship with the person and then to help the person to develop their career.

- To demonstrate the realities of the music industry and to provide the clients with an understanding of the professionalism required to succeed.
- To motivate those individuals who seem disenchanting.
- To provide practical information on the music industry not available through formal FE and HE courses.
- To explain the programme and assess suitability for the OL stage.

## **NDfM Open Learning Materials and their use**

- 2.19** The consultees reported that between 80-95% of clients referred to the MIA service went on to progress to the OLM. Reasons given for non-progression included clients who wanted to see what the programme had to offer and saw no benefit in completing the OLM, those who had already completed FE and HE related courses and simply wanted to avail of the practical industry advice supplied by the MIA.
- 2.20** The consultees reported that the clients are always very motivated by the time they get to the OL stage, as they generally all have a passion for music and have begun to appreciate the value of the programme and the knowledge imparted by their MIA. As a result they do not have to be pushed along or coerced into doing the work required.
- 2.21** All of the consultees were positive regarding the updating of the OLM as they had found the old workbooks tired, dated and not relevant to the needs of the clients. On the other hand they find the new workbooks excellent, well written and engaging for the participant. Importantly they deal with all levels of knowledge from those with no music experience to those who have been educated to degree level.
- 2.22** Although the Programme Guidelines require three workbooks to be completed all of the MOLPs encouraged their clients to work through as many of the workbooks as possible. In general the clients are happy to work beyond the three workbooks as they are motivated to gain as much knowledge as possible during their time on NDfM.

2.23 However while the revised OLM is seen as an improvement over the old material the consultees were of the opinion that the on-going input of the MIA over this period was crucial, as they can give practical advice and guidance and place the content of the workbooks within an industry environment. As one consultee put it *‘the MIA still needs to add meat to the bones when working through the workbooks with the clients.’*

2.24 Despite the positive feedback on the content and style of the OLM a number of areas for improvement were raised;

- **Access to OLM**

Concerns were raised that access to and the usefulness of the new OLM was diminished as all clients are no longer given a hard copy of the workbooks and are expected to view the material on-line. The MIAs felt that this was an unreasonable expectation as they find that many of the clients do not have access to a home PC and therefore are unable to access the material. The high graphic and colour quality of the material means that even in instances where they have access to the internet (at home, at a friends, or via an internet café etc) the cost of printing the workbooks is prohibitive.

It was felt by all the consultees to be important that the clients have access to hard copies of the workbooks they are completing and that these problems with accessibility will reduce the benefit of participation and may lead to difficulties with completion.

A number of suggestions/areas of good practice were raised on this issue.

- NDAI have developed a website specifically for NDfM clients in which they provide access to the OLM. While this still requires access to the internet it has been designed to be user friendly so that those with low levels of IT experience can easily access the material.
- One consultee suggested that copies of the workbooks should be purchased by the Department and placed in Libraries throughout the country. In this way clients can benefit from the physical experience of the book without the added expense of internet access and printing costs.

- That additional books should be purchased under the discretionary funding element of the Programme.
- **Accreditation of the OLM**

In order to add value to the Programme and improve the employment prospects of the clients it was felt that the OLM should either result in or contribute toward a recognised qualification. This would not only allow the clients to use the time on the programme to facilitate their progress into further studies but would also provide the clients with a meaningful output from participation and therefore enhance their chances of employment both inside and outside of the music industry.

The need for accreditation was also raised by ETI during their inspection of NDAI and ALS. Responding to this NDAI have developed two short courses that are related to the content of the workbooks; one on ProTools, a two week course, the other Music Technology completed over a 10 week period. The first of these courses started in the summer of 2006 at the Bangor campus.

## Early Leavers

- 2.25 The MIAs/MOLP reported low levels of early leaving, as they found that most clients were motivated and interested in the Programme if not from the outset then after the initial MIA meetings. Where early leaving did occur it was the opinion of the consultees that this was not due to inadequacies or dissatisfaction with NDfM but rather as a result of personal problems experienced by the individual.

## Impact of Participation

- 2.26 All of the consultees recognised that from the perspective of DEL the expected outcome of participation in NDfM, as with all the New Deal strands, is progression into sustainable employment at the earliest opportunity. However progression into employment from participating on NDfM is low with the consultees putting forward a number of reasons for this:

- There are very few formal music industry jobs available in NI with production companies, large recording studios and their associated support services located in London, Manchester and Dublin (the key centres for the music industry throughout the UK and Ireland), therefore employment in the music industry for the clients must come from them being able to make a living off their talent in a more informal setting. However the consultees reported that it is hard to make a sustainable living within the music industry e.g. a lot of bands do gigs but don't actually make any money out of it, as they will often have to pay for equipment hire and transport costs.
- It is notoriously difficult to succeed in the music industry; an individual needs talent, determination and luck.
- The client group are individuals that are off and on the register quite a lot. Many of them would like to get a job as it would raise their standard of living, but for some clients who are fully committed to their music it is a full-time commitment and they simply are not interested in taking on work outside of their music.
- Many of the client group have become reliant on a range of benefits (such as housing benefit) and therefore are unwilling to look for part-time or low skilled work outside of the music industry.
- It was felt that those who no longer claimed unemployment benefits should be viewed in a more positive light, as it was likely that they may have moved off the register and are earning a small income from their music. This issue will be further developed through our focus groups and survey.

**2.27** Despite recognising these barriers the consultees reported that they encouraged their clients to look for work outside of the music industry, including part-time work. To encourage this NDAI employ an Employment Coach and Jobsearch Adviser, with this person hosting the third MIA Gateway meeting.

**2.28** Although the consultees recognised that a low proportion of clients progressed into employment they felt that measuring the success of NDfM on employment outcomes alone didn't recognise the full impact of NDfM. They felt that DEL should also consider the 'softer' impacts of participation such as:

- Significant improvements in confidence.
- The ability to make better decisions regarding their prospects for employment.
- A better understanding of how to promote and develop their music commercially.
- The development of networks and music related contacts which may lead to employment opportunities in the future.

**2.29** Feedback on the softer impacts of participation was possible from the analysis of the past participant survey and the current participant focus groups contained in Section 4 of this report.

## **Summary**

**2.30** Overall the consultees viewed NDfM in a positive light, believing it to be a good programme that helps the clients to focus on their music skills and ability and to understand how they can develop a career within the music industry. Specific benefits highlighted by the consultees included;

- A real asset to musicians as it gives them time to develop their skills and get some support while doing so.
- It gives clients realistic expectations and a better view of how the music industry and music scene operates in NI.
- Provides clients with networks and contacts which are often the best way of getting work within the music industry.
- Gives clients the industry awareness and skills to go out and get a job.

- While there is a range of music industry courses on offer throughout NI none of these offer practical advice and guidance on the music industry. The MIAs provide valuable advice and knowledge that tutors in their purest form would be unable to deliver.
- NDfM is needed here even more than the rest of the UK because of the weakness of the local music industry which makes it more difficult for aspiring musicians to find work; it therefore provides the clients with structure and guidance that cannot be found elsewhere.

**2.31** However the consultees made a number of suggestions that would improve the Programme, including:

- The need to accredit the OL element in some way so as to provide the clients with a portable qualification or units of a qualification. Although NDAI Institute has developed two short courses, to date these courses are only available at their Bangor campus and are therefore not accessible to clients throughout NI.
- The clients should be supplied with a complete set of workbooks, or at the very least the workbooks should be made accessible in local libraries. They feel that the current system discriminates against those who do not have access to the internet.
- Where appropriate studio time should be made available for the clients. This resource is not required for all clients with the consultees of the opinion that provision should be made in instances where clients are recording original music. While the NDAI have their own recording studio this is often booked by students from their FE courses. It was felt that NDfM clients should be given access to these facilities in the same way as full-time students.

### **3. FEEDBACK FROM NEW DEAL PERSONAL ADVISERS**

**3.1** In order to receive feedback on the delivery and effectiveness of NDfM from the perspective of the New Deal Personal Adviser (NDPA) two focus groups were held; one in Belfast and one in Magherafelt. Representatives from 16 Jobcentre/Jobs & Benefits offices attended these sessions. This chapter presents a summary of the key issues raised by the NDPAs.

#### **Awareness and Use**

**3.2** While all the PAs were aware of the programme the level of use between the offices varied, with uptake in the programme greater in the North and West of the country. It appeared that MIAs previously contracted by ALS were more likely to promote the programme across the Jobcentre /Jobs & Benefits offices network and this can perhaps help to explain some of the difference in the distribution.

**3.3** All the PAs would discuss the various options of New Deal with their client at their initial meeting, this would include the option of NDfM. A number of PAs reported that on occasion clients would come in and request entry onto NDfM after hearing about it from a friend or relative, but incidences of this are low.

**3.4** While the PAs reported that they will make an initial assessment of a person's eligibility for NDfM they felt that they were not best qualified to do this and therefore often referred the client to the appropriate MIA to make the decision. Indeed all the PAs reported being able to do was to check to see if the client had an interest in music regardless of what this level of music ability was, this could range from an individual who played the guitar as a hobby but had never performed, even on an informal basis, through to a client who had been a member of a band for a sustained period and who had performed live.

**3.5** While the PAs who had worked with ALS reported that they could not remember an incident where an individual was refused entry onto NDfM, those who worked with NDAI reported that NDAI were more stringent in terms of client suitability for the open learning element of the programme.

## The Participants

- 3.6 The PAs thought the participants were often very different from other ND participants as they seemed to be artistic and had less attitudinal issues. Their music experience varied from those who had played in bands / had qualifications in music through to those who simply played a little bit of guitar as a hobby. The PAs thought that it would benefit the Programme if an eligibility assessment was introduced or improvements were made to the current guidelines that would allow the programme to be more targeted at those individuals who had a genuine opportunity to enter the music industry at the end of the 26 weeks, although the NDPAs had themselves already identified during our session the difficulty of carrying out such an assessment.
- 3.7 The PAs reported that two types of individuals entered the programme: those who were interested and motivated by NDfM, something that they did not find with participants in other ND groups, through to those who choose to complete NDfM as they saw it as less rigorous than other New Deal options. The experiences of the NDPAs varied greatly in this regard with some PAs believing that the majority of their clients were motivated and had a real interest in the programme while other PAs felt that many of their clients entered NDfM as they saw it as a less demanding option. It appears that those Jobcentre/Jobs & Benefits offices with a higher uptake and more frequent use of the programme reported that the majority of their clients fell into the first bracket and that on the whole participants are genuinely interested in the Programme. Overall attitudes towards the programme itself also seemed to colour the views of NDPAs with those more positive about NDfM as a whole also more likely to feel that clients were motivated and vice versa.

## Providers

- 3.8 The PAs reported limited contact between themselves and the Providers and a failure on behalf of the Providers to always follow the Programme guidelines in providing information to the NDPAs. This has led to problems with the administration of the programme with the PAs sometimes feeling that they have limited control or understanding of the process after they have referred a client. A number of specific issues were raised:

- On a number of occasions PAs were not made aware that the client had officially started NDfM after the initial referral to the MIA to discuss the Programme.
- Feedback on progress and achievements is seen as inadequate.

**3.9** Clearly there is a need for better communication and improvement in the relationship between the Providers and the PAs to ensure the provider operates within the NDfM guidelines and provides the PA with information on the participation and progress of their clients. This issue is discussed further below when the PAs discuss the problems that they have with the monitoring of clients.

### **Music Industry Advisers**

**3.10** All of the PAs were positive about the ability of and the role undertaken by the MIAs and felt that the advice and guidance provided by the MIA was the most valuable part of the programme. The benefits/help provided by the MIAs include: sharing their knowledge, providing contacts (including agents where appropriate) and arranging studio time.

### **Views on the Programme Structure & Content**

**3.11** The PAs made reference to a number of areas for improvement with the programme structure and content. They felt that the implications of these areas for improvement are as follows:

- It makes the monitoring of client progress difficult for the PA, as although they look at the workbooks and diaries of the clients the PAs are unable to assess the amount of time and effort that the client has put into the completion of the tasks. While they felt that this was not an issue for those clients who were motivated and genuinely interested in progressing their career through NDfM for those clients that had chosen NDfM as a less demanding option there was no independent way of assessing their commitment or performance (this is compounded by the fact that clients complete their own timesheets). However we realise that the creative nature of the programme requires some flexibility in terms of its structure.

- It was felt that clients are left to their own devices too much during the Programme and that the requirement to meet once a month is not sufficient, especially when the client is demotivated, detached from the labour market and has a low possibility of moving into employment within the music industry.
- Where the clients don't enter the music industry or employment upon completion some PAs stated that clients are no better off after NDfM, from a labour market perspective, than when they started (this is particularly the case for individuals with only basic music ability and experience). The lack of any work experience, work development skills (including time keeping etc) and accreditation were highlighted by them as areas for improvement.

## **Conclusions and Recommendation drawn from NDPA Focus Groups**

**3.12** Opinion on the quality and benefit of NDfM was split, with some PAs reporting positive outcomes of participation for clients while others viewed it as a less demanding option.

**3.13** In light of the issues raised above a number of potential recommendations were discussed with the NDPAs, these are:

- The need to assess the suitability of entrants, so that only those clients who are motivated and have a genuine interest in music and a realistic chance of making it within the music industry enter the programme. It was however recognised that this would be difficult to assess, although it was felt that greater effort should be made in order to ensure that the clients get real value from their time on NDfM and their chances of employment are increased. One suggestion was that the current system used by NDAI to assess participant suitability for the OL element should be used across NI.
- The programme should be more structured to allow for better monitoring of progress by the PA and to provide increased benefits to the client. Possible suggestions are:

- To include a period of work placement within the Programme, although it was recognised that work placements within the music industry are difficult to find. Where this is not possible individuals should be required to complete work placements in related fields.
- To accredit the OL element of the programme - enabling clients to build on the qualification after completion of the Programme. The lack of ETO and FTET music options makes the importance of accreditation even more pertinent.
- Increase the frequency and intensity of the contact between the client and the MIA i.e., through weekly workshops / seminars that the clients would have to attend and where they could share ideas and experiences with other participants. While it was recognised that this would have cost implications a suggestion was made to shorten Programme length to offset this.
- Related to the point above is a need to build in some way to assess and encourage attendance.
- Better communication between the Provider and the PA.

**3.14** A number of these suggestions have been built into the recommendations outlined in Chapter 7.

## 4. PAST PARTICIPANT SURVEY RESULTS

### Introduction

4.1 In this section of our report we present the findings from our survey of New Deal for Musician (NDfM) participants. The questionnaire covered the following topics;

- How they became aware of NDfM
- The personal characteristics of NDfM participants
- Their programme experiences
- Their labour market outcomes

### Awareness

4.2 The table below presents how the 100 survey respondents first became aware of the NDfM programme. The majority (62%) found out about the NDfM from their local Jobcentre/Jobs & Benefits office which would suggest that most New Deal entrants are made aware of the NDfM programme by the NDPAs. The second most important source of information on NDfM was from family and friends (31%).

**Table 4.1**

<b>Initial Awareness of NDFM (n=100)</b>	
	<b>Column %</b>
Through the Jobcentre/Jobs & Benefits office	62
Through advertising in newspaper, television, radio or other media	5
Through word of mouth from family or friends	31
Other	2
<b>Total</b>	<b>100</b>

Source: PEER Consulting Survey of NDfM Past participants

4.3 We also asked participants what it was about the NDfM that attracted them. The most popular reason given was that music was their main interest and activity which would suggest that a large majority of participants are motivated by their interest in music.

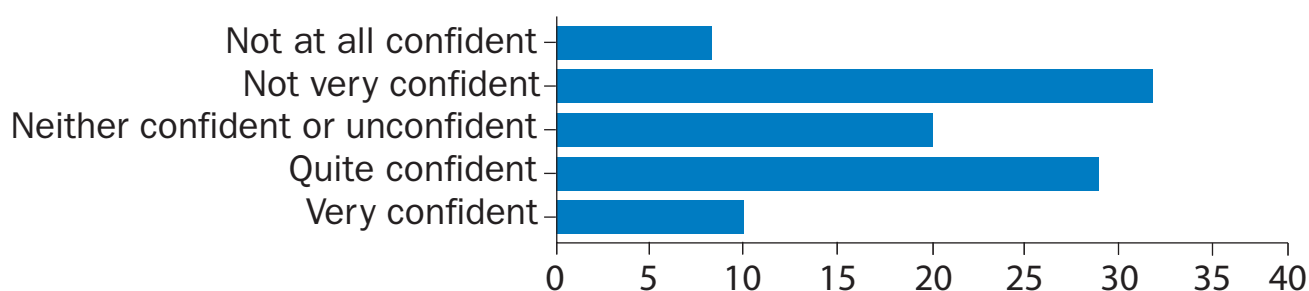
**Table 4.2**

<b>Aspect of NDfM that attracted respondents (n=100)</b>	
	<b>Column %</b>
Music is my main interest and activity	70
Talks with the Personal Adviser	7
The idea of getting a Music Industry Adviser	9
The open learning materials	4
Other	7
Don't know	3
<b>Total</b>	<b>100</b>

Source: PEER Consulting Survey of NDfM Past participants

4.4 Our survey also enquired about participants' expectations on joining the NDfM and as we can see from the figure below their expectations were fairly evenly split with approximately 40% confident of a positive outcome and 40% with little confidence.

**Table 4.3 Confidence of a positive outcome as a result of NDfM (=100)**



Source: PEER Consulting Survey of NDfM Past participants

4.5 We also asked them how much they felt the NDfM would help them to get work in the music industry. The response to this was very positive

with 87% believing that NDfM would be of some help in getting work in the music industry. Although given the actual labour market outcomes, which we consider later in this section, it may be the case that NDPAs need to make it clear to potential participants that the likelihood of obtaining work in the music industry is very low.

**Table 4.4**

<b>Perception of helpfulness of NDfM in getting work in the music industry - Pre-start</b>	
	<b>Column %</b>
A lot of help	35
A little help	52
No help at all	9
Don't know	4
<b>Total</b>	<b>100</b>

Source: PEER Consulting Survey of NDfM Past participants

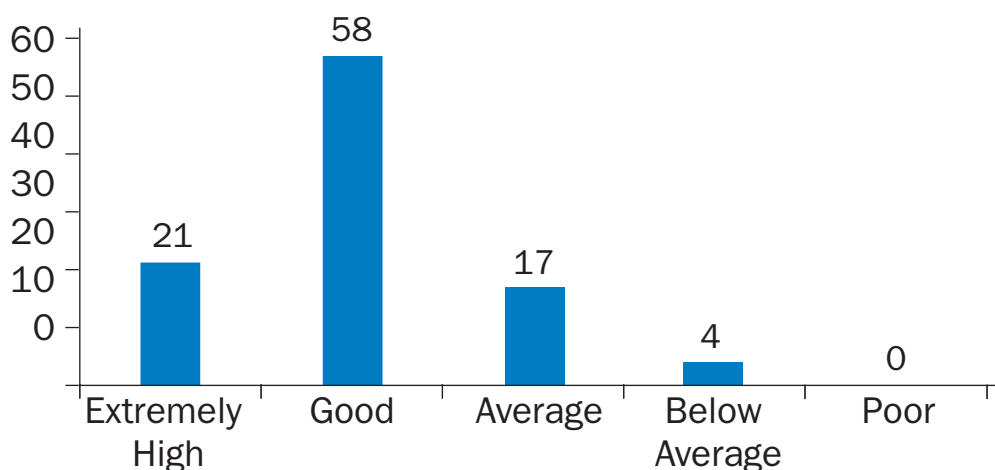
**4.6** The responses to these initial motivational questions, particularly regarding the importance of music to them, would suggest that most NDfM participants joined the programme to get work in the music industry. However, some of the New Deal Personal Advisers we spoke to felt that at least some of the participants saw it as a less demanding option and felt that there was a need to try and separate out those who are serious about a musical career and those who are not. While we accept this issue in principle we feel that it is very difficult to assess and the only people who might be able to select on aptitude would be the MIAs who clearly have a vested interest in maintaining numbers on the programme. We will return to this issue later in our conclusions.

## Characteristics of Participants

### Previous music industry experience

- 4.7 The level of music ability and experience of the participants is relatively high with 52 participants having been active in music in excess of 10 years and only 3 with less than 1 year's experience.
- 4.8 In our survey participants were asked to rate their own music ability and as we can see the figure below most of them rated themselves highly with 79% rating their musical ability as extremely high or good. Only 4% of participants rated their musical ability as below average. This would suggest that in the vast majority of cases the participants do have some level of musical talent.

**Figure 4.1 Participants Musical Ability - self rating**



Source: PEER Consulting Survey of NDfM Past participants

- 4.9 Encouragingly 61% of the participants reported that they had performed or played in a gig prior to starting NDfM. The frequency of these performances varied with 46% of this group very active, performing at least once every two weeks, while just over half performed less than once a month. Just under half of those (n=61) who had performed or played at a gig prior to starting NDfM reported that they had been paid for this work (28 of the overall sample of 100 past participants). In addition to this practical experience twenty-five percent of respondents had formal music qualifications.

4.10 In the table below we can see what NDfM participants had done prior to joining the programme to develop a career in music. Once again the majority (72%) had done something prior to NDfM to advance their musical career. Of these the main activity was involvement in a band at 42%. Overall this table suggests that many of the participants had been making a real effort to pursue a career in the music industry pre-NDfM.

**Table 4.5**

<b>What had you done before going onto New Deal for Musicians, if anything, about furthering opportunities for yourself in music?</b>	
	<b>Percent of respondents*</b>
I have done nothing	28
Sought advice from industry specialists	2
Investigated courses	13
Worked for qualifications	13
Made and distributed a demo tape	16
Applied for jobs	11
Played in a band	42
Made contacts at practice venues / recording studios etc	10
Other	10

Source: PEER Consulting Survey of NDfM Past participants

\* Total may exceed 100 as multiple responses allowed

4.11 However, only 8% of respondents reported that they had ever been employed within the music industry prior to starting NDfM.

**Table 4.6**

<b>Employment within Music Industry prior to NDfM</b>		
	<b>No of respondents</b>	<b>Percent</b>
Previously employed in music industry	8	8
Never employed in music industry	92	92
<b>Total</b>	<b>100</b>	<b>100</b>
<b>Date when this employment ended</b>		
In last 2 years	3	38
In the 1990's	2	25
In the 1970's	1	12
Don't know	2	25
<b>Total</b>	<b>8</b>	<b>100</b>
<b>Length of time in this job</b>		
Less than 7 months	5	62
3-4 years	2	25
Don't know	1	13
<b>Total</b>	<b>8</b>	<b>100</b>

Source: PEER Consulting Survey of NDfM Past participants

**4.12** Three respondents had been employed within the music industry in the last 2 years, with 2 not employed in the music industry since the early 1990's and 1 not since 1972 (2 respondents declined to answer this question). For five of the respondents this employment had lasted for a short-period of time (no more than 7 months),

however two respondents reported that they had been employed for between 3 and 4 years within the music industry. The types of jobs held by these individuals were: roadie, musical technician, musician and singer.

- 4.13 Our profile of the participants' musical experience indicates fairly high levels of commitment and involvement with music in general but a lack of formal experience of work in the music industry.

### **Difficulties with finding employment**

- 4.14 Our survey also asked the NDfM participants what difficulties they faced in getting work both in and outside of the music industry, their responses are set out in table 4.7. The main issue raised with regard to the music industry was a lack of sufficient vacancies; this possibly reflects the relatively underdeveloped nature of the music industry in Northern Ireland with the key centres for the industry being in London, Manchester and Dublin.

**Table 4.7**

<b>Difficulties respondents have in finding work</b>		
	<b>In the music industry</b>	<b>Outside of the** music industry</b>
	<b>Percent of respondents*</b>	<b>Percent of respondents*</b>
Low pay	10	6
No suitable vacancies	69	33
Lack of motivation	10	12
Lack of qualifications/experience	16	28
Childcare & other care costs	1	-
Travel costs/ difficulties	3	-
Other	5***	8****

Source: PEER Consulting Survey of NDfM Past participants

\* total may exceed 100 as multiple responses allowed

\*\* a number of respondents declined to answer this question.

\*\*\* other responses all referred to lack of contacts/not knowing the right people

\*\*\*\* Other responses varied and included high unemployment, injury/sickness, increase in foreigners into NI, their age.

**4.15** These responses would indicate that the vast majority of participants have a degree of musical ability and that they have been making some efforts to develop a career in the music industry prior to joining the NDfM. However, their responses regarding the problems they have faced in finding work demonstrate just how difficult it is to get work in the music industry in Northern Ireland.

## Experiences on the Programme

- 4.16 In this sub-section we look at the views of the participants with regard to their experience with the various elements of the New Deal from their introduction via the NDPA to their meetings with MIAs and their experience of the Open Learning Materials.

### Experiences with NDPA

- 4.17 All clients eligible for the New Deal meet with an NDPA who will discuss and agree with the client the New Deal option they will participate on. The focus of NDPA interviews is to help participants back into work. The frequency of contact that the respondents reported having with their NDPA varied with one-fifth meeting them one to two times, a third three to four times and two fifths more than 5 times<sup>1</sup>. The range of issues that the respondents reported discussing with their NDPA are as follows:

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<sup>1</sup> *These figures should be treated with caution as it is likely that some respondents may have confused MIA meetings with NDPA meetings and therefore have over stated the frequency of contact with their PA.*

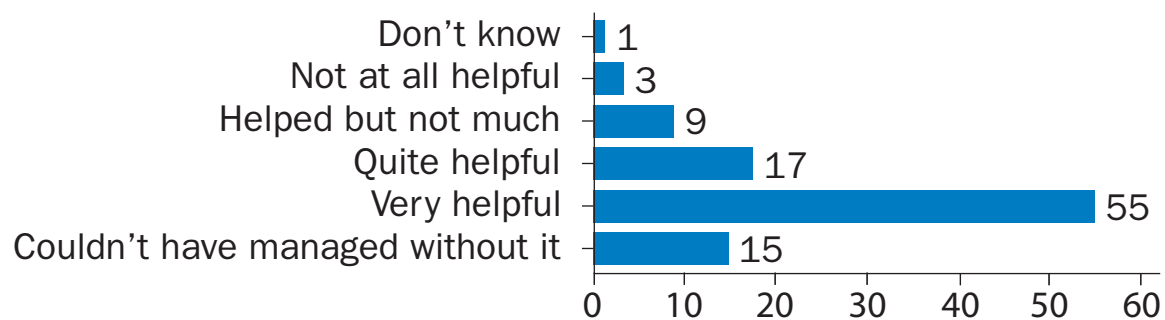
**Table 4.8**

<b>Issues discussed / advice given by NDPA (n=100)</b>	
	<b>Percent *</b>
Advice about the kinds of jobs that were available in the area	67
Advice about how to find vacancies	59
Advice about the potential for self-employment	53
Advice about how to make a good application	53
Advice about the kind of job(s) you might look for in view of your skills and experience	52
Advice about any training needs you might have	42
Help in identifying current vacancies which you could apply for	41
Advice about how your benefits would be affected if you found work	38
Advice on “in work versus benefit” calculation	22
Advice on travelling to interview	19
Other	6
None of these	5
Don't know	5

\* Total may exceed 100% as multiple responses allowed.

Source: PEER Consulting Survey of NDfM Past participants

**Table 4.9 Helpfulness rating of NDPA advice and guidance (n=100)**



Source: PEER Consulting Survey of NDfM Past participants

- 4.18** Encouragingly 97% of respondents reported that the advice and guidance they received from their NDPA was in some way helpful, with 70% of all clients rating it as either very helpful or that they could not have managed without it. Only 3% of clients said that it was not at all helpful.
- 4.19** Despite the NDPAs highlighting in our focus groups that they had limited knowledge of the programme i.e., content of workbooks etc, 75% of respondents reported that they had a good understanding and a further 15% that they understood NDfM after meeting with their NDPA (see table 4.10). While these figures are encouraging we feel that the 9% of clients reporting that the NDPA did not provide them with at least some understanding of NDfM is an issue.

**Table 4.10**

<b>Degree to which NDPA provided an understanding of NDfM (n=100)</b>	
	<b>Column %</b>
Provided a good understanding	75
Provided a degree of understanding	15
Provided no understanding	9
Don't know	1
<b>Total</b>	<b>100</b>

Source: PEER Consulting Survey of NDfM Past participants

**4.20** Over half of the respondents (58%) reported that they had no improvements to make to the service provided by the NDPA. Suggested improvements included:

- That NDPAs need to be more in touch, knowledgeable and up to date in relation to the NDfM programme.
- “Should be more upbeat!”
- Should offer more help in finding other work.
- A number also suggested improvements to the programme itself rather than the role of the NDPA i.e. more practical help, work experience, more help and advice, more time with MIA etc.

### **Experience with Music Industry Advisers (MIA)**

**4.21** This section refers to feedback from past and current participants, NDPAs and other consultees on the role completed by the MIA.

**4.22** Interestingly only 86 of the 100 respondents reported meeting with a MIA over the course of the Programme. This may be due to some participants being unclear between the roles of the MIA and the NDPA.

- 4.23** Both the NDPAs and the participants were very positive regarding the degree to which they found the MIAs to be knowledgeable about the music industry, with 90% of past participants reporting that they found their MIA to be very knowledgeable and the remaining 10% at least somewhat knowledgeable in this regard.
- 4.24** The frequency of contact between the client and MIA is pre-set in the NDfM Guidelines. Nevertheless two of the MIAs reported that if it was necessary they were in contact with their clients on a more regular basis. This is supported in the feedback from past participants with 5 respondents reporting that they met/talked with their MIA once a week, 40 once every two weeks and 41 less than once a month.

**Table 4.11**

<b>Advice &amp; issues discussed with MIA (n=86)</b>		
	<b>No. of respondents out of 86</b>	<b>Percent of total responses</b>
Musical background	85	99
Career goals	83	97
The steps needed to establish a career in the music industry	80	93
The appropriateness of the open learning material	80	93
Activities required to complete workbooks	83	97
Additional support and guidance required	79	92
Progress against the targets set out in the learning development plan	79	92
Any difficulties experienced	69	80
Advice on how to complete activity log	80	93

Source: PEER Consulting Survey of NDfM Past participants

- 4.25 From the responses in the table above it is clear that the MIAs covered a broad range of issues with all of the participants including their musical background, career aspirations and how to develop their career. We can also see that the Open Learning materials were widely discussed and advice given on how to use and complete these.
- 4.26 The respondents also gave evidence of other ways in which the MIAs helped them to develop their musical careers:
- 35 reported that the MIA had involved other people from the music industry in their sessions.
  - 52 that they used their national and local networks on their behalf.
  - 26 that they referred them to other music industry experts.
- 4.27 This clearly demonstrates the amount of effort that the MIAs have put in over and above supervising the participants' work on the Open Learning Workbooks. It also indicates the importance of the MIA having links into the music industry to make it possible for them to facilitate these contacts where appropriate.

**Table 4.12**

<b>Other activities carried out to support the completion of Open Learning Materials (n=86)</b>		
	<b>No. of respondents</b>	<b>Percent</b>
Projects	48	56
Research	46	54
Marketing	56	65
Rehearsing	52	61

Source: PEER Consulting Survey of NDfM Past participants

- 4.28 The table above shows the other activities completed by participants during the open learning element.

**Table 4.13**

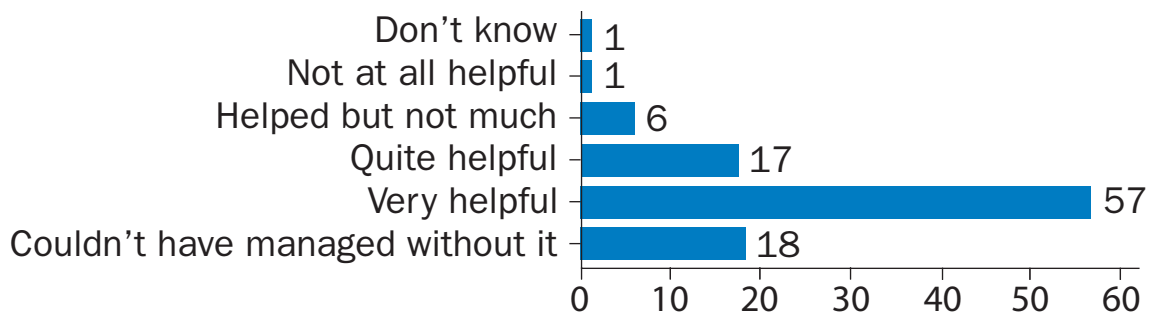
<b>Past participant rating of their MIA (n=86)</b>		
	<b>No. of respondents out of 86</b>	<b>Percent*</b>
Friendly	86	100
Encouraging	85	99
Knowledgeable	85	99
Well connected	84	98
Out of touch	14	16
Remote	9	11
Unrealistic	8	9
Condescending	6	7

\* column may not total to 100% as multiple responses allowed.

Percent based on the total possible response of 86

Source: PEER Consulting Survey of NDfM Past participants

- 4.29 The past participants also rated the MIAs very highly in terms of their general attitude and demeanour, with all or almost all seeing them as friendly, encouraging and knowledgeable. There were however some negative comments with a few participants seeing them as remote, unrealistic and condescending but the numbers are small.

**Table 4.14**

Source: PEER Consulting Survey of NDfM Past participants

**4.30** In terms of helpfulness the MIAs were also quite highly rated with some 92% assessing them as quite helpful, very helpful or couldn't have managed without them. The proportion of participants, some 78 out of 86 (91%), reporting that their MIA had met their expectations is also high and along with the earlier responses strongly indicates that the MIAs are well regarded by participants and are providing them with a wide range of support.

### **Experience with Open Learning Material**

**4.31** Eighty-one of the 100 respondents reported working toward the open learning element of the NDfM. The elements that they were working on are listed on table 4.15 with perhaps not surprisingly "composition and song writing" the most popular. The next most popular are technology and the introduction to open learning. The headings in this list refer to the old Open Learning Workbooks, a list of the new workbooks and their content is included at Appendix 2. It is worth noting that in our qualitative work with current participants the new workbooks were highly rated.

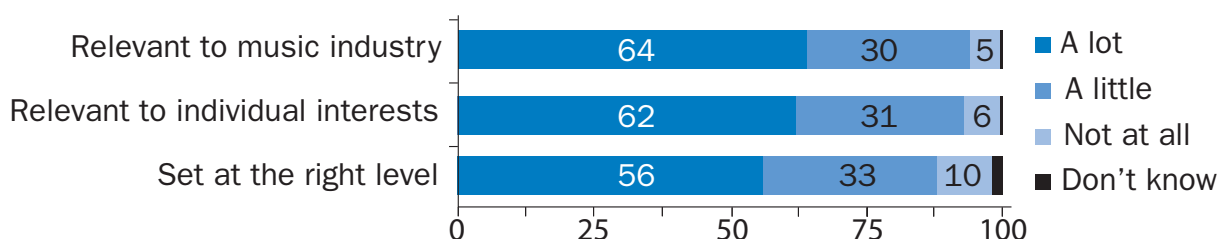
**Table 4.15**

<b>Workbooks worked toward and rates of completion (n=81)</b>		
	<b>Numbers Working toward</b>	<b>Percent completing</b>
Composition and song writing	62	79
Technology	61	85
Open learning material introduction	60	90
Performance skills	59	76
Business skills	57	87
Music Business Affairs	52	75
Management and enterprise	49	77
Career Development	44	77

Source: PEER Consulting Survey of NDfM Past participants

4.32 The overall quality of the old open learning workbooks was rated as 3.8 out of 5 in terms of excellence by past participants. In general they also rated it as relevant to the music industry (94%) and to their individual interests (93%) with a slightly lower percentage stating that it was at the right level (89%).

**Figure 4.2**



Source: PEER Consulting Survey of NDfM Past participants

**4.33** The guidelines require clients to complete a minimum of 30 hours per week on their workbook and workbook related activities (e.g. performing, practice, research etc). The table below sets out the number of hours per week the respondents spent working on their open learning workbooks (excluding additional activities).

**Table 4.16**

<b>Time spent on Open Learning Workbooks*</b>		
	<b>Numbers</b>	<b>Percent</b>
Less than 30 hours per week; of which		
- less than 5 hours	15	18
- 5 to 10 hours	21	26
- 11to 20 hours	25	31
- 20 to 29 hours	4	5
30 hours or more	16	20
<b>Total</b>	<b>81</b>	<b>100</b>

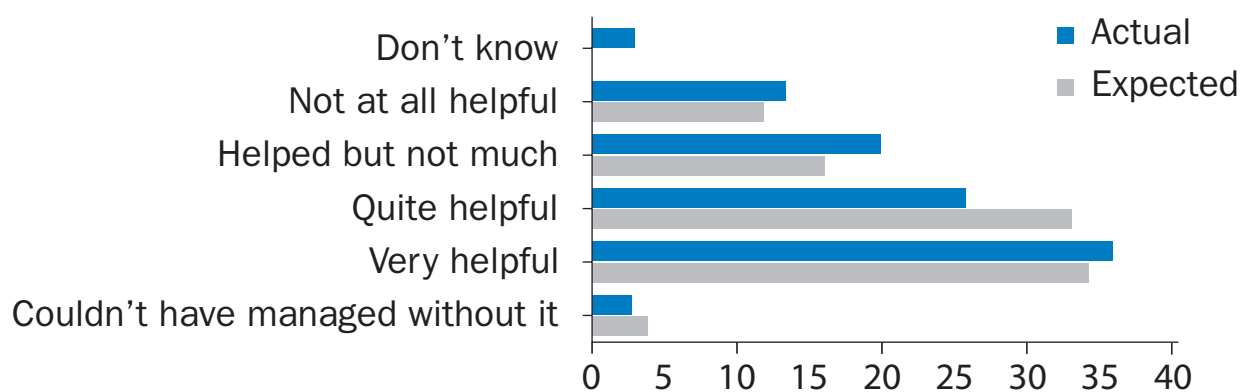
\*Source: PEER Consulting Survey of NDfM Past participants does not necessarily include other activities

**4.34** A number of the current participants we spoke to expected more from the open learning process and would have preferred something with more structure including taught sessions or workshops alongside some form of accreditation. They would also have wished to have access to recording studio facilities which the provider had on their Bangor campus. However, this may not be practical for those participants who live long distances from this site.

**4.35** In terms of the expected and actual usefulness of the open learning materials there was little difference between expectations and actuality. Around 65% found the workbooks quite helpful, very helpful or couldn't have managed without them. However our qualitative interviews with current participants tended to be more negative in their assessment of the workbooks. It was our impression that this negativity was not due to participants not wanting to do the work or the quality of the materials, but rather that they felt it was not really helping them to achieve their ambitions in relation to the music industry. They were keen, as mentioned above, for more interactivity and in particular for work experience, although clearly this is difficult given the limited nature of the music industry in NI.

**Figure 4.3 Expected and Actual Usefulness of Workbooks**

Source: PEER Consulting Survey of NDfM Past participants



4.36 The general picture in relation to the Open Learning Materials from our past participant survey is broadly neutral. They give high ratings for quality and relevance however their ratings in terms of usefulness presented in Figure 4.3 above indicate that while around two-thirds of the respondents found the workbooks to be quite useful or better around one third found them either not at all helpful or helpful to only a small degree. The picture from the current participants is more negative with all of our consultees reporting that the workbooks do nothing to further their music career because of a lack of practical experience and the absence of accreditation.

### **Completion/Early Leavers**

4.37 Of the 81 respondents who went on to study the Open Learning Workbooks, 68 completed all 26 weeks of the programme. This equates to 13 early leavers (giving a completion rate of 84% for those who opted to complete the open learning element of the programme); the length of time the participants stayed on the programme before leaving varied with 2 leaving within 5 weeks, 3 between 5 and 10 weeks, 4 between 12 and 15 weeks, 2 after 20 weeks<sup>2</sup>.

4.38 Reasons given by the 13 respondents for leaving before the end of the 26 weeks are as follows:

- 5 found employment outside of music industry
- 5 were dissatisfied with the Programme
- 2 returned to education
- 1 for personal reasons

### **After New Deal for Musicians**

#### **First Destination**

4.39 The aim of New Deal is to increase the employability of participants and help them to enter sustained employment upon leaving the Programme. The table 4.17 looks at the labour market position of the participants immediately upon leaving New Deal for Musicians.

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<sup>2</sup> Two participants were unsure after how many weeks they left the programme.

**Table 4.17**

<b>First destination upon leaving New Deal for Musicians (n=100)</b>	
	<b>Percent</b>
Saw New Deal Personal Adviser and went onto a different New Deal Option	2
Entered employment (33%); of which	
- Self employed in music industry	3
- Self-employed outside of music industry	1
- Full-time in music industry	2
- Full-time outside of music industry	22
- Part-time outside of music industry	5
Entered full-time education	4
Took up part-time education	1
Took up another training programme	2
Returned to unemployment	53
Sick/not seeking employment	2
Other	3
<b>Total</b>	<b>100</b>

Source: PEER Consulting Survey of NDfM Past participants

- 4.40** The majority of the respondents re-entered unemployment upon leaving NDfM, with 53% reporting that they were unemployed immediately after leaving and a further 2% that they were inactive due to caring responsibilities or sickness.
- 4.41** In total 33 respondents (33%) entered employment immediately after leaving the programme; of these the majority were employed outside of the music industry (22 full-time, 5 part-time and 1 in

self-employment). Five participants reported that they had found employment within the music industry (2 on a full-time basis and 3 through self-employment). This is a reasonable outcome given the nature of the client group and exceeds the outcomes recorded by other New Deal options.

**4.42** Twenty-two of the 33 who entered employment immediately after leaving NDfM reported that they were still in employment at the time of interview. Of the 11 that subsequently left their first job all but 2 stayed in this job in excess of 3 months before leaving (5 of this group have re-entered employment). Reasons given for leaving this employment were:

- Wanted to look for a job in the music industry - 3 respondents
- The job was temporary - 2
- Entered education - 2
- Business closed - 1
- Wasn't earning enough - 1
- Hours weren't suitable - 1
- Illness - 1

**4.43** Of the 7 respondents who reported that they entered education or training:

- 4 were undertaking a course/training related to the music industry (sound engineering, music production course, music degree, software engineering)
- Other education/training undertaken included a course in management, A Levels and fork lift licence.

**4.44** Three of the 7 respondents in education and training reported that they achieved the qualification they were studying toward, with 2 still working toward their qualification at the time of the survey. However the impact of NDfM in accounting for this progression into education is questionable as only one respondent was definite that they would not have embarked on the education/training route if they had not entered NDfM.

- 4.45 Therefore on leaving the programme 42 of the 100 respondents reported a positive outcome i.e. they entered employment (37) or education and training (5). Given that the DEL database records that only 11.5% entered employment upon leaving the programme it may be the case that destination of leavers is not properly recorded by local DEL staff resulting in an underestimation of the benefits of participation. It is important the local DEL staff attempt to record as accurately as possible the destination of leavers.

### **Current Labour Market Position**

- 4.46 The table 4.18 sets out the labour market position of the respondents at the time of interview.

**Table 4.18**

<b>Current labour market position of past participants (n=100)</b>	
	<b>Percent</b>
Entered employment (37%); of which	
- Self employed in music industry	5
- Self-employed outside of music industry	1
- Full-time in music industry	4
- Full-time outside of music industry	19
- Part-time employment in music industry	1
- Part-time outside of music industry	7
In full-time education	3
Took up part-time education	1
Took up another training programme	1
Unemployed and claiming benefit	43
Unemployed and not claiming benefit	4
Looking after the home, children or other relatives	3
Long term sick or disabled	2
Other	6
<b>Total</b>	<b>100</b>

Source: PEER Consulting Survey of NDfM Past participants

- 4.47 The figures presented above show that the proportion of respondents unemployed fell from 53% to 47%, with the proportion in employment increasing from 33% to 37%.
- 4.48 Of the 37 respondents in employment 22 had been in this employment since leaving the programme. Out of this 37, 10 were employed within the music industry. This gives a sustained employment rate of 10% within the music industry with a further 27% employed in other occupational areas.
- 4.49 A further 5 respondents were in education or training at the time of interview.

## **Those in Employment**

### ***Employed within the music industry***

- 4.50 Overall 37 participants were in employment at the time of interview of which 10 were employed inside the music industry; of this group 5 were self-employed. The types of activities/jobs held by the 10 respondents employed in the music industry are:
- Performing in a band - 4 respondents
  - Providing support/technical assistance - 2 respondents
  - Managing/promoting music - 1 respondent
  - Teaching guitar - 1 respondent
  - Developed an online digital record label - 1 respondent
  - Working in entertainment - 1 respondent
- 4.51 Self-employment appears to be an important route out of benefits for NDfM participants and it is therefore important that business skills are taught and developed during the course of NDfM with referral to the New Deal Self-employment Route made where appropriate.
- 4.52 Participants were asked to discuss the impact that participation in NDfM had on their ability to find employment. The findings for the 10 participants employed within the music industry are set out in table 4.19:

**Table 4.19**

<b>Impact of NDfM for those employed within the music industry (n=10)</b>	
	<b>No of Respondents</b>
<b>Did participation help you get a better job?</b>	
Yes	6
No	2
Don't know	2
<b>Helpfulness of NDfM in assisting in finding a job</b>	
Couldn't have managed without it	1
Very helpful	2
Quite helpful	4
Helped, but not much	-
Not at all helpful	1
Don't know	2
<b>Likelihood of achieving job without participation</b>	
Very likely	1
Quite likely	3
Not sure	5
Not very likely	1
Not at all likely	-

Source: PEER Consulting Survey of NDfM Past participants

- 4.53 It is encouraging to note that at least 6 of the 10 respondents employed within the music industry felt that participation has assisted them in finding a 'better' job. Indeed only 1 respondent reported that the assistance provided during their time on NDfM had been of no benefit at all in finding a job upon leaving.
- 4.54 Despite a large proportion of the respondents being positive regarding the helpfulness of the NDfM in helping them to find their job, with 7 of the 10 finding it quite helpful or better, 4 participants thought that they would have been quite or very likely to have found a job without ever having participated. While this figure may represent a degree of deadweight for these 4 participants the exact extent of this is difficult to assess given the small sample and the fact that after completion participants may underestimate the real impact of participation on their job prospects.

### ***Employed outside of the music industry***

- 4.55 At the time of interview 27 respondents reported to being in employment outside of the music industry. Of this group; 19 were in full-time employment, 7 were in part-time employment and 1 person was self-employed. The respondents were employed across a range of sectors including; clothing and textiles, construction, retail, manufacturing, marketing and media, transport and distribution, finance and the community/voluntary sector. The table 4.20 summarise the types of work completed/job roles undertaken by those employed outside of the music industry.

**Table 4.20**

<b>Job Role of those Employed Outside of the Music Industry</b>					
<b>Unskilled</b>		<b>Semi-skilled</b>		<b>Skilled</b>	
Sales assistant	8	Carer	1	Sound engineer	1
Factory worker	5	Admin Assistant	1	Micro biologist	1
Labourer	5	Call centre operator	1	Journalist	1

Source: PEER Consulting Survey of NDfM Past participants

Note: 3 respondents declined to answer this question

**4.56** The majority of those in employment were employed in unskilled work such as sales assistant, factory worker and labouring/gardening work.

### **Impact of participation on movement into employment**

**4.57** The table 4.21 shows the impact that the respondents felt participation had on their ability to move into employment and helps assess the extent to which participation increased the employability of participants.

**Table 4.21**

<b>Impact of NDfM for all those employed at the time of interview (n=37)</b>		
	<b>Numbers</b>	<b>Column Percent</b>
<b>Did participation help you get a better job?</b>		
Yes	12	32
No	21	57
Don't know	4	11
Total	37	100
<b>Helpfulness of NDfM in assisting in finding a job</b>		
Couldn't have managed without it	2	5
Very helpful	14	38
Quite helpful	5	13
Helped, but not much	4	11
Not at all helpful	8	22
Don't know	4	11
Total	37	100
<b>Likelihood of achieving job without participation</b>		
Very likely	5	14
Quite likely	13	35
Not sure	6	16
Not very likely	5	14
Not at all likely	3	8
Don't know	5	13
Total	37	100

Source: PEER Consulting Survey of NDfM Past participants

- 4.58 While 57% of the respondents thought that participation did not help them get a better job 67% stated that the programme was helpful in assisting their move into employment.
- 4.59 The additionality of the programme in terms of a movement into employment is questionable for almost half of those in employment, with this group stating that they would have been quite likely or very likely to be in employment even if they had not participated in the programme. While this figure would represent a high degree of deadweight the exact extent of this is difficult to assess given the small sample and the fact that after completion participants may underestimate the real impact of participation on their job prospects.

### ***What prevented a move into employment?***

- 4.60 Overall 47 of the 100 respondents reported that they had not been employed at all since leaving New Deal for Musicians. Reasons given for this are set out in the table 4.22.

**Table 4.22**

<b>Reasons for Difficulty Moving into Employment</b>	
	<b>Number of Respondents</b>
Unable to find paid work which pays more than JSA/unemployment benefit	23
Lack of qualifications/skills	6
Disability has prevented working since completion of New Deal	4
Entered full-time education	2
Caring	2
Trying to further music career (band/auditioning)	2
Lack of jobs in area/no suitable work	2
Starting own business	2
Lack of music industry opportunities	1
Do not want to work	1
Other	2
<b>Total</b>	<b>47</b>

Source: PEER Consulting Survey of NDfM Past participants

- 4.61** The most common reason given for non-progression into employment upon leaving NDfM is that the participants are unable to find work that pays more than their unemployment benefit, with only a small number of respondents stating personal or market barriers to entry into the job market i.e. lack of qualifications/skills or lack of suitable jobs/opportunities.
- 4.62** While the ‘benefit trap’ is a well documented problem it may be even more prevalent among musicians as sustainable employment within the music industry is hard to secure within NI resulting in musicians less likely to take the step off benefits and into employment. This will be compounded further by the prevalence of ‘non-official’ and casual work available within the music industry.

## 5. DELIVERY OF NDfM IN GB

5.1 NDfM in England, Scotland and Wales is managed by Jobcentre Plus. As in NI the programme aims to help musicians from varying backgrounds with differing experiences (some of who may be in real danger of becoming detached from the labour market), increase their employability, particularly within the music industry.

5.2 There are several differences in the delivery of the programme in GB. These are:

- Unlike NI the Music Industry Provider (MIP) is expected to have the necessary music industry experience (**not simply act as a management agent**) and to use this experience to draw on music industry specialists and resources where necessary i.e. **no distinct funding provision is made for the support of a MIA.**
- Provision in GB is aimed at unemployed people who those who wish to, and **are able to**, pursue a career in the music industry. However no definition or guidance is provided on how to assess an individual's ability.
- Provision lasts for a maximum of **13 weeks**. An extension of an additional 13 weeks may be allowed in exceptional cases, where the MIP can demonstrate that this is essential to a particular individual's success in finding sustainable work, and with the agreement of the NDPA.
- The provider is expected to provide advice, guidance and **facilities**<sup>3</sup> for the participant to complete practical tasks outlined in the workbooks, through a **mix of individual and group sessions**. The MIP is also responsible for the provision of resources and equipment to enable musicians to carry out these activities, either at designated premises or at the musician's home.
- Where a job in the music industry proves not to be possible, the MIP's role is to work with the Jobcentre Plus New Deal Personal Adviser (NDPA) to signpost alternative routes into work.

5.3 The paragraphs below present a short case study on Armstrong Learning who deliver NDfM throughout England. There are also separate NDfM providers for Scotland and Wales.

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<sup>3</sup> GB guidance makes no reference as to what these facilities should cover. The short case study on Armstrong Learning presents an example of the services and facilities that the MIP in GB offers participants.

## Case Study of Armstrong Learning- MIP England

Armstrong Learning delivers NDfM in England and was named as one of the best Training Providers in England and Wales in the Chief Inspectors report of the Adult Learning Inspectorate 2004-05.

The organisation offers NDfM participants a range of services including; contact with expert, specialist music advisers, and access to other specialist support such as in developing a web presence and attending major regional music industry road shows and conventions. The organisation also offers each client a tailored programme of support consisting of personal tutorial support, small group project activity, taught classes, seminars and workshops in areas such as IT, web design, music, music technology, DJ skills, jobsearch, self employment, fundraising and business.

The programme is built around a monthly personal tutorial and a variety of other structured and non-structured activities. These include drop-in sessions, internet access, music technology classes, industry seminars and guest classes, DJ workshops, music workshops and private study-time, work placements and external events.

The training programme is accredited by the Open College Network. Armstrong Learning gives clients the option of completing additional work to gain the qualification.

Armstrong Learning works closely with their collaborative partner, City College Manchester who have a high profile background in collaboration with all the UK music industry organisations, through the university they have negotiated various benefits for MIP clients, including discount packages for trade organisations, discounted rates for music equipment and access to music conventions.

## Performance

Their MOLP programme regularly secures job entries for over 40% of 18-24 leavers<sup>4</sup>.

## Staff

Armstrong Learning employs a range of key staff including;

- **Adrian Armstrong;** Adrian has a varied background in education, training and development, music and media.
- **Dave Smith** delivers jobsearch, work placement and specialist tutoring. He is a tour manager by profession.
- **Mick Routledge** offers clients personal tutorial support & organises specialist seminars in areas such as music production and small business planning. He is also a highly experienced musician and music teacher.
- **Dean Alded** is a music technology specialist. He works on a one to one and group basis with clients on technology skills not just in music but in web development too.
- The team also includes numerous freelance staff who are practitioners in the music industry. They include:
  - **Jon Dasilva** - An international DJ who delivers specialist classes to DJ clients, including work experience and performance opportunities.
  - **Tom Hingley** - lead singer of the Manchester band 'Inspiral Carpets' and now his own band 'The Lovers'.

## Comparison of Funding Structure

5.4 This section looks briefly at the funding structures in NI and the rest of GB.

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<sup>4</sup> Source: <http://www.armstronglearning.co.uk/dls/molp-newsletter-2006.pdf>

**Table 5.1**

<b>Maximum Levels of Funding Available (£)</b>		
	<b>NI*</b>	<b>GB**</b>
Total	1,840	1,276
Of which:		
- Programme related payments	1,340 (73%)	893 (70%)
- Job-outcome payments	500 (27%)	383 (30%)

\* based on a 26 programme

\*\* based on a 13 week programme, rates are uplifted by 12% for the delivery of the service within London

- 5.5** Average funding per person in NI is higher than in the rest of the UK, although funding in NI covers a 26 week programme compared to 13 weeks in the rest of the UK.
- 5.6** The distribution of payments appears to be somewhat similar with 27% attributed to a job-outcome payment in NI and 30% in the rest of the UK.
- 5.7** The main difference between the NI and GB model is that in GB programme length has been reduced to 13 weeks. However we feel that it is important that programme length remains at 26 weeks to provide the participants with a realistic chance of developing their music career. The shortening of the programme to 13 weeks would likely reduce the movement into employment within the music industry in NI.

## 6. COMPARATIVE PERFORMANCE OF NDfM

### Introduction

6.1 This section compares the performance of NDfM in NI in two ways; first by looking at it in relation to the performance of New Deal for 18 to 24 years olds (ND18-24) and New Deal 25+ (ND25+) and second by considering its performance in relation to NDfM in the rest of the UK. The statistics used for comparison have been sourced from:

- New Deal for 18 to 24 years olds in Northern Ireland: Statistics from April 1998 to June 2006.
- New Deal 25+ in Northern Ireland: Statistics from June 1998 to June 2006<sup>5</sup>.
- New Deal for Musicians: Report on Programme Leavers (GB), Employment Service.
- DEL NDfM Database.
- Peer Consulting Survey of NDfM Past Participants 2006.

### Comparison with ND 18 - 24 & ND 25+ in Northern Ireland

6.2 The table 6.1 presents the percentage of leavers who progressed into employment from 1999 to December 2005 across the 3 areas of New Deal.

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<sup>5</sup> *New Deal Statistical Bulletins 2006/2007 | Department for Employment and Learning*

**Table 6.1**

<b>Leavers Progressing into Employment 1999/00 to Dec 2005</b>	
	<b>Percent Entering Employment</b>
NDfM DEL Database	11.5
NDfM 1st Destination of Leavers	33.0
NDfM Current Destination of Leavers	37.0
ND25+ *	20.2
ND18-24*	31.9
ND average 18-24 & ND25+	25.4
ND FTET**	28.0
ND ETO**	21.0

Source: Refer to para 6.1 above

\* based on leavers progressing into unsubsidised employment

\*\* based on leavers progressing into unsubsidised employment 1998/99 to Dec 05

- 6.3** On the basis of DEL statistics NDfM underperforms compared to the mainstream ND18-24 and ND25+, with 11.5% entering employment upon leaving NDfM compared to 20.2% from ND 25+ and 31.9% from ND 18-24.
- 6.4** Basing comparison on the survey data leavers from NDfM seem more likely to find employment than leavers from the main ND strands, with 33% of leavers entering employment immediately after completing NDfM compared to an average of 25% across the two ND strands.
- 6.5** There a number of considerations that need to be borne in mind when comparing survey results with results from the DEL monitoring database:

- A margin of error exists within the DEL data as a large proportion of respondents have unknown recorded as their post programme destination (up to 25% in some instances).
- The NDfM participant survey represented only a small proportion of clients that have entered the programme and therefore a margin of error can exist. In addition to this the results may show a small respondent bias, as individuals who are less likely to be in employment are more mobile and therefore harder to contact at the survey stage.
- Accurate recording of the data by the Provider and NDPAs may also be an issue.
- Taking into consideration the points above it is not uncommon for survey results to exhibit more positive outcomes than DEL data e.g. the 2001 Evaluation of ND18-24 showed that 46% of participants were in employment at the time of interview, compared to 28.4% of all leavers in 1999/2000 recorded by DEL.

## **Comparison with GB**

### **Provider Monitoring Returns**

- 6.6 As already highlighted above there are limitations with delivery agent and centrally recorded monitoring data. Nevertheless this information is presented for both the GB and NI programme on table 6.2.

**Table 6.2**

<b>Recorded Destination* of Leavers DEL &amp; Jobcentre Plus</b>		
	<b>NDfM DEL Database</b>	<b>NDfM Jobcentre Plus Database</b>
Employment	12%	31%
Benefits	37%	7%
Other known	32%	12%
Unknown destination	19%	50%
<b>Total</b>	<b>100</b>	<b>100</b>

\* Destination on leaving to end Dec '05

### **NDfM Survey Data**

**6.7** The following tables present a comparison of NDfM in NI and NDfM in GB. The statistics for GB have been drawn from a quantitative evaluation completed in 2001 that comprised a survey of 287 NDfM leavers.

**Table 6.3**

<b>First destination upon leaving New Deal for Musicians</b>		
	<b>NI%</b>	<b>GB%</b>
Entered employment; of which		
- Full-time	24	42
- Part-time	5	13
- Self employed	4	5
Those in employment from above employed within the music industry	(5)	(16)
Entered education/training	7	2
New Deal Option	2	17
Returned to unemployment	53	15
Other	5	5
<b>Total</b>	<b>100</b>	<b>100</b>

Source: PEER Consulting Survey of NDfM Past participants

- 6.8** Based on the first destinations, NDfM in NI is not performing as well as its GB counterpart in terms of progression into employment with 33% of survey respondents in NI entering employment immediately upon leaving compared to 60% in GB. While a degree of this difference may be attributed to the existence of a well established music industry in GB compared to NI, a problem highlighted by the evaluation consultees (DCAL, NIMIC, Prince's Trust, MIAs) even when this is accounted for there is still a large difference in performance.
- 6.9** The table 6.4 presents the current activity of the leavers at the time of survey.

**Table 6.4**

<b>Current Activity of NDfM Leavers</b>		
	<b>NI%</b>	<b>GB%</b>
In employment; of which		
- Full-time	23	32
- Part-time	8	12
- Self employed	6	4
Those in employment employed within the music industry	(10)	(15)
In education/training	5	2
Unemployed and claiming benefit/on a government training scheme	43	36
Unemployed and not claiming benefit	4	9
Other	11	5

Source: PEER Consulting Survey of NDfM Past participants

- 6.10** In GB the proportion of leavers in employment fell between the first destination and current destination survey period from 60% to 48%, while in NI the proportion in employment increased slightly from 33% to 37%. Despite this the percent of leavers entering employment in NI still is not performing as well as GB although by a significantly smaller margin. Interestingly the proportion of those in employment within the music industry doubled from 5% to 10%, bringing it closer in line with the GB figure.
- 6.11** Education and training is also an important area of progression for leavers within NI, with 5% taking this route compared to only 2% of their GB counterparts.

## Conclusions

6.12 The information presented at table 6.4 shows that:

- On the basis of DEL statistics NDfM underperforms compared to the mainstream ND18-24 and ND25. However based on the evaluation survey data leavers from NDfM seem more likely to find employment than leavers from the main ND strands, with 33% of leavers entering employment immediately after completing NDfM compared to an average of 25% across the two ND strands. This may point to an under recording of job outcomes by Personal Advisers.
- Based on the first destinations, NDfM in NI appears not to be performing as well as its GB counterpart in terms of progression into employment.

## 7. CONCLUSIONS & RECOMMENDATIONS

- 7.1 This section presents a summary of the findings from the main stages of the evaluation methodology followed by a number of recommendations on how the programme could be improved going forward.
- 7.2 The summary of findings is presented under the main objectives of the evaluation as set out in the project terms of reference.

### Feedback on the Performance of...

#### Music Industry Advisers & Music Open Learning Provider (MOLP)

- 7.3 Both the NDPAs and the participants were very positive regarding the degree to which they found the MIAs to be knowledgeable about the music industry. Indeed in some instances the PAs regarded the MIA as the most beneficial aspect of NDfM. 90% of past participants reported that they found their MIA to be very knowledgeable and the remaining 10% at least somewhat knowledgeable about the music industry. (Source: Paragraphs 3.10 and 4.23)
- 7.4 As well as discussing the music industry, the clients' career aspiration and the open learning material the respondents also gave evidence of other ways in which the MIAs helped them to develop their musical careers: (Source: Paragraphs 4.23-4.26)
- 35 reported that the MIA had involved other people from the music industry in their sessions.
  - 52 that they used their national and local networks on their behalf.
  - 26 that they referred them to other music industry experts.
- 7.5 The past participants also rated the MIAs very highly in terms of their general attitude and demeanour, with all or almost all seeing them as friendly, encouraging and knowledgeable. This view was supported by the PAs, current participants and providers. (Source: Table 4.13)

7.6 In terms of helpfulness the MIAs were also highly rated with some 92% assessing the programme as quite helpful, very helpful or couldn't have managed without it. The proportion of participants some 78 out of 86 (91%) reporting that their MIA had met their expectations is also high. (Source: Paragraph 4.30)

### **New Deal Personal Advisers (NDPAs)**

7.7 Views on the role and performance of NDPAs were obtained from participant consultation and consultations with the MIAs. Overall feedback was very positive from both these groups. 97% of respondents reported that the advice and guidance they received from their PA was in some way helpful, with 70% of all clients rating it as either very helpful or that they could not have managed without it. (Source: Paragraph 4.18)

7.8 Despite NDPAs highlighting in our focus groups that they had limited knowledge of the programme i.e., content of workbooks etc, 75% of respondents reported that they had a good understanding and a further 15% that they understood NDfM after meeting with their NDPA. While these figures are encouraging we feel that the 9% of clients reporting that the NDPA did not provide them with at least some understanding of NDfM is an issue. (Source: paragraphs 3.2 - 3.4 & Table 4.10)

7.9 Over half of the respondents (58%) reported that they had no improvements to make to the service provided by the NDPA. Suggested improvements included: (Source: Paragraph 4.20)

- That NDPAs need to be more in touch, knowledgeable and up to date in relation to the NDfM programme.
- "Should be more upbeat!"
- Should offer more help in finding other work.

7.10 Consultation with the PAs indicated that they felt out of touch with the NDfM Programme primarily in terms of the work completed by the individual once they started the programme and as a result had difficulty monitoring client commitment and needs. Like the participants the PAs also felt that the programme should look to help clients find work outside of the music industry (however this responsibility falls with the providers). (Source: Paragraph 3.8)

## How successful is NDfM in helping Participants to find work?

- 7.11 The majority of the respondents re-entered unemployment upon leaving NDfM, with 53% reporting that they were unemployed immediately after leaving. (Source: Table 4.17)
- 7.12 In total 33 respondents (33%) entered employment immediately after leaving the programme. The numbers in employment rose to 37% for labour market position at the time of the survey. (Source: Table 4.17 and Table 4.18)
- 7.13 Progression into work at 33% compares favourably with ND18-24 and ND25+ statistics for NI (although these are based on providers' returns and therefore exhibit a large proportion of unknown destinations) where on average 25% of leavers entered employment. Despite performing comparatively well there is still room for improvement in terms of progression into employment. A number of the recommendations outlined below are aimed at increasing the chances of participants entering work upon leaving NDfM. (Source: Table 6.1)

### **To what extent did participants subsequently become employees (or become self-employed) within the music industry? Where participants became self-employed or employed in the music industry, what kind of activities did they pursue - e.g. music publishing, production, studio session work, etc?**

- 7.14 At the time of interview 10 participants were employed inside the music industry (27% of all those in employment), of this group 5 were self-employed. The types of activities/jobs held by the 10 respondents employed in the music industry are: (Source: Paragraph 4.50)
- Performing in a band - 4 respondents
  - Providing support/technical assistance - 2 respondents
  - Managing/promoting music - 1 respondent

- Teaching guitar - 1 respondent
- Developed an online digital record label - 1 respondent
- Working in entertainment - 1 respondent

### Employment outside of the music industry

**7.15** At the time of interview 27 respondents reported to being in employment outside of the music industry. Of this group; 19 were in full-time employment, 7 were in part-time employment and 1 person was self-employed. The table below summarise the types of work completed/job roles undertaken by those employed outside of the music industry. (Source: Paragraph 4.55)

**Table 7.1**

Job Role of those Employed Outside of the Music Industry					
Unskilled		Semi-skilled		Skilled	
Sales assistant	8	Carer	1	Sound engineer	1
Factory worker	5	Admin Assistant	1	Micro biologist	1
Labourer	5	Call centre operator	1	Journalist	1

Source: PEER Consulting Survey of NDfM Past participants

Note: 3 respondents declined to answer this question

## Does Participation on NDfM enhance Employability?

- 7.16 While almost three-quarters of survey respondents reported that the guidance and advice they received from their MIA was very helpful or better the impact that the course had on the participants' employability is debatable. Despite 37% in employment at the time of the survey almost half of this group reported that it was quite likely (or better) that they would have found the job if they had not participated in NDfM. (Source: Table 4.21)
- 7.17 Overall 47 of the 100 respondents reported that they had not been employed at all since leaving New Deal for Musicians. The impact of participation on employability was also raised by some NDPAs, who viewed the programme as mainly beneficial for those individuals who were already well advanced with their music ability and career aspirations. Suggestions to improve this aspect of the Programme are detailed later in this section. (Source: Paragraph 4.60)

## Was there Non-Completing/Drop-Out in respect of NDfM?

- 7.18 Of the 81 respondents who went on to study the Open Learning Workbooks, 68 completed all 26 weeks of the programme. This equates to 13 early leavers (giving a completion rate of 84%); the length of time the participants stayed on the programme before leaving varied with 2 leaving within 5 weeks, 3 between 5 and 10 weeks, 4 between 12 and 15 weeks, 2 after 20 weeks<sup>6</sup>. (Source: paragraphs 4.37 - 4.38)
- 7.19 Reasons given by the 13 respondents for leaving before the end of the 26 weeks are as follows:
- 5 found employment outside of music industry
  - 5 were dissatisfied with the Programme
  - 2 returned to education
  - 1 for personal reasons
- 7.20 Feedback from MIAs and Providers supported these results with both groups of consultees finding that once a person committed themselves to the OL element they remained on the programme until the very end.

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<sup>6</sup> Two participants were unsure after how many weeks they left the programme.

## Is NDfM a cost-effective Labour Market Intervention?

7.21 The average cost per participants is presented in the table below.

**Table 7.2**

<b>Cost per NDfM Participant</b>	
Expenditure from Jan 04 to June 06	324,752
Total no of participants	314
Cost per start	1,034
Completers*	264
Cost per completer	1,230
Cost per positive employment outcome**	3,122

\* based on completion rate of 84% of starts from PEER Consulting Survey of NDfM Past participants 2006

\*\* based on first destination employment (33%) upon leaving from PEER Consulting Survey of NDfM Past participants 2006

Source: Derived from DEL Finance Data & PEER Consulting Survey of Respondents 2006

7.22 In order to place these figures in context, the paragraphs below set out a cost comparison with New Deal.

### **Cost Comparison with New Deal FTET & ETO**

7.23 The table 7.3 presents a cost per trainee comparison between NDfM and ND FTET and ETO.

**Table 7.3**

<b>Cost Comparison of Training</b>	
	<b>£*</b>
Cost per completer NDfM	1,230
Cost per 20 week stay New Deal FTET	2,560
Cost per 20 week stay New Deal ETO	2,680

Source: Derived from DEL Finance Data & PEER Consulting Survey of NDfM Past participants 2006, Monitoring and Finance Data, DEL New Deal Performance Stats

\* Note - excludes all benefit based training allowances

**7.24** On the basis of the information presented above the NDfM programme is delivered at less cost than both the FTET and ETO options under New Deal. However it should be noted that both the FTET and ETO options involve work experience sessions and accredited training.

### **How does NDfM in Northern Ireland compare with similar Programmes in other regions? (Source: Section 5)**

**7.25** NDfM in England, Scotland and Wales is managed by Jobcentre Plus

**7.26** There are several differences in the delivery of the programme in GB, these are:

- Unlike NI the MIP is expected to have the necessary music industry experience (not simply act as a management agent) i.e. no distinct funding provision is made for the support of a MIA.
- Provision in GB is only aimed at clients who can demonstrate that they have the prospect of earning a living from music.
- Provision lasts for a maximum of 13 weeks.

- The provider is expected to provide advice, guidance and facilities for the participant to complete practical tasks outlined in the workbooks, through a mix of individual and group sessions. The MIP is also responsible for the provision of resources and equipment.

7.27 In terms of performance based on the first destinations, NDfM in NI is not performing as well as its GB counterpart in terms of progression into employment with 33% of survey respondents in NI entering employment immediately upon leaving compared to 60% in GB (although in its latest literature Armstrong Learning report progression into employment of 40%). While a degree of this difference may be attributed to the existence of a well established music industry in GB compared to NI, a problem highlighted by the evaluation consultees, even taking this into account there is still a large difference in performance with too few individuals progressing into employment outside of the music industry. (Source: paragraph 6.6)

## Recommendations

7.28 Through the course of our evaluations a number of recommendations were developed and discussed with consultees to improve the programme. Although we recognise that budget constraints will not allow all suggested recommendations to be implemented, they are presented below for consideration.

### **1. Restrict participation to those individuals who have a realistic chance of succeeding in the music industry.**

As the programme currently operates it offers little benefits for clients who are not well developed musically or have little or no experience performing/recording/auditioning etc. Therefore it does little to increase the employability of these individuals outside of the music industry and their realistic chances of success in the music industry are slim. (Suggested changes to the structure and content of the Programme outlined below may help to improve this).

By restricting provision to those individuals who have been active in the music industry prior to the programme or who have been actively seeking entry into employment in the Music Industry the outcomes of the programme may be improved, at the same time those individuals who no longer qualify can avail of other training and work opportunities that may better improve their chances of moving into sustainable employment.

However we feel this may be difficult to assess and the only people who might be able to select on aptitude would be the MIAs who clearly have a vested interest in maintaining numbers on the programme.

## **2.A number of suggestions were made to improve the structure and content of the Programme through:**

- ***Introducing a work placement element:***

Although difficulties exist with finding work placements within the music industry in NI onus should be placed on Providers to find suitable work placements for clients within the music industry where possible. However we do recognise that in some cases individuals who are heavily involved in developing their own music career and are actively engaged in their promotion, touring or recording may not be available for work placements. These exceptional circumstances should be discussed with the Provider and the NDPA.

Discussion with Prince's Trust has shown that a recent programme operated by them on DJing & Electronic Music secured a one week work placement for 24 participants within Northern Ireland<sup>7</sup>.

- ***Building accreditation into the Programme:***

To accredit the OL element of the programme - enabling clients to build on the qualification after completion of the Programme. The lack of ETO and FTET music options makes the importance of accreditation even more pertinent. While we recognise that NDAI have developed a number of distinct courses effort should be made to seek accreditation for the OL workbooks. Consultation with GB may help to facilitate this.

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<sup>7</sup> Two NDfM participants are taking part in this initiative and are financially supported by DEL through the NDfM Programme.

- **Increase the intensity of the contact between the client and the MIA** i.e. through the use of workshops/seminars that the clients would have to attend and could share ideas and experiences with other participants.

- **Provide access to seminars workshops etc/Tap into existing music industry support in NI**

Discussions with the Northern Ireland Music Industry Commission (NIMIC) highlighted a range of services and events that could be utilised by NDfM providers and participants to support their services (or as examples of good practice that could be emulated under their provision). Further details of these can be found at [www.nimusic.com](http://www.nimusic.com) and include:

- **Music: It's the Business**, a three year programme of events and services that have been designed to assist Northern Ireland artists and businesses to successfully compete in a highly competitive and challenging industry. The programme features seminars, workshops and master classes that are delivered in partnership with leading music business organisations and experienced professionals from the UK and the international music industry; Covers a wide range of relevant music business topics including publishing and record labels, royalties and incomes, sales and distribution, marketing, promotion and the business of live performance and tour management; Focuses on the importance of business enterprise in the digital world; Provides artists, bands and music businesses with a 'one to one' mentoring service.

- **Improved careers advice and guidance**

It should be an on-going requirement for independent careers advice and guidance to be provided during the NDfM programme.

In re-contracting NDfM in NI we feel that DEL should look at how potential providers will build these types of services into their delivery either through independent delivery or collaboration with third parties.

### **3. Improve monitoring of clients for PAs.**

Under the current programme PAs feel removed from the system and that they are unable to adequately assess and monitor their clients' attendance or progress. One way of doing this would be to ensure that the MIA and the client agree from the start a clear work plan i.e., as a minimum this should include information on what workbooks or units of workbooks to be completed and when. As the completion of a Learning Development Plan is already part of the NDfM process, including the workbooks individual clients are required to complete during the course of the programme, we feel that the application of existing procedures in relation to the clients Learning Development Plan need to be addressed and that all information that could be used to monitor client progression should be accurately recorded.

In addition improving the structure of the programme may help to address this issue to some extent (accreditation, attendance at meeting, workshops, works placements etc); however in the absence of these changes it may also be possible to improve the control by improving communication between the Provider and the PAs.

### **4. Accessibility of workbooks should be improved.**

It is important that clients have unrestricted access to the OL workbooks and that in instances where participants do not have access to the internet they are provided with a paper copy of the workbooks they require.

## APPENDIX 1

### Distribution of Clients by Jobcentre/Jobs & Benefits office

Office Code	Office Name	% of NDfM Clients Registered up to Dec 2005
LF	FOYLE	15.6
NY	NEWRY	12
EK	ENNISKILLEN	5.5
CR	COLERAINE	4.4
AN	ANTRIM	4.1
BB	BANBRIDGE	4.1
DPJ	DOWNPATRICK	4.1
SQ	SHAFTSBURY SQUARE	4.1
BY	BALLYMONEY	3.8
OM	OMAGH	3.6
PD	PORTADOWN	3.3
LB	LISBURN	3
NCJ	NEWCASTLE	3
LG	LURGAN	2.5
FOJ	ANDERSONSTOWN	2.2
LV	LIMAVADY	2.2
LW	LISNAGELVIN	2.2

## APPENDIX 1

### Distribution of Clients by Jobcentre/Jobs & Benefits office

Office Code	Office Name	% of NDfM Clients Registered up to Dec 2005
MF	MAGHERAFELT	2.2
AR	ARMAGH	1.9
BMJ	BALLYMENA	1.9
BE	HOLYWOOD ROAD	1.6
BGJ	BANGOR	1.6
KB	KNOCKBREDA	1.6
STJ	STRABANE	1.4
BNJ	BELFAST NORTH	1.1
CKJ	COOKSTOWN	1.1
DG	DUNGANNON	1.1
FI	FALLS ROAD	1.1
NB	NEWTOWNABBEY	0.8
SK	SHANKILL	0.8
BHJ	BALLYNAHINCH	0.5
CF	CARRICKFERGUS	0.5
LA	LARNE	0.5
NAJ	NEWTOWNARDS	0.3

## APPENDIX 2

### Open Learning Materials

Name	Title
Workbook 1	<b>Music Industry and You</b> How to use the open learning materials How the music industry operates Setting your goals Networking
Workbook 2	<b>Work and Jobs</b> A job in music Skills experience and training How to find work and a work placement
Workbook 3	<b>Creating</b> Song writing Creating music Remixing Arranging
Workbook 4	<b>Performing</b> Improving your skills Rehearsing Performing Health and safety Equipment
Workbook 5	<b>Recording and Production</b> Studio recording equipment Music technology equipment and Software Production Manufacture Live sound

## APPENDIX 2

### Open Learning Materials

Name	Title
Workbook 6	<p><b>Marketing, Promotion and Distribution</b></p> <p>Why marketing, promotion and distribution?            Define your audience            Creating and marketing your package            Promotions            Distributions            Retail</p>
Workbook 7	<p><b>Copyright, Legal and Management</b></p> <p>Dealing with intermediaries            What is copyright?            Music industry contracts            Group agreements            Legal and business issues</p>
Workbook 8	<p><b>Business and Money</b></p> <p>Dealing with financial adviser            Preparing for self-employment            Exploitation of copyright            The business of performance            Money and earnings</p>
Workbook 9	<p><b>Teaching Music</b></p> <p>A career in music teaching            Instrumental teacher            Community musician/music leader            Schools and colleges teacher</p>

## APPENDIX 3

### Awareness/Joining New Deal for Musicians

#### 1. How did you first become aware of the New Deal Programme?

Through the Jobcentre	
Through the Social Security Office	
Through advertising in newspaper, television, radio or other media	
Through word of mouth from family or friends	
Other (please specify)	
Don't know	

#### 2. When did you first find out about it? (Probe for best estimate)

--	--

#### 3. When did your most recent period of pre-New Deal employment end?

Year/Month	
Don't know	

#### 4. How long were you in this employment?

Months	
Don't know	

#### 5. What was the name or title of your job?

Don't know	

#### 6. What kind of work did you do most of the time?

Don't know	

#### 7. Prior to starting New Deal for Musicians had you ever been employed within the music industry?

Yes	
No <b>Go to Q12</b>	

**8. When did this employment end?**

Year / Month	
Don't know	

**9. How long were you in this employment?**

Months	
Don't know	

**10. What was the name or title of your job?**

Don't know	

**11. What kind of work did you do most of the time?**

Don't know	

**DIFFICULTY IN FINDING EMPLOYMENT**

**12. For how long had you been out of work when you joined the New Deal Programme?**

Years/Mths	

**13. In the past what difficulties have you found in getting work?**

	In the music industry	Outside of the music industry
Low pay		
No suitable vacancies		
Lack of motivation		
Lack of qualifications/ experience		
Childcare & other care costs		
Travel costs/difficulties		
Other (please specify)		

**14. Prior to starting New Deal for Musicians did you look for work outside of the music industry?**

Yes	
No	

**MUSICAL EXPERIENCE**

**15. What would you say your level of music ability is?**

Extremely high	
Good	
Average	
Below average	
Poor	
Don't know	

**16. How long have you been playing/performing? Please state in Years and months**

--	--

**17. Have you given performances or played any gigs before New Deal for Musicians?**

Yes	
No	

**18. How often do you perform or play at gigs?**

Every week	
Once every two weeks	
Less than once a month	

**19. Are you paid for this work?**

Yes	
No	

**20. Do you have any formal music qualifications?**

Yes (please specify)	
No	

**21. What had you done before going onto New Deal for Musicians, if anything, about furthering opportunities for yourself in music?**

Tick all that apply	
I have done nothing	
Sought advice from industry specialists	
Investigated courses	
Worked for qualifications	
Made & distributed a demo tape	
Applied for jobs	
Played in a band	
Made contacts at practice venues/recordingstudios etc	
Other (please specify)	

**EXPECTATIONS OF THE NEW DEAL****22. Thinking back to when you first found out about New Deal for Musicians, how confident would you say you were about getting a job in the music industry as a result of New Deal?**

Very confident	
Quite confident	
Neither confident nor unconfident	
Not very confident	
Not confident at all	
Don't know	

**23. At that time, how much help did you think the New Deal programme would be to you?**

A lot of help	
A little help	
No help at all	
Don't know	

**24. When did you enter the New Deal programme? (enter date as closely as possible)**

N.B. Relates to first interview with New Deal personal Adviser.

Enter Year

Enter Month

## SECTION TWO

The following questions relate to your experiences with your New Deal Personal Adviser. You would have met a New Deal Personal Adviser at a Jobcentre/ Benefit office before starting New Deal.

### NEW DEAL PERSONAL ADVISER

**25. Did you have a meeting with a New Deal Personal Adviser?**

Yes **Go to Q27**

No

Not yet

**26. Did you have a meeting with anyone at the Jobcentre who discussed with you the options available to you under the New Deal?**

Yes

No **Go to next section**

Not yet

**27. How many meetings did you have at the Jobcentre to discuss your New Deal options with a Personal Adviser?**

One

Two

Three

Four

Five

Six or more

Dont Know

**28. How helpful did you find the advice you were given about New Deal for Musicians by the Personal Adviser?**

Couldn't have managed without it

Very helpful

Quite helpful

Helped, but not much

Not at all helpful

**29. Would you say that the person who advised you understood the kind of problems that you have had in looking for work?**

Yes understood well

Yes, somewhat

No

Don't know

**30. Did you receive any of the following kinds of help from your Personal Adviser?**

Advice about the kinds of jobs that were available in the area

Advice about the kind of job(s) you might look for in view of your skills and experience

Advice about the potential for self-employment

Advice about how to find vacancies

Advice about how to make a good application

Advice about how your benefits would be affected if you found work

Help in identifying current vacancies which you could apply for

Advice about any training needs you might have

Advice on "in work versus benefit" calculation

Advice on travelling to interview

None of these

Other (please specify)

Don't know

**31. Did your Personal Adviser provide you with a good understanding of New Deal for Musicians?**

Yes I understood it well after our discussions	
Yes, somewhat	
No	

**32. When did you decide that you wanted to pursue the New Deal for Musicians Route?**

Had always wanted a career within the music industry	
When I received my invitation for a New Deal interview	
During the discussions with my New Deal adviser at the Jobcentre	

**33. What first attracted you to consider NDfM for yourself?**

Music is my main interest and activity	
Talks with the Personal Adviser	
The idea of getting a Music Industry Adviser	
The open learning materials	
Other (please specify)	
Don't know	

**34. How could the service provided by the NDPA be improved?**

--	--

**MUSIC INDUSTRY ADVISER**

The following questions relate to your experiences with your Music Industry Adviser. The MIA was an individual (s) that provided you with expert music industry advice and guidance during your time on NDfM.

**35. Did you have a Music industry Adviser?**

Yes	
No <b>Go to Q49</b>	

**36. What was their name?**

--

**37. In your opinion how knowledgeable was the MIA of the music industry?**

Very knowledgeable	
Somewhat knowledgeable	
Not at all knowledgeable	

**38. How often did you meet with your MIA?**

Once a week	
Once every two weeks	
Less than once a month	
Never	

**39. How were these meeting arranged?**

At my request	
At the request of the MIA	
The number of meetings was set from the beginning	

**40. Would you say your MIA was?**

	Yes	No
Friendly		
Encouraging		
Knowledgeable		
Well connected		
Out of touch		
Remote		
Unrealistic		
Condescending		

**41. Did they meet your expectations?**

Yes (why is this?)	
No (why is this?)	

**42. Were any of the following discussed with the MIA?**

	Yes	No
Your musical background		
Your career goals		
The steps you needed to take to establish a career in the music industry		
The appropriateness of the open learning material		
Activities required to complete your workbooks		
Additional support and guidance you required		
Your progress against the targets set out in your learning development plan		
Any difficulties you were experiencing		
Advice on how to complete your activity log		
Other (please specify)		

**43. Did your MIA...?**

	Yes	No
Offer specialist advice on the music industry (please give details)		
Involve other people within the music industry Use their local and national networks on your behalf		
Refer you to other music industry experts (please give details)		

**44. Did your MIA support you in carrying out any of the following activities in the completion of your Open Learning Materials?**

Projects (please give detail)	
Research (please give detail)	
Marketing (please give detail)	
Rehearsing (please give detail)	

**45. How helpful did you find the help and advice you received from your MIA?**

Couldn't have managed without it	
Very helpful	
Quite helpful	
Helped, but not much	
Not at all helpful	

**46. What would you say was the most useful aspect of you time/discussions with your MIA?**

--

**47. Overall how would you rate the quality of advice and guidance offered by your MIA? 5 equals excellent and 1 very poor.**

--

**48. How could the service provided by the MIA be improved?**

--

**OPEN LEARNING MATERIALS**

**49. Please indicate which of the following workbooks you worked on during your time on NDfM?**

**50. Please indicate whether you had intended to complete all of the workbook or part of this?**

**51. Did you achieve this?**

**52. If no, why not?**

	Worked toward Y/N	All or partial	Achieved Expectation Y/N
Open Learning Material Introduction			
Business Skills			
Technology			
Management & Enterprise			
Performance Skills			
Composition & Song writing			
Music Business Affairs			
Career Development			

**53. How would you rate the quality of the material included in the open learning workbooks? Please rate on a scale of 1 to 5 where 1 = very poor and 5 = excellent**

--

**54. To what extent would you say that in general the open learning workbooks were...**

	A lot	A little bit	Not at all
Set at the right level			
Relevant to your musical interest and needs			
Relevant to the needs of the music industry			

**55. On average how much time per week did you spend working on your workbook or activities related to your workbook?**

Please specify hours per week
-------------------------------

**56. At the time how helpful did you think the open learning material would be in helping you to find a job within the music industry?**

Couldn't have managed without it	
Very helpful	
Quite helpful	
Helped, but not much	
Not at all helpful	

**57. In hindsight how helpful did you think the open learning material was in helping you to find a job within the music industry?**

Couldn't have managed without it	
Very helpful	
Quite helpful	
Helped, but not much	
Not at all helpful	

**58. What other subjects would have been helpful in terms of increasing your chances of finding work within the music industry?**

1.	
2.	
3.	

**59. Did you complete all 26 weeks of the New Deal for Musicians Programme?**

Yes <b>Go to Q62</b>	
No	

**60. After how many weeks did you leave?**

--

**61. Why did you not complete all 26 weeks?**

I found employment in the music industry	
I found employment outside of the music industry	
I thought it was a waste of my time	
I did not like the programme	
Personal reasons	
Other (please specify)	

## AFTER NEW DEAL FOR MUSICIANS

### 62. After finishing your involvement with the New Deal for Musicians which of the following did you do next

Saw New Deal Personal Adviser and went onto a different New Deal Option

Returned to unemployment **Go to Q78**

Became self-employed within the music industry **Go to Q64**

Became self-employed outside of the music industry **Go to Q64**

Got a full-time job in the music industry **Go to Q64**

Got a full-time job outside of the music industry **Go to Q64**

Got a part-time job in the music industry **Go to Q64**

Got a part-time job outside of the music industry **Go to Q64**

Entered full-time education **Go to Q75**

Took-up part-time education **Go to Q75**

Took-up another training programme (i.e. not New Deal)

**Go to Q78** (insert)

Other **Go to Q78**

(insert)

### 63. Which New Deal Option did you switch to? **Go to Q78**

Employment option (subsidised employment)  
(ND18-24 and ND25+)

Environmental Task force/Voluntary sector option (ND18-24)

Full-time education and training (ND18-24)

Education and Training Opportunities (ND25+)

Preparation for Employment Programme (ND25+)

Vocational training course (ND Lone Parents)

The Self-employment route

## ALL THOSE IN EMPLOYMENT

### 64. Did participation in New Deal for Musicians help you to get a better job?

Yes	
No	
Don't Know	

### 65. Taking into consideration all the support you received from the New Deal for Music (MIA, open learning material etc) how helpful was this in helping you to get a job?

Couldn't have managed without it	
Very helpful	
Quite helpful	
Helped, but not much	
Not at all helpful	

### 66. How likely is it that you would have obtained this job if you had not participated in NDfM?

Very likely	
Quite likely	
Not sure	
Not very likely	
Not at all likely	

## Employment was music related

### 67. How would you describe this work?

Performing in a band	
Performing in an orchestra	
Performing as a DJ	
Composing	
Providing support/technical help to musicians	
Managing/promoting musicians	
Production	
TV related project	
Sound engineering	
Other	

**68. How many hours did you work per week? Go to Q72**

--

**Employment outside of music industry**

**69. What sector did your employer operate in?**

Clothing and textiles	Agriculture/food processing
Manufacturing	Training and consultancy
Construction/engineering /fitting	Finance
Tourism/hotel, bar, catering/leisure	ICT
Retail	Community/ Voluntary/Charity
Marketing/media	Public sector administration
Transport and distribution	Other - please specify

**70. What was the title of your job?**

--

**71. How many hours did you work per week?**

--

**72. Are you still in this job?**

Yes <b>Go to Q94</b>	
No	

**73. How long did you stay in this job before you left?**

Less than 3 months	
3-6 months	
7-12 months	
Longer than 12 months (please specify)	

**74. Why did you leave this job? Go to Q78**

I wanted to look for a job in the music industry	
The job was only temporary	
I didn't like the work	
I wasn't earning enough	
The job didn't give me enough time to pursue my musical interests	
An opportunity with better prospects presented itself	
I was made redundant/asked to leave	
Hours weren't suitable	
Other (please specify)	

**EDUCATION/TRAINING**

**75. What were you studying after NDfM ?**

--

**76. Did you achieve this qualification?**

Yes	
No	

**77. Would you have started this course if you had not participated in NDfM?**

Yes	
No	

## CURRENT POSITION

### 78. What best describes your MAIN activity last week?

Full-time employee within music industry - 30 hours or more per week <b>Go to Q81</b>	
Part-time employee within music industry - less than 30 hours per week <b>Go to Q81</b>	
Full-time employee outside of music industry - 30 hours or more per week <b>Go to Q81</b>	
Part-time employee outside of music industry - less than 30 hours per week <b>Go to Q81</b>	
Self-employed within music industry <b>Go to Q89</b>	
Self-employed outside of music industry <b>Go to Q89</b>	
Full-time Education or training (please specify)	
Part-time Education or training (please specify)	
On a government training scheme/programme (please specify)	
Unemployed, claiming unemployment benefits	
Unemployed, not claiming unemployment benefits	
Looking after the home, children or other relatives	
Long-term sick, injured or disabled	
Other (please specify)	

### 79. Can I just check, have you been in paid work at all since you finished the New Deal?

Yes <b>Go to Q91</b>	
No	
Don't know	

**80. Why have you not been in paid work at all since you finished New Deal? Go to Q94**

Lack of qualifications/skills	
Business idea failed	
Unable to find paid work which pays more than JSA/unemployment benefit	
Disability has prevented working since completion of New Deal	
Do not want to work	
Other (please specify)	
Don't know	

**THOSE IN EMPLOYMENT (NOT SUSTAINED AFTER LEAVING)**

**81. Did participation in New Deal for Musicians help you to get a better job?**

Yes	
No	
Don't Know	

**82. Taking into consideration all the support you received from the New Deal for Music (MIA, open learning material etc) how helpful was this in helping you to get a job?**

Couldn't have managed without it	
Very helpful	
Quite helpful	
Helped, but not much	
Not at all helpful	

**83. How likely is it that you would have obtained this job if you had not participated in NDfM?**

Very likely	
Quite likely	
Not sure	
Not very likely	
Not at all likely	

## Employment was music related

### 84. How would you describe this work?

Performing in a band	
Performing in an orchestra	
Performing as a DJ	
Composing	
Providing support/technical help to musicians	
Managing/promoting musicians	
Production	
TV related project	
Sound engineering	
Other	

### 85. How many hours did you work per week? Go to Q91

--

## Employment outside of music industry

### 86. What sector did your employer operate in?

Clothing and textiles	Agriculture/food processing
Manufacturing	Training and consultancy
Construction/engineering /fitting	Finance
Tourism/hotel, bar, catering/leisure	ICT
Retail	Community/ Voluntary/Charity
Marketing/media	Public sector administration
Transport and distribution	Other - please specify

**87. What was the title of your job? Go to Q91**

--	--

**88. How many hours did you work per week?**

--	--

**Self-employed**

**89. How many people including yourself work in your current business?**

--	--

**90. What does your business make or do? (prompt with SIC codes?)**

--	--

**91. Since leaving New Deal for Musicians approximately how much time did you spend?**

Employed within the music industry	
Employed outside of the music industry	
In education and training	
Unemployed	

**92. Overall how useful was the NDfM in helping you gain employment within the music industry?**

Very Useful	
Useful	
A little bit useful	
Not at all useful	

### 93. Please explain your response

At least a little bit useful	Not at all useful
Used contacts from MIA	Found a job through other sources
Used contacts from MOLP	Lack of communication /feedback
Used contacts from NDPA	Did not learn
Used advice from MIA	MIA lacked industry knowledge
Used advice from NDPA	Other (please specify)
Opportunity to improve skills	
Increased confidence/ self esteem	
Increased knowledge of employment opportunities	
Other (please specify)	

## BACKGROUND INFORMATION

### 94. Gender

Male	
Female	

### 95. Age

Years	
-------	--

### 96. What is the highest qualification you have obtained?

Degree or higher degree	
A level or AS level	
5 or more grades A* to C in GCSE	
1 to 4 grades A* to C in GCSE	
Grades D to G only in GCSE	
No graded results	
Other academic qualifications (please specify)	
None	

**97. And have you got any of the following qualifications?**

NVQ Level 1/GNVQ Foundation City and Guilds Craft/Intermediate/Ordinary Part 1	
NVQ Level 2/GNVQ Intermediate NVQ Level 3/GNVQ Advanced	
BTEC/TEC ONC/OND or City and Guilds Advanced/ Final Level/Part 2/3 BTEC/TEC HNC/HND or City and Guilds Full Technological Certificate	
NVQ Level 4 Teaching qualification	
Nursing qualification Professional qualification (membership awarded by a professional institute)	
NVQ Level 5 Other technical or business qualification/certificate (please specify)	
Other recognised vocational qualification (please specify)	
NONE	

**98. Considering the ten years prior to participating in the New Deal, could you say what proportion of that time you were in a paid job or unemployed or doing something else (e.g. education or training):**

	Years
In a paid job	
Self-employed	
Unemployed claiming benefits	
Unemployed not claiming benefits	
Full-time education or training	
Long-term sick injured or disabled	
Looking after the home, children or other relatives	
Other (please specify)	
Total	10

**99. During the last 10 years what was your longest continuous period of unemployment? (Months)**

Years

**100. During the last 10 years what was your longest continuous period of paid employment? (Months)**

Years

**101. Do you hold a current full driving licence to drive a car or motorcycle?**

Yes

No **Go to Q103**

**102. Do you have access to a car, van or motorcycle for your private use?**

Yes

No

**103. In which of the following groups would you place yourself?**

White

Black Caribbean

Pakistani

Bangladeshi

Black African

Black Other

Indian

Chinese

Other Ethnic Group

Prefer not to say

**104. Are you a member of the...?**

Protestant community

Roman Catholic community

Neither

Refused

**105. Do you have a disability or health problem that affects the kind of paid work that you might do?**

Yes	
No	

**106. What kind of paid work are you restricted to?**

Don't know	

Thank and close

## APPENDIX 4

### Glossary

<b>ALS</b>	<b>Advanced Learning Systems</b>
<b>DEL</b>	<b>Department for Employment and Learning</b>
<b>ETO</b>	<b>Education and Training Opportunities</b>
<b>FE</b>	<b>Further Education</b>
<b>FTET</b>	<b>Full-time Education and Training</b>
<b>GB</b>	<b>Great Britain</b>
<b>HE</b>	<b>Higher Education</b>
<b>LDP</b>	<b>Learning and Development Plan</b>
<b>MIA</b>	<b>Music Industry Adviser</b>
<b>MIP</b>	<b>Music Industry Provider</b>
<b>MOLP</b>	<b>Music Open Learning Provider</b>
<b>NIMIC</b>	<b>Northern Ireland Music Industry Commission</b>
<b>NDAI</b>	<b>North Down and Ards Institute</b>
<b>NDfM</b>	<b>New Deal for Musicians</b>
<b>NDPA</b>	<b>New Deal Personal Adviser</b>
<b>OL(M)</b>	<b>Open Learning (Materials)</b>
<b>PA</b>	<b>Personal Adviser</b>
<b>SSA</b>	<b>Social Security Agency</b>







