

OPPORTUNITIES IN YOUTH MUSIC MAKING

A practitioner guide to project and funding opportunities within youth,
cultural, educational and social regeneration agencies

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CONTENTS

1.	WHAT'S IT ALL ABOUT?	page 2
	History	2
	Who for?	2
	Boundaries	2
	What it does	3
	What we found interesting	5
	A note on terminology	5
	A note on London Boroughs	6
	Youth Music	6
	Abbreviations	7
2.	WHAT WE DID	page 8
3.	WHAT WE FOUND(1)	
	Local Authority or linked agencies	page 10
	Arts Development Offices	10
	Music Services	10
	Out of School Hours Learning	14
	Youth Offending Teams / Youth Inclusion Projects	16
	Youth Services	17
4.	WHAT WE FOUND(2)	
	Issue-specific agencies	page 20
	The Children's Fund	20
	Connexions / Positive Activities for Young People	21
	Early Years Development and Childcare Partnerships	23
	Local Strategic Partnerships	25
	Crime & Disorder Reduction Partnerships / Neighbourhood Support Fund	26
5.	WHAT WE FOUND(3)	
	Consortium/brokering agencies	page 27
	Creative Partnerships	27
	Education Actions Zones / Excellence in Cities	29
	Education Business Partnerships	31
	Sure Start	33
	Learning & Skills Council / London Learning Partnership	32
	New Deal for Communities	34
6.	WHAT WE FOUND(4)	
	Music providing organisations	page 38
	MPOs with an education/youth/community remit	38
	Performance organisations or venues	39
	Music departments in HE/HE establishments	40
	Commercial music companies	41
7.	WHAT PEOPLE SAID	page 42
	Positives	42
	Negatives	43

4. MAP READING

page 46

1. WHAT'S IT ALL ABOUT?

HISTORY

Music projects with young people are springing up all over the place. This is partly thanks to the sterling work of the organisation, Youth Music. But its pioneering work has encouraged many other agencies to consider the advantages of supporting musical activities. Some of these have little to do with music itself. Many are recent government initiatives with remits focusing variously on educational opportunities, welfare, training, young people at risk, urban regeneration, economic growth, etc.

It seemed like time to explore this quietly mushrooming field of music making opportunities. So Youth Music commissioned us to look more closely. Our full report is called *All Together Now...¹* - 'an exploration of multi-agency facilitated music making for young people in London'. It soon became clear that much of the information we gathered could potentially benefit many music organisations and freelance musicians working in the youth music sector. Hence this specially targeted version: *Opportunities in Youth Music Making*.

Our study plunged into a veritable spaghetti of agencies from different sectors – statutory, non-statutory, independent, voluntary and commercial. It also crossed infrastructural boundaries, visiting the education sector, youth services, arts development, many musical genres, regeneration programmes, health and social services, pre-school support and others. Its reference points on the one hand ranged from central government and the Government Office for London through local and regional authorities to small-scale neighbourhood initiatives and individual schools. And on the other hand we contacted commercial organisations having national and international spheres of operation alongside voluntary sector companies operating within very small catchment areas.

WHO FOR?

Opportunities for Youth Music Making is addressed to musician practitioners, community/youth music organisations, music services, music teachers, schools, youth leaders and workers. Indeed, anyone who has an interest in delivering or hosting a music project with young people.

By 'young people' we mean anyone from age 0 up to early twenties. Early years and pre-school activities at one end and vocational or professional training initiatives at the other.

BOUNDARIES

There is much we simply couldn't cover. That includes music in the curriculum, private teaching, music courses in further and higher education. And all the often informal music making that goes on within specific communities and cultural groups, or in religious settings. Our focus is purely on infrastructures which can support planned and clearly delineated music projects. Some of those have a national scope; others aim to operate in very localised ways.

We shall not consider questions of quality (either musical or educational); nor shall we deal in any detail with cultural matters (musical or social), training or the merits and demerits of different kinds of music projects. However, we were able to draw some

¹ Available from ???

conclusions regarding the nature of partnership working and have attempted to create impressions of successful and less successful projects, using testimonies from professionals involved in their delivery.

Because of funding conditions, the scope of our work was restricted to the Greater London area. All our case study references are to London-based projects or organisations and many of our links refer similarly. However, the underlying patterns and principles could, with a little adjustment, apply to conditions anywhere in England.

We did not attempt to compile a directory of music organisations engaged in youth music projects or teaching. It is more like an exploration. It does not pretend either to be an exhaustive mapping, or an in-depth examination. We are conscious, in particular, of dozens (possibly hundreds) of music organisations which operate in London but have not featured in our investigation. This is new territory, requiring an approach with a pioneering spirit. We hope our exploration will illuminate a sufficient amount of the whole to be able to draw some realistic conclusions, and to indicate fruitful opportunities for those interested in exploiting the territory. Five years ago many of the initiatives encountered could not have taken place. It is quite possible that in five years' time, the present opportunities will have been lost. In thinking of funding for music activities, the term 'land grab' springs to mind.

But the territory is not uninhabited. Large numbers of agencies – some wittingly, some unwittingly – are already colonising. However, in common with frontier activity everywhere, there is very little sense of context and much re-inventing of the wheel. We were struck by the contrast between agencies (or, more often, individuals) with a clear entrepreneurial spirit, who are prepared to go over the edge, and those who can see no reason to strike out beyond their traditional remit. And we were struck also by the off-implied view of 'partnership' as a non-permanent, short-term, opportunistic concept (ideally suited to the 'Wild West' scenarios we encountered) while many respondents were pining for a more stable, strategic form of collaborative working.

WHAT IT DOES

Basically, *Opportunities for Youth Music Making* indicates the *capacity* for music making interventions with young people across London. Some of this is actively being realised and is probably already well-known to many practitioners. Other elements have only just been discovered and will require entrepreneurial spirits to exploit the opportunities.

Imagine a kind of tourist guide consisting of:-

- a sketch map of the territory: the interlocking agencies and their various remits, gateways through more traditional (and familiar) locations
- thumbnail descriptions of the agencies involved, including examples of the music work taking place
- more detailed case study descriptions of work and/or relationships which have turned out to be particularly informative
- contact information and links
- commentary, advice and personal impressions.

WHAT WE FOUND INTERESTING

We were struck above all by the enormous amount of latent capacity for youth music making, thanks to the emergence of the large number of government initiatives now focusing on this sector. Some areas (such as youth services, music services and education action zones) will already be familiar to many youth music practitioners and music organisations. Others, such as youth inclusion projects, Connexions (sic), local strategic partnerships and education business partnerships could well be unexplored territory. In some of these initiatives officers are keen to develop music work with young people whilst in others, we could see a lot potential which requires some marketing and training to be provided in order to unlock the musical benefits.

Surprisingly, perhaps the biggest issue in our tour was that fact that virtually every setting we observed was animated by a non-musical (indeed, often non-cultural) agenda. Youth music is almost universally seen by those who are not the natural consumers of it as a medium for social, educational or personal development – a tool with which, however benignly, to engage and encourage young people into a sense of identity, maturity and social awareness. And perhaps there is an irony here. After all, every youth-based popular musical movement, from be-bop to hip hop has been characterised by a single crucial element: its virulently anti-establishment posture. So we wonder whether, in the extraordinary enthusiasm to promote and develop youth music, there is not a parallel process of emasculation going on?²

We would not wish to use this argument to invalidate any of the work taking place, but only to point out its often intangible nature. At one end of the continuum of activities there are doubtless some which are unacceptably exploitative or manipulative, and at the other end, some which are probably dangerously anarchic.

Does this matter? In many cases, probably not, since the activity will usually be exciting and perhaps challenging for the young people involved – and will certainly be worth it if the alternative is nothing much. However, taken as a whole, the range of approaches in music projects (especially with adolescents) suggests that the social/personal development agenda has obscured an equally vital aspect of getting involved with music – the experience of 'the beyond', of sounds, emotions, and ideas beyond the everyday lives of the participants. This is about music not as a simple identity-forming tool, but as a means of revealing possibilities beyond the limits of their present existence – music as a mind- and soul-expanding tool. Projects which base their justification on addressing what the project deliverers assume to be young people's existing musical tastes perhaps run the risk of being closed to extending their experiences. After all, many young people's musical preferences are formed within an extremely restricted field of reference and music projects can be a potent way of opening gates to new fields.

We noted one consistent ingredient for successful networking and partnership brokering: enthusiastic and visionary individuals who can operate contextually beyond their immediate professional boundaries. Some had strategic responsibilities also, and they were in a position to enthuse and motivate many others. Several clusters of such people were apparent, creating arts/music hot spots which seemed quickly to reach a critical mass and become self-perpetuating.

And we noticed one consistent drawback: notwithstanding the positive attitude to music making amongst many non-cultural agencies, the general lack of understanding of how music can work in youth development contexts would appear to be an inhibiting factor when it comes to brokering projects. It is not just youth workers who need to develop some basic music skills, but their strategic directors, who need experience of the contextual imperatives. There does not appear to be a high enough level of musical or cultural awareness for partnership brokering to be 100 percent effective.

In addressing this issue, we came to realise that there is an important job to be done by the music organisations which have key strategic and advocacy roles in the youth music field: Youth Music itself, Arts Council England regional offices, Sound Sense and perhaps the Federation of Music Services. What is lacking is a *music-based* view of youth music, framed in terms suitable for non-musical agencies to absorb, so that protocols might be developed for promoting youth music projects within all the relevant agencies.

One of these protocols would address the gate-keeper problem. Several of our respondents affirmed how difficult it was to find ways into host organisations in order to

² One author (AP) witnessed a recent example first hand: a dance/movement project in a school, using contemporary urban hip hop tracks to enthuse the young participants, where the lyrics had to be suppressed because of their unacceptable sentiments. (The children all knew the lyrics anyway.)

propose music activities. And how, once through the gate, it was not easy to identify effective liaison people, often because the host organisation was not structured to manage arts projects effectively.

We noticed that new music providing organisations, often from the commercial sector, seem to be better at what is initially a marketing exercise. They instinctively know how to present an attractive package which non-musical professionals find easy to appreciate. Therefore they are more likely to break into new markets. However, it was clear that issues around quality, effectiveness and appropriateness are only slowly being addressed. Who is policing musical quality and educational standards? Perhaps one answer to that question lies with the long-established music providing organisation (such as CM) who might begin to develop advisory and monitoring roles in partnership with local authority music services.

Music providing organisations had their own problems, however. Best summed up as partnership fatigue. It is becoming increasingly difficult (as this exploration will confirm) to keep abreast of all the various initiatives now raining down on the community. Often, because of their limited core funding, they have no capacity to research and exploit these initiatives, and so must rely on the knowledge and goodwill of arts development officers and other strategic agencies – or on their network of street-level contacts.

In a new market, the challenge of generating embedded knowledge was raised: how to preserve relationships and create long-term prospects when there is often high staff turn-over within both the host organisations and the music providing organisations. (Or how to move from being a tourist to being a regular guest?) The support of universal protocols, well-disseminated, along with widely recognised sources of advice and information could transform the youth music environment and would not require major infrastructural changes. Composers facing a commission prospect in a new field have at least three professional organisations to which they can turn for advice on contracts, legal rights and working practices (MU, ISM, BACS). The Independent Theatre Council does as much for small-scale theatre companies. The need for a similar source addressing music providing organisation partnership projects has never been more evident.

Another challenge is that of locking together two different operating cultures, each with their own belief systems and cultural assumptions. It often appeared that, within local authorities, collaborations with outside agencies were easier than between internal departments. Are there territorial issues here?

Ironically, while many of the initiatives we explored had a vocational subtext – how to get into the 'music industry' – surely one of the largest opportunities for a potential professional musician is now in the youth music field itself. Looming large around the corner, therefore, is the question of musician/animateur training. It was not part of our brief to examine the training field. However, we would make the point that the impending scale of the youth music market suggests that the need for specialised training in this area will quickly become an issue.

As with other aspects of the work we explored, assumptions about the music business, how music itself works and how it relates to education and personal or social development are appearing to be made by the purchasers of music projects, who are often not well versed in such matters. The mis-match between what could be possible and what is often happening is a constant refrain from music providing organisations. Addressing this gap is the way for musicians and music educators themselves to seize the initiative. We hope you will sign up to being part of it.

A NOTE ON TERMINOLOGY

We resisted the temptation to indulge in a convoluted classification exercise. For the sake of clarity, we do need to define our terms, however. The generic terms defined below are intended to signify *function*, not necessarily *organisational type*. This is because many of our examples fulfil different combinations of functions, and though

they might have overlapping profiles, we rarely came across two agencies whose profiles exactly matched. Some agencies could be allocated different descriptors at different times in the exploration. It is in the nature of the sector that many of the groups responding to our enquiries function in a number of ways, often simultaneously.

There are four broad categories into which they fall:-

- music provision (agencies whose principal function is to create and/or teach music to/for/with young people)
- people provision (agencies who are able to deliver music participants or students, and possibly activity spaces)
- money provision (those agencies with budgets accessible to youth music activities)
- strategic intervention (agencies in a position to make decisions about how work is developed and resources are allocated).

An agency delivering a full range of music education services within, or contracted to, a local education authority, we will call a Music Service Organisation (MSO)³. One which operates outwith a local authority remit and can offer its services across many different sectors we will refer to as a Music Providing Organisation (MPO). Other publications sometimes call them complementary providers.

An organisation or institution providing principally a context for musical activity (ie people who can be 'delivered' to the MSO/MPO through a social, cultural or educational remit) we will call a Host Organisation. It may or may not also facilitate or initiate the setting up of projects or schemes. If it does, we might also call it a Brokering Organisation. Both types may also have their own music/arts budgets, or the money may come from a third party, the Funding Organisation. Any or all of these agencies can (and often do) operate strategically, at local, borough or regional levels.

We use the term 'youth music' (lower case) as a very broad frame of reference. It covers any music activities, from formal teaching to hands-off facilitating intended for, or specifically including, young people. By 'young people' we mean anyone from 0 years up to early 20s. There are no genre implications in our use of the term; neither does it imply any particular level of activity. Beginner taster sessions through to postgraduate level masterclasses are all included, unless qualified by context or explanation.

A NOTE ON LONDON BOROUGHS

London is traditionally divided into Inner and Outer regions. We will follow the Greater London Authority classification, as defined in its draft cultural strategy. This splits some boroughs into two:-

- INNER LONDON
Brent (south), Camden, City, Ealing (east), Greenwich, Hackney, Hammersmith & Fulham, Haringey, Islington, Kensington & Chelsea, Lambeth, Lewisham, Newham, Southwark, Tower Hamlets, Wandsworth, Westminster
- OUTER LONDON
Barking & Dagenham, Barnet, Bexley, Brent (north), Bromley, Croydon, Ealing (west), Enfield, Harrow, Havering, Hillingdon, Hounslow, Kingston, Merton, Redbridge, Richmond, Sutton, Waltham Forest

YOUTH MUSIC

Youth Music operates regionally and locally, pro-actively and reactively. It may take a strategic initiative and stimulate certain kinds of musical activity (such as singing or

³ It has not been necessary to distinguish between embedded local education authority departments and quasi-independent trusts.

technology) and it may respond to individual or small organisation requests. It places strong emphasis on creating partnerships, linking existing practitioners and music providing organisations, and also creating new networks. Youth Music's presence throughout our tour was all-pervasive. There was evidence of its influence – financial, initiating and strategic – in every London borough, though not always via the most obvious agencies. In case the study examples below, those where Youth Music support has been involved are indicated thus: ^{YM}.

ABBREVIATIONS

We were overwhelmed by acronyms. Here is a guide.

ADO	Arts Development Office(r)
ABI	Area-Based Initiative
ALG	Association of London Government
CDF	Community Development Foundation
CDRP	Crime & Disorder Reduction Partnerships
CP	Creative Partnerships
CYPU	Children & Young People's Unit
DCMS	Department for Culture, Media and Sport
DfES	Department for Education and Skills
EAZ	Education Action Zone
EBLO	Education Business Link Organisation
EBP	Education Business Partnership
EiC	Excellence in Cities
EYDCP	Early Years Development & Childcare Partnership
G&T	Gifted & Talented fund
GLA	Greater London Authority
GOL	Government Office for London
KCN	Kids Club Network
LA	Local Authority
LEA	Local Education Authority
LLP	London Learning Partnership
LNRS	Local Neighbourhood Renewal Strategy
LSC	Learning & Skills Council
LSP	Local Strategic Partnership
MPO	Music Providing Organisation
MSO	Music Service Organisation
NDC	New Deal for Communities
NOF	New Opportunities Fund
NRF/NRU	Neighbourhood Renewal Fund/Unit
NYA	National Youth Agency
ODPM	Office of the Deputy Prime Minister
OOSHL	Out of School Hours Learning
PAYP	Positive Activities for Young People
SEU	Social Exclusion Unit
SRB	Single Regeneration Budget
YOT	Youth Offending Team
YIP	Youth Inclusion Project
YJB	Youth Justice Board
YM	Youth Music (the organisation)
YMAZ	Youth Music Action Zone

2. WHAT WE DID

We circulated over 400 questionnaires named representatives in the following organisations and agencies:-

- Local authority music services (MSOs)
- Other music providers (MPOs) – including recipients of Youth Music awards
- Local authority arts development offices (ADO)
- Out of School Hours Learning co-ordinators (OOSHL)
- Youth Offending Teams (YOT)
- Children's Fund programme managers
- Creative Partnerships directors
- Education Action Zone directors or arts co-ordinators (EAZ)
- Education & Business Partnership managers (EBP)
- Excellence in Cities directors (EiC)
- Early Years Development and Childcare Partnership offices (EYDCP)
- Sure Start programme managers
- Learning & Skills Council directors and workforce development officers (LSC)
- Local Strategic Partnerships co-ordinators (LSP)
- New Deal for Communities development managers (NDC)

There was a 22.8 percent response overall. The variation across categories ranged from zero to 100 percent. In addition, a number of telephone and face-to-face discussions were held with representatives from the constituencies outlined above. To this information was added our combined existing knowledge⁴ of recent music projects and the key players in initiating partnership projects.

We drew the line at circulating individual schools on grounds of cost and time, although we are aware that a large number of schools across London engage with MPOs on their own initiative. Some examples have been picked up via our interrogation of MPOs themselves.

The mere act of establishing the list above gave us a strong indication of the increasing complexity of opportunities for music making with young people. The range and number of potential settings for the delivery of music activities has probably never been so extensive. Nevertheless, there is little of statistical significance in the results, since the variation in response rates was so great. Moreover, many respondents filed a zero activity return – as they were asked to, if appropriate. And apart from confirming the generally acknowledged view that MPOs operate mostly within inner London, the incidence of responses was not sufficiently high to enable us to say very much about the actual distribution of music making throughout London.

Our findings, therefore, should be read as only an indication of the *capacity* for music making across the statutory and voluntary sectors, rather than a measure of present activity. A number of respondents had not considered the possibility of music or arts activities within their remit until we were in touch. Our questionnaire proved a positive stimulus in itself in one or two cases!

The value in the work will be found within the range and variety of the case studies – some short, some more extensive – we have included. They illustrate above all, how quick-thinking managers, brokers and musicians can embed musical activities in many different youth settings, using existing and emergent infrastructures imaginatively. They also take note of the pitfalls and frustrations attendant on pioneering ventures.

⁴ In the case of RG, this 'added value' information was considerable, thanks to her position as Youth Music's London Regional Co-ordinator.

There is no simple way to classify the numerous agencies engaged with young people issues. Boundaries, briefs and remits all overlap, interlock and perhaps interfere in a myriad different ways. Nor are there any clear chains of command. Quite often, a local operation will have the capacity to make strategic decisions outside the awareness of a larger, regional agency charged with encouraging localised activity. Perhaps it is symptomatic of confusion over how subsidiarity works – ie, which decisions are best made at which levels. Ironically, this rich mulch of hosting and brokering is an ideal fertilizer for the myriad MPOs which operate across London. It is possible for an individual musician to set up an informal contract with a single school, youth centre or playgroup; and equally possible for a long-established MPO to franchise its product across several local authorities, contracting dozens of musicians to carry out bespoke or off-the-shelf projects in many different settings simultaneously.

It would have been good to report that all roads eventually lead to Rome. However, this is not the case either. For the agencies we surveyed, we identified three different sources: the Office of the Deputy Prime Minister, whose main remit is regeneration initiatives. It acts through (in our case) the Government Office for London, which is charged with developing a strategic overview of cross-sector initiatives. And it houses a new Regional Co-ordination Unit – an obvious attempt to tidy up the spaghetti. None of these sources has a specific arts or culture brief. For those remits we had to follow other lines which terminated mostly with the Department for Culture, Media & Sport and the Department for Education & Skills (although the Government Office for London has a finger in these pies also). A somewhat peripheral route took us to the Greater London Authority and the Association of London Government. We have attempted to create a route map, tracing the chains of command linking each of the agencies in our survey to one or other of the above.

For the purpose of our study, we have grouped our findings under four general (and not mutually exclusive) headings:-

- agencies which operate within a local authority or whose catchment is linked to LA boundaries – ie, their strategic function coincides with the LA tier;
- issue-specific agencies with a national or regional strategic focus, but which tend to deliver through LA infrastructures;
- agencies with the ability to establish their own operating catchment areas, often through creating cross-boundary consortia;
- Music Providing Organisations (MPOs) operating across London within the commercial, voluntary, cultural and (a small but significant number) education sectors.

Under each heading we give a brief description of all the relevant agencies, followed by a contextual comment, website links and an outline of some typical projects (recent or current) taking place in the Greater London area. The exception is the MPO heading which, if we were to attempt a listing of every music organisation in London, would take up more space than the rest of the booklet put together. So we have outlined some representative exemplars only. This is (should be) familiar territory to most intended readers.

3. WHAT WE FOUND (1)

Local authority or linked agencies

ARTS DEVELOPMENT OFFICES (ADOs)

Remit: all ages, all arts, young people and music strands within these. LAs have a non-statutory responsibility in this area.

Context

All local authorities were encouraged by DCMS to have a cultural strategy in place by the end of 2002, however it is not a statutory requirement. Within the cultural strategy, youth provision is likely to be a strand. But whether it is a priority will depend on the authority. Music for children and young people in the context of arts development sits within a much wider agenda and there are a range of possibilities for arts development-led multi-agency projects. Broadly, their approach is either hands-on where, the team also contains the project manager, or hands-off where the arts development team contracts service providers to be the delivery agents.

The remit of arts or cultural teams within local authorities is to ensure the community has access to and can participate in a range of arts provision. This means that they will either be directly responsible for, or provide core funding to:-

- key **facilities** such as theatres, museums, art galleries, multi purpose and community venues (which they may either run or contract out)
- annual large-scale celebratory **events**
- and (as part of arts development) a range of usually external **access** provision mainly driven by the community, voluntary or not-for-profit sectors through small grants, and/or capacity building support.

Comment

As the role of the arts has become more widely accepted within other social policies, arts departments are having to respond to new areas such as 'creative industries' and the rise of the 'cultural quarter' – initiatives which impact across economic development, training and regeneration areas. ADO posts may be art-form specific areas (eg, music development officer), demographic specific (eg, youth arts officer), or issue specific (eg, social inclusion arts officer, creative industries development officer). Are ADOs colonising the new landscape or are they staying with more traditional ways of working? We can gauge for ourselves by observing where arts development sits within a particular LA's priorities by looking at the LA departmental structure. Some examples we found include:-

- arts and leisure departments
- education, arts and libraries
- leisure and communities
- education and lifelong learning.

The incidence of 'joined up working' (eg in-school and out of school activities) appears to be directly related to the presence or absence of departmental boundary walls. An unusual example of this is in Ealing, where the MSO (Ealing Music Services) is part of the ADO. However, this has enabled some interesting and unusually stable partnership music projects to flourish.

Responses received seem to be in two distinct categories:-

- long-term 'service level agreement' work with high levels of external funding, tied to regeneration and local authority performance indicators, probably driven by a cultural or other strategy;
- ad hoc or time-limited agreements with low-level project funding tied to particular geographic or social groups, probably driven more by opportunity than strategy.

In all instances, the majority of the funding was from external sources. Experience tells us that several boroughs have relationships with local MPOs. However, whether these have come about through marketing from the MPOs or talent scouting by ADOs, it is hard to say – probably a bit of both.

There is, perhaps, also a distinction to be made between ways of working for Inner and Outer London boroughs. Generally speaking, Inner London boroughs have available the larger regeneration funds such as Single Regeneration Budget (SRB) and Neighbourhood Renewal Fund (NRF) which are best accessed from within a local authority. Outer London boroughs tend to capture smaller amounts of project funding money (eg from Youth Music).

The typical remit of an ADO will often be circumscribed by budget restrictions, and the most common roles in which we found them was as fund seeker, broker and/or initiator, coupled with that of publicist. Less so as producers and/or deliverers. Nevertheless, they are still the only arts-specific gateway to an LA infrastructure, apart from its MSO. It will be a rare ADO which has capacity for substantial new initiatives, although some will have revenue-funded clients which deliver local music activities. However, MPOs working at LA scale and smaller are at a disadvantage if they are not known to their ADO. On the other hand, if the ADO is not switched on to what other departments in the council are up to, or advocating a cultural agenda within the changing landscapes of regeneration, education and training, then ADOs may indeed be being bypassed.

Links

www.go-london.gov.uk/cultural_strategy/index.asp

Case studies on LA cultural strategies in London commissioned by Go London

www.nalgao.org.uk

National Association of Local Government Arts Officers

www.londonartsed.org.uk

London Education Arts Partnership – support and advice for arts education projects

All London boroughs have their own website containing a link to the ADO

Case studies

Southwark Arts Forum, whilst not a local authority ADO, has many of the typical ADO responsibilities. In particular, it has done much work under the 'arts education' banner, developing school arts partnership activity, in and out of school hours. Their 'Shared Experience' project brought together three primary schools with musicians and three elders' groups to share playground songs from different cultural traditions (Irish, Turkish, African, Caribbean and Latin American) and help the children make up new ones of their own. Each school received 22 workshops, and the project involved 150 children aged between 5 and 11. Training for a young music maker, teachers and playground staff and parents and carers, was a key element to ensure a strong legacy. This included the establishment of new singing clubs (for the schools and the elders groups) and a published songbook. The project culminated in a performance as part of a borough-wide singing festival. Southwark Arts Forum had a brokering role and were actively involved in the management, support and evaluation of the project. ^{YM*}

* Supported by Youth Music funding, as are all projects marked thus: ^{YM}.

Southwark Council also has an 'internal' Arts department which has forged relationships with many local music providers and other initiatives, such as New Deal for Communities and EAZs. The department grant-funds the borough's music school, Child and Sound's project for children with autism and the Vietnamese Refugee Association's project for young Vietnamese children. It also manages commissioned projects. Current after school projects include gospel singing, samba drumming, steel pan and jazz. Future projects comprise a music technology course for four primary schools and one secondary school in Bermondsey and a project in Tower Bridge where refugee artists will work alongside established artists with experience of working in schools to devise an education programme for young refugees and asylum seekers. In addition to funds from the authority, other sources being tapped into include NOF, RALP and Creative Partnerships. Sustainability is a challenge, not only due to the lack of follow-up funding, but also because of the difficulty in embedding the work within the school curriculum, post artist visits.

Linking to regeneration strategies with funding from the Neighbourhood Renewal Fund, Newham has a cross-department partnership between Culture & Community and Education, contracting two local music agencies (Urban Development and Waterhouse Studios) over a financial year to deliver specific 'outputs'. The work is with young people, mainly aged between 11 and 22, in and out of school hours. It focuses on contemporary urban and Asian music. The advantages of this partnership for the authority are value for money and increased innovation and creativity through the different partners skills, experience and knowledge.

The arts development unit in Bromley has been successful in developing a variety of partnership work. Most recently for singing and song writing in disadvantaged estates with 8–16 year-oldsSM. Using popular and world music traditions, reflecting the diversity of the areas, as well as encouraging the participants to express their own ideas, the project will establish performance clubs over a period of 7 months. Young men are being encouraged to take part and a dancer/martial artist is working with the project to develop physical fitness, movement and motivation. In the past a successful cross-departmental project with the libraries department included training for library workers to feel more confident about using music with their early years groups and showed how music can be used to strengthen literacy and language development.

LOCAL EDUCATION AUTHORITY MUSIC SERVICES (MSOs)

Remit: traditionally instrument teaching and music ensemble support, both curricular and extra-curricular. Roles now expanding to include life-long learning, early years music and other community initiatives.

Context

This sector has already been the subject of considerable scrutiny in *Tuning Up*. Although that document focused on the provision of instrument teaching services, it also touched upon the cultural shifts taking place which are encouraging MSOs to take a broader perspective on their remit by forging collaborations with other music providers and enlarging the musical menu on offer.

Comment

As *Tuning Up* noted some MSOs, thanks possibly to either their semi-independent status or their relatively short-lived existence, are creating a partner-rich network of music teaching and project resources around their core work. However, MSO awareness of alternative music provision across London is surprisingly sketchy. Short-term projects tend to be with relatively high profile European Classical tradition MPOs – orchestras, concert venues, etc. And long term relationships are usually subsumed in-house, via the appointment of teaching staff and co-ordinators. It is with medium term work that partnership projects are flourishing. These tend to be with genre-specific agencies offering activities outside the European classical/jazz mainstream. And here it is the commercially astute MPOs which are making most of the running. MSOs are tending

(unless they encompass a particularly well-defined ethnic population, such as an Irish or Turkish community) to address the multi-cultural issue by reference to a few common world popular styles: samba, African drumming, gospel singing, pan music, etc. MPOs which offer clearly defined (and rapid) routes into these genres are finding themselves with an almost monopoly advantage, since word of mouth amongst heads of instrumental services tends to operate in favour of the group first on the patch. If there were, say, ten MPOs (as opposed to individual tutors) in London offering a full steel band package, all of them known to all MSOs, then we would likely hear a lot more discussion about quality, efficiency, style, etc.

The inner/outer London divide is clearly illustrated via MSOs. Inner London agencies are more likely to have MPOs on their doorsteps and collaboration is almost inevitable. But although the situation is more arid in Outer London, our case studies have revealed some of the more imaginative and elaborate partnership projects there. Perhaps because MSOs have to make that much more effort to locate and negotiate with the MPO; and perhaps because there are fewer arts and culture alternatives in the borough. However at present, 23 out of the 32 London MSOs have accessed (or intend to access) Youth Music funds – spread equally between Inner and Outer authorities. Another new phenomenon is the emergence of MSO consortia. At the time of writing, a Southwest London^{YM} group (Richmond, Merton, Kingston, Hounslow, Sutton) has already been established and has organised a consortium-wide hands-on music project leading to a combined event at the Royal Albert Hall. Other areas are also expressing interest.

Links

<http://www.dfes.gov.uk/musicservices>

<http://www.federationmusic.org.uk>

Federation of Music Services

<http://www.name2.org.uk>

National Association of Music Educators

<http://www.qca.org.uk>

Qualifications and Curriculum Authority

<http://www.mec.org.uk>

Music Education Council

MSO contact details can be found in the *Music Education Yearbook* (Rhinegold Publishing)

Case studies

An unusual partnership between the MSO, an external commercial music provider (2002 Studios) and a city learning centre, to develop music technology-based after school clubs in Hammersmith & Fulham. The project crosses primary, special and secondary phases, up to 14 year-olds. In addition to introducing new musical experiences for pupils and teachers it is providing work-based learning and links with the borough's Education Business Partnership. ^{YM}

Sewa Beats specialise in West African performance arts. A partnership with Wandsworth MSO is providing weekly tuition for 45 young people aged 5–16. Based in a community venue, the project is establishing three clubs (with different age limits) for young people who have not experienced this type of music before. Training for two new music workers is incorporated. This is an open access project and in addition to MSO publicising the project has also drawn upon knowledge of the Children's Fund to link with borough prevention strategies which identify young people who might benefit from taking part. ^{YM}

The next is a rare example of the arts, youth and education departments of an individual borough finding ways to collaborate on common arts projects. In Barking & Dagenham, the music service works with the arts development team, the community music service (adult education), the Gifted & Talented (EiC) and Pupil Referral Units to create arts festivals covering music, dance, literature and the visual arts, and consisting

of performances, workshops and exhibitions. The up-coming event is called Common Cultures – reflecting the diversity of activities. It will occupy some two weeks of activities and around 3000 young people (plus additional numbers of adults). Into this mix a number of performance groups and MPOs take up residency and work in schools prior to the festival itself. Moreover, all secondary schools are encouraged to organise their own 'fringe' festivals around the main event. This is perhaps an example of success developing its own momentum. Curricular music is expanding into primary Pupil Referral Units, and a Youth Music Singing Challenge project is in the application stage. But perhaps the most interesting aspect of all this work is that it stems directly from an LEA Arts Strategy – not opportunistic, but built into a deliberate development plan. However, our respondent notes the temptation to become seduced by constant project-based work, at the expense of sustained teaching. ^{YM}

Ealing has a relatively new music service which has already tapped into EIC, LSC, RALP, the local authority Community Grants Unit and Cultural Co-operation. It has established project partnerships with MPOs such as the Asian Music Circuit, ENO, and the Philharmonia Orchestra. While some of these projects might be relatively small-scale, the MSO has established a habit of musical networking which contributes to the overall ethos of the service. A five-day, RALP-funded Asian music summer school will involve local Indian classical musicians and also a visiting group from Rajasthan. [Inner/Outer London]

In Enfield, the traditional MSO is subsumed within an Arts Support Service. It also acts strategically as a broker and funder. There are two ongoing contracts with MPOs: a jazz/world/fusion research and development project initiated by IMPRO, and gospel singing with Project Music Workshops. The MSO has carefully defined its relationships with each MPO, in one case offering financial support (the rest comes via Youth Music) and acting in a consultancy/advisory capacity, and in the other case offering full funding and acting as project manager. And strategic thinking is in evidence in the way that both projects span the primary/secondary phases, with a specific remit to create sustained development across the boundary. ^{YM}

Richmond, Merton, Kingston, Hounslow and Sutton have formed a Southwest Consortium. An interesting development in partnership working, with 5 music services (mix of independent trusts and LEAs) coming together to share resources and expertise. A recent project involved Curious Opera working with pupils from ten secondary schools (2 schools per borough), focusing on the 11–13 age group and engaging approximately 100 children per borough. The pupils worked with a composer to create lyrics and music around a theme, which resulted in a 20 minute piece, performed at the Royal Albert Hall. There are plans to establish a development post for the cross-borough strategy. ^{YM}

OUT OF SCHOOL HOURS LEARNING (OOSHL)

Remit: children and young people - managing a range of activities, including arts and music, within the context of raising educational attainment, self esteem and social skills. The programme is now closed⁵.

Context

New Opportunities Funding set up their OOSHL grant programme to provide LEAs with access to funding for both staff and resources. The LEA could apply for funding for a programme of work across the borough, or schools could apply individually. A Study Support Officer or an OOSHL Co-ordinator would manage and develop the programme and liaise with schools, community and voluntary groups, parents and other relevant departments of the LA. In some areas OOSHL is being led by other linked

⁵ NOF distributed lottery funding throughout the UK, primarily for education, health and environment projects. It is being merged with the Community Fund.

initiatives such as Education Business Partnerships (EBP) and we discovered one case of an independent trust taking responsibility for this area of work. 'Hot spot' times are before and after school, lunchtimes, weekends and holidays, but most activities focus on after school and summer holiday clubs.

Comment

Although music would seem an obvious candidate for OOSHL activities, many agencies appear to have been put off by the programme's strong emphasis on 'learning' (as opposed to 'recreation'). So fewer than expected OOSHL-related instances emerged through our survey. Other school-based music projects took place during the same times, but funded by other means. Since the OOSHL pump priming has now ceased, initiatives will have to develop new partnerships and funding sources in order to continue.

Because OOSHL co-ordinators are rarely arts specialists, links with MPOs directly appear to be few and far between. Our returns indicate that initiatives have been brokered by the MSO, though it is not clear who might have initiated the relationships. There would not appear to be great overall capacity for music work through OOSHL schemes, possibly because of the difficulty in convincing co-ordinators of the legitimacy of musical activities. However, those which do develop have the benefit of a host organisation such as an MSO to ensure stability. It is clear that some MSOs view OOSHL schemes as a conduit for developing their instrumental services. There is an obvious reason: after school music activities have traditionally been run by music teachers on a voluntary basis. If the club or orchestra is part of an OOSHL scheme, then the teachers can be paid.

Links

www.nof.org.uk

New Opportunities Fund

www.educationextra.org.uk

This national charity specialises in supporting OOSHL and includes information about art-related work

www.beetroot.org.uk

An Education Extra spin-off in London, focusing on arts provision

Case studies

In Tower Hamlets, the OOSHL co-ordinator implemented a cross-curricular project focused on music technology, called 'Plug in After School'. The project was a strategic initiative resulting from an audit of how best to make use of the borough's pre-existing skills and IT equipment within schools and other facilities. It took place in 7 centres, reaching engaged 37 schools over 7 months. Each centre hosted a 10/12 week project consisting of weekly 3 hour sessions. Beneficiaries included over 200 participants and 20 teachers (music teachers and IT technicians) who are charged with ensuring sustainability. ^{YM}

OOSHL in Redbridge has developed a core partnership with the MSO and external MPOs to continue music making in out of school clubs. The range of music includes African and Asian drumming, gospel singing, bhangra, steel pans, recorder and orchestral clubs catering for pupils ages 5 to 18. A particular focus of the work has been multi-ethnic groups, genres which appeal to young people and a purposeful mixing of opportunities. Establishing an informal 'club' approach to sustaining music activities in secondary schools is a new departure for the MSO, Redbridge Music Service. The work is funded by a New Opportunities Fund (NOF) bid, with individual schools opting in. The service employs a teacher-co-ordinator to sustain the work.

Havering Out of School Hours Learning has also developed a partnership with the MSO, mainly with primary schools, to develop instrumental work and choirs. One benefit of the partnership is a wider range of musical experiences for pupils in the borough.

YOUTH OFFENDING TEAMS / YOUTH INCLUSION PROJECTS (YOT/YIP)

Remit: young people (13+) at risk of offending – music used as a tool to help achieve this aim.

Context

Youth Offending Teams (YOTs) are placed within all LAs and are one strand of the Youth Justice System which is managed by the Youth Justice Board (YJB) – a non departmental government body. The teams are required to have a multi-agency approach, and the published target is to ensure that '90% of young offenders aged 13–18 supervised by Youth Offending Teams are in education, training and employment by 2004'. The YOT is governed locally by representatives from the police, social services, health, drug action teams, probation service, education and housing.

Under the Youth Justice Board's Crime Prevention Programme, there is also the Youth Inclusion Programme, which is focused on a specific locality (such as a housing estate). YIP projects receive core funding from the YJB (approx £85,000 annually) and are required to source matched partnership funding (minimum £75,000 annually). In London there are YIPs in Barking and Dagenham, Brent, Camden, Greenwich, Hackney, Hammersmith and Fulham, Haringey, Islington, Kensington and Chelsea, Lambeth, Newham, Southwark and Wandsworth. Under the YIP, work can involve holiday and after school clubs, parental and family support and key skills support. Arts activity (along with sports and environmental work) is encouraged.

Recently, the Crime Prevention Programme (including YOTs and YIPs) set up Summer Splash activities, which were specifically about arts and sports as diversionary activity over the summer holidays. At a national level, the arts element was supported through Arts Council England and the Unit for Arts and Offenders, who helped broker and fund new relationships with music agencies. This programme has now developed into a three year initiative called Positive Activities for Young People (PAYP), which will operate during all school holidays. It has a national budget for 2003/2004 of £25m, of which London receives £7m. On the ground, the programme is being led by Connexions. The YJB and Connexions service have published a national document on how their services will work together. Further detail on PAYP can be found in the Connexions section.

An additional layer, in the case of London, is the Youth and Crime Unit (sponsored by the GOL). It is working in 15 boroughs⁶ to help them develop youth crime reduction strategies. It maintains a library of good practice examples and reports, to which additions can be made.

Comment

YOTs and YIPs seem to be well tuned into the potential of music work. YOTs tend to go direct to MPOs in order to set up projects. They also appear to do their own research and are clearly open to approaches by MPOs. This is possibly because ACE and certain MPOs have done some advocacy in this area. Our enquiries suggest opportunistic and random take-up of music input, rather than any strategic plan, but all respondents had a long-term view, such as creating dedicated studio spaces. There are training implications with this work, since the clientèle can often be challenging to work with. Moreover, the musical frame of reference tends to reflect the assumptions about the young people (mostly young males, we presume) they are targeting: music technology, hip hop, garage, etc.

This is an expanding market, thanks to continued government initiatives, new funding streams for prevention work, etc. There is also a growing awareness of how music can be used not just as diversionary activity, but as positive reinforcement for other aspects

⁶ Brent, Camden, Croydon, Ealing, Hackney, Haringey, Islington, Lambeth, Lewisham, Newham, Southwark, Tower Hamlets, Waltham Forest, Wandsworth, Westminster

of development such as personal, social and communication skills. There is substantial funding here, both for capital development (studio construction, etc) and activities.

Links

www.crimereduction.gov.uk

www.youth-justice-board.gov.uk

Link contains contacts for all YOTs nationally

www.a4offenders.org.uk

Unit for the Arts and Offenders – a national organisation supporting the development of arts work within criminal justice settings

www.youthcrimelondon.gov.uk

Youth and Crime Unit in London

Case studies

Haringey Youth Offending Service has a partnership with PAW Workshop to develop singing work with primary school children after school. Two groups of 12 children each get weekly workshops totalling four hours during term times.

Barking & Dagenham YIP operates on the Gascoigne Estate in Barking with over 200 young people per year, aged 8-16. Much of their work focuses on arts and music and they have employed two music workers (a producer and a DJ) to develop year-round sessions focussing on urban music. Future plans include setting up a more permanent multimedia and music studio and the project is funded through YIP core funding and Neighbourhood Renewal Fund.

Music in Prisons specialises in working in adult and young offender institutions. This project takes place in Feltham Young Offenders' Institution in Hounslow. The nature of the establishment means that regular weekly work is not appropriate, so projects generally take the form of residencies over a more intensive period of time and culminate in a performance. Feltham YOI has a high turnover of young people and it is looking to increase its music provision in response to great demand from the young people in their care. The partnership with Music in Prisons was established as a pilot project in 2002, supported by Youth Music. The current project involves small groups for 3 days each (as participants are not able to attend over a longer period), with each group creating and recording one or two short music tracks over that time.^{YM}

YOUTH SERVICES

Remit: young people (13+), music/arts as a tool for personal development and informal learning.

Context

Youth Services form part of all local authorities' statutory provision and may be delivered by the LA directly, in partnership with community and voluntary groups and in some areas are contracted out to independent organisations. The focus is on 11– 25 year-olds, with core services on 13–19s. The range of work can include counselling and advice, participation in voluntary, international and achievement projects such as the Duke of Edinburgh's Award, and adventure, sports and arts activities. Youth services are traditionally focused on developing young people's social and personal skills, largely through informal education and training. They can provide opportunities to learn new skills and may include vocational training. Young people are encouraged to play an active role and the service promotes participation and inclusion. The arts are often used within youth services as a development tool. Youth centres are either free-standing or housed within a school or community centre. However the spaces available are often communal areas or non-dedicated rooms, which many musicians and MPOs know are not always conducive to constructive music making. A few centres have specialist arts spaces.

Youth Services have core funding to develop and establish a base provision, however, they have also been encouraged to maximise this funding through other sources such as the Neighbourhood Renewal Fund.

Comment

In 2002 the DfES published *Transforming Youth Work*, setting out for the first time a national strategic vision for youth services within the context of the new Connexions Service and the government's agenda for social inclusion and active citizenship. The arts and music are specifically included in this as possible activity, but each local authority will have its own priorities. In terms of music work, this can give rise to several models of working:-

- youth workers with some arts/musical ability using music within their work
- youth workers employing youth music workers to develop regular work as part of core provision
- youth service working with music agencies to develop specific project work
- specialist youth projects which focus exclusively on music.

Music workers' impressions of youth service projects are possibly less generous than the aims listed above. At best, a centre will indeed address personal and social development, create new learning opportunities and provide some specialist spaces for arts work. At the other end of the scale, casual drop-in attitudes and a basic child-minding approach, coupled with no private space, can lead to frustrating experiences for music workers. Youth workers may well have musical skills themselves, but they tend to be self-taught, with little expertise in teaching or motivating others; or they have a weak theoretical knowledge base, resulting in tortuous learning routes.

Unlike many of the more recent initiatives, youth services as a whole have not traditionally embraced a proactive role in developing their provision for young people. Although many individual officers and leaders are indeed energetically committed, there is little evidence of service-wide initiatives in LAs resulting from an arts strategy (exceptions below). Consequently, establishing and sustaining a new initiative (in music, say) can require considerable effort – as much against the prevailing culture as against the working environment. Youth services should be the natural home of informal youth music activities. But there is still a considerable amount of strategic ground-breaking work to do in order to release the potential. These views were largely confirmed at a recent conference for youth services hosted by Youth Music.

Links

www.connexions.gov.uk/publications/uploads/cp/TransYouth/pdf

Department for Education and Skills (2002) *Transforming Youth Work - resourcing excellent youth services*, London: Department for Education and Skills/Connexions

www.nya.org.uk

National Youth Agency

www.artswork.org.uk

ArtsWork is the national youth arts development agency

www.youthartslondon.co.uk

London Youth Arts Network – networking, support, advice, directory services

www.apyco.org.uk

Association of Principal Youth and Community Officers

All LA websites have links to their respective youth services

Case studies

In the Downham area of Lewisham, a project tapping into regeneration funding has led to a partnership between the youth services and Point Blank, a commercial company specialising in record production and DJ-ing. Point Blank is converting a disused bakery into a radio station, and providing the hands-on training to enable young people to create and broadcast their own shows. The facilities will also include 'production pods' and decks for young people to create their own music and practice their DJ skills.

The EC1 Music Project takes place at a specialist youth centre (Rhythm for Life Project) in Islington, focusing mainly on the rock, pop and dance sectors. A partnership with the London Symphony Orchestra, located within a stone's throw, is developing new ways of working for both organisations. With the aim of creating a sustainable, complementary partnership, the two organisations are collaborating on a series of holiday and after school projects including music fusion projects bringing together not only classical and popular, but also Turkish and Asian traditions. The collaboration also involves Guildhall School of Music and Drama, providing an opportunity for Guildhall students to gain hands-on experience in the sector, and a link for all organisations into progression routes for young people. ^{YM}

Richmond Youth Services have a youth centre called the Powerstation which includes music technology facilities. In a partnership with a constituted youth group, they have been able to access external funding to develop the ad hoc provision into a year-long project employing a music technology worker, and running several music production and DJ courses aimed at different groups and ages. ^{YM}

In another rare example of a strategy-led initiative, the Youth & Community Service in Redbridge has arts and dance animateur posts included in the team. In partnership with an MPO, the arts animateur was able to develop a year-long project around rock, pop and world music. The project was a mix of in and out of school hours sessions with a range of schools and youth centres. Taster sessions during school hours were found to be important to encourage participants to attend ongoing sessions out of school hours. ^{YM}

The Studio Arts & Media Centre has teamed up with Bromley Youth Agency to offer music technology, CD production and DJ courses to young people with no previous access. The courses last 21 weeks and will run in three areas identified as disadvantaged. Peer training and mentoring is also built in. ^{YM}

4. WHAT WE FOUND (2)

Issue-specific agencies

CHILDREN'S FUND

Remit: all LA areas, focusing on eradicating social exclusion and poverty factors in the 5-13 age range. Sometimes led by voluntary sector.

The Children's Fund is a DfES initiative resulting from the work of the Social Exclusion Unit's Policy Action Team for young people. It aims to bridge the gap between Sure Start (for early years) and Connexions (for over-13s). It develops preventative strategies for children at risk, is responsive to local needs and is intended to be additional to statutory provision and other initiatives. Young people are encouraged to take part in decision-making about the work the fund supports. The aim is that by 2004 all LAs will have access to the Children's Fund. The funding is tied to LA boundaries and accessed via a Children's Fund Programme Manager, who co-ordinates voluntary organisations, community groups, young people and LA representatives to develop a strategy. Services can then be commissioned.

Inner London LAs are taking the lead directly through education or social services departments whereas in Outer London, the programme manager is more likely to be placed within the voluntary sector, such as a Primary Care Trust, or local Voluntary Action initiative.

Work streams include after school activities, mentoring, advice and counselling services and support for parents (including parenting workshops). Although cross-agency and voluntary sector partnership working is at the core of the programme, there is no requirement for partnership funding. However, Children's Fund managers themselves are encouraged to maximise resources by accessing other project funding.

The Children's Fund has a smaller sibling: the Local Network Fund. It operates in more specifically disadvantaged areas. This is a grant fund to support local voluntary and community groups directly, for sums of between £250 and £7,000. It supports a wider age range (0-19 years) and has four themes:

- aspirations and experience
- economic disadvantage
- isolation and access
- children's voices.

2.1 The Local Network Fund exists in all London Boroughs, and for 2002-03 there was a total allocation of £3,349,600.

Comment

About half of our responses from Children's Fund Managers indicated no plans for music/arts work in their existing strategies. But this is a new initiative, and some responses indicated future intentions, though no present work. There are three interesting features from existing or planned work responses. The first is that the host organisations have adopted a cross-arts approach (music, drama, storytelling, etc). The second is that the work is not confined to term-time or holiday 'bursts', but is planned as a year-round activity. The third is that the work has clearly been devised around the needs of specific communities, not simply a generalised assumption about youth arts. Although school-focused, none of the respondents mentioned the local MSO, even where (in the case of Redbridge, for example) there is a considerable youth service OOSHL music programme in collaboration with Redbridge Music Service.

There appears to be considerable potential here for the youth music/arts bloc to raise the awareness of programme managers with respect to the arts. The capacity is already large and due to expand, although CF budgets vary considerably across LAs. The initiative is also likely to be time-limited, so strategic interventions as soon as possible from such as Youth Music or Sound Sense could lead to significant benefits all round.

Links

www.cypu.gov.uk

Children and Young People's Unit

Children's Fund programme managers can be contacted via the local authority

Case studies

In Ealing, a partnership with locally-based Essequibo music is working with two secondary, two primary and one special school in school hours and a community group after school, developing music activities combined with performance poetry and storytelling. After a successful pilot, Essequibo has been awarded a service agreement for a year, with the potential for renewal on the basis of the project evaluation. The Fund sees it as a very creative way of working to meet their objectives, but are concerned about long term prospects once the Children's Fund initiative ends. But they anticipated this and a Children's Fund Participation Officer is supporting the work and linking it with wider developments in the borough in order to ensure sustainability. [Inner/Outer London]

To develop particular strategies for 'social inclusion, participation, involving refugee and asylum seeker children and children with disabilities', Waltham Forest Children's Fund has instigated a rolling programme of arts activities with five arts organisations. The organisations have signed up to a service level agreement and been commissioned to provide targeted activities with an overall theme of 'looking after myself and others'. The benefits of the partnership for the Fund are (1) the high quality services and activities, (2) being able to target young people who most need the service and (3) outcomes are easily monitored and evaluated.

CONNEXIONS and POSITIVE ACTIVITIES FOR YOUNG PEOPLE (PAYP)

Remit: all LAs; 13–25 year-olds, personal and career development. Has a cross-agency brief.

Context

Connexions was established in 2001 as an England-wide vocational initiative, providing a range of information, advice and support services. Advice can range from issues on drugs and health to housing, careers and leisure activities. The service has a core of Personal Advisers who can be based in outreach areas such as schools, colleges, community projects and community centres. There are also Connexions centres, often in high street locations, offering one-to-one support and access to resources such as computers, training and recreation activities. The Connexions partnerships are governed by management boards which have representatives from such as the LA, health authority, voluntary and youth services, learning and skills councils, schools and colleges. They also have local management committees which include representatives from organisations delivering youth services in the area. Partnerships and coherent multi-agency approaches are a key principle for Connexions.

In London, all LA areas have a Connexions service and these are governed by five Connexions Partnerships (see [Links](#), below). Personal advisers have a brokering role to signpost young people according to their interests. This can include music projects or courses. Arts activities are seen within the wider Connexions agenda as contributing to community involvement and neighbourhood renewal. Connexions is also concerned with raising participation and achievement levels and with inclusion. However, it is a brokering and signposting organisation which does not generate its own projects. That has become the responsibility of...

Positive Activities for Young People (AKA Summer Splash, Summer Plus, or Splash Extra), is the funding stream of Connexions. There are now opportunities for MPOs to develop work with Connexions and their multi-agency partners, such as Youth offending Teams (YOTs). PAYP's core clientèle will have been referred by a school, youth centre, arts providers or YOT - with occasional self-referrals by young people themselves. Activities are concentrated around school holidays, but the scheme must also link to year-round work and it has high targets for reintegrating young people into education, training or employment. Music, arts and sport are mentioned as key activities.

Comment

On the surface, another opportunity-rich initiative for MPOs. Our observations suggest that, at the moment, there is something of a 'flash in the pan' feel to it – rushed preparation leading to local bursts of activity with questionable long-term impact. Several MPOs, having taken part last year, turned down the opportunity this year, due to impossibly short lead times (two weeks in some cases). On the other hand, host organisation managers report that they under-estimated how much music projects would cost, especially given the challenging nature of the young people involved. We also detected a feeling amongst MPOs that the PAYP/Connexions world was bureaucracy-laden, target driven and difficult to penetrate. Another difficulty with PAYP is that host organisations vary across regions and can include youth centres, YOTs, police, schools, etc., most of which do not have specialist music spaces to offer. Many of these problems have been neatly solved by Bigga Fish, which is probably unique in being an MPO itself hosting a Connexions personal adviser.

As with the Children's Fund, however, the opportunity exists for fruitful strategic intervention by appropriate youth music agencies – perhaps via its parent organisation, Connexions. PAYP is on stream for three years; Connexions has future long-term potential in being able to provide an overview of provision across the whole of the youth sector. (ref: *Transforming Youth Work.*)

Links

www.connexions.gov.uk

www.centallondonconnexions.org.uk

Camden, Westminster, Islington, Kensington and Chelsea, Lambeth, Southwark, Wandsworth

www.londoneastconnexions.co.uk

Barking and Dagenham, Bexley, City of London, Greenwich, Hackney, Havering, Lewisham, Newham, Redbridge, Tower Hamlets

www.connexions-londonwest.com

Brent, Ealing, Hammersmith and Fulham, Harrow, Hillingdon, Hounslow

www.connexions-northlondon.co.uk

Barnet, Enfield, Haringey, Waltham Forest

www.connexions-southlondon.org.uk

Bromley, Croydon, Kingston, Richmond, Merton, Sutton

The Unit for Arts and Offenders (www.a4offenders.org.uk) and ACE London's Social Inclusion Dept are providing an advocacy service for artists wishing to get involved in PAYP.

Case studies

London East Connexions, developed a partnership with Sound Connections (the London Youth Music Action Zone) to manage a programme of work which involved several music organisations working across six boroughs, called Summer Plus. The project took place in two phases: an intensive three month training period followed by a two month extended rehearsal period. It targeted young people at risk. Working primarily with technology and urban music, the participants had the opportunity to create their own music and perform at a high profile showcase in an established venue.

Bigga Fish has run several projects for North, Central and West London Connexions. This has included providing training for all Central London personal advisers in 'youth involvement and participation'; DJ/MC and music production courses as part of summer holiday activity with all of them, and most recently they have been successful in getting PAYS funding from West Connexions to employ a Connexions Personal Adviser and Youth Development Co-ordinator. The Adviser (a full time post for three years) will be based at and employed by Bigga Fish to support young people who are either coming to, or currently involved in Bigga Fish projects. This will include developing appropriate training for Bigga Fish staff, volunteers and other young people. The Personal Adviser will also receive training from Connexions.

EARLY YEARS DEVELOPMENT AND CHILDCARE PARTNERSHIPS (EYDCPs); EARLY EXCELLENCE CENTRE PROGRAMME

Remit: an alliance of local providers concerned with childcare and early years development for 0–14 year-olds.

Context

EYDCPs were established by LAs in response to the Government's National Childcare Strategy in 1998. Usually led by the LEA, the partnerships comprise LA departments, Sure Start, primary care trusts, play service and schools through to community and voluntary groups. The partnerships are designed to create an integrated approach for early years and childcare provision across the borough. Partnerships are tasked by DfES to deliver a strategic plan, which is developed in consultation with parents and children and which should set out clear objectives for the achievement of high quality, affordable and accessible early years and childcare provision. The nature of the EYDCP partnership means that it can:-

- look across sectors and agencies to address issues of recruitment and training for early years and childcare workers
- focus on specific areas such as number of places available for early years day care or opportunities for out of school and holiday clubs
- identify gaps in provision and make recommendations
- provide support and advice for all stakeholders
- work with the LA and other agencies to lobby for and raise funding.

Typically, funding will come from a variety of sources including the LA, such as the Neighbourhood Renewal Fund and Children's Fund.

The DfES Early Excellence Centre Programme was established in 1997. The Centres are intended to provide integrated, multi-agency early years education, care and wider services for children, carers and families – the proverbial 'one stop shop'. Early Excellence Centres must work closely with their local EYDCP to ensure that their activities fall within the EYDCP strategic plan for the area. In London there are centres in Camden, Greenwich, Hackney, Hammersmith and Fulham, Haringey, Hillingdon, Islington, Kingston, Lewisham, Newham, Richmond upon Thames and Westminster.

In February 2003 the DfES issued guidance to Local Authorities on developing Children's Centres: a targeted programme within the 20% most disadvantaged areas, to provide holistic support, including training and employment services for unemployed parents. Children's Centres will likely be developed from local Sure Start⁷, Early Excellence Centres and Neighbourhood Nursery Initiatives where they are in the targeted areas. However, development from other provision such as schools, voluntary and community groups is encouraged.

⁷ See also paras 2.124ff.

Comment

Whilst not at the core, music activities can form a part of this work, either through early years curriculum development, or play, holiday and out of school hours activity. The nature of the partnership means that if done well, there are real opportunities to disseminate good practice, incorporate training for early years and play workers and embed the role of music within the early years ethos, through both staff and parents. Our responses indicated a general low level of awareness – and our questionnaires had the positive effect of generating interest in some cases – interspersed with some imaginative projects (see Case Studies below). Pre-school music is a specialist area of course, although one which has its fair share of practitioners in London. But here is another huge, untapped music making market. Most agencies are traditionally well-disposed towards pre-school music work. We were less successful in establishing exactly how much money was available. EYDCPs are brokering organisations and presumably the demands placed on existing identified budgets are very high. However, the Children's Fund (though not universally available) is linked to EYDCPs and an astute MPO could point this out – although Children's Fund subventions are not for under-5s.

This is an area where the market is constricted, not by potential clients, but by a possible lack of high quality specialist practitioners. It seems to us that a useful response to the EYDCP market would be a strategic initiative to train more early years music specialists.

Links

www.dfes.gov.uk/eydcp

www.surestart.gov.uk

Details of Early Excellence Centres from the relevant LA website.

Case studies

The Early Years service in partnership with Tower Hamlets Music for Under 5s have collaborated over two years to introduce children from 26 groups in the area to singing and to a variety of music work, including movement to music, listening and instrument playing. The work includes training for all playgroup and nursery staff and an opportunity for four musicians to develop their skills in this field by working alongside more experienced leaders. The legacy of the project is to be found in increased confidence for early years staff using music in their work, and in the provision of support materials. However they also note that refresher courses need to take place regularly to counteract staff turnover. ^{YM}

The Wigmore Hall has developed an early years outreach programme, called Chamber Tots, which has a strong focus in their home borough of Westminster, but which recently also took place in partnership with the Early Years Service in Southwark. Two early years centres had five workshops on site and then took part in a performance at the Wigmore Hall along with the children from Westminster. The project included training for musicians and early years workers, and involved a hundred 3-5 year-olds. ^{YM}

Kids Club Network (KCN), a national charity for children and families with a focus on the out of school hours childcare sector, recognised that there was a training need for the clubs they support in order to raise the confidence of playworkers in using music and to help broker partnerships with musicians and MPOs. Come and Play^{YM} is a Youth Music national initiative, managed by KCN. On the ground it works in partnership with LAs and EYDCPs. There are currently two areas in London (Southwark and Hammersmith & Fulham) involved in Come and Play, with a roll-out planned to Hackney, Harrow, Sutton and Wandsworth. The project is targeted at children aged 4-14, either through after school clubs or holiday play schemes. Co-ordinated locally by EYDCP staff, the training element will enable playworkers, out of school hours club managers to lead simple music games and activities once the project has finished.

Longridge Road Under 8's Centre provides affordable childcare and support services to families in the Earl's Court area of Kensington & Chelsea. It predominantly works with families who live in difficult or disadvantaged circumstances including those with

refugee status. A partnership with Music House for Children, which specialises in early years work, has enabled it to have two 'music days' a week, where each day has activity for day-care children, playgroup children and parents. A collaboration with the EYDCP is providing opportunities for other early years providers to see the activity first hand, encourage them to develop their own and disseminate good practice. ^{YM}

LOCAL STRATEGIC PARTNERSHIPS (LSPs)

Remit: all LAs, mainly in the most deprived wards. A regeneration agenda driven by a coalition, encompassing all ages, agencies, local businesses, etc. Cultural strategy is a part of the community strategy and the music/young people strands.

Context

LSPs are non-statutory bodies which bring together public and private services with the community and voluntary sectors to strengthen local partnerships, ensure joined up working and better public services. The partnerships are designed so that local communities have more say on priorities for the area, mainly by being able to work with a multi-agency group to tackle social, physical and economic regeneration. Whilst all LAs have been encouraged to develop an LSP, in practice it is primarily the 88 areas of most disadvantage, and in receipt of Neighbourhood Renewal Funding (NRF), which have set them up. In London this includes Barking and Dagenham, Brent, Camden, Croydon, Ealing, Enfield, Greenwich, Hackney, Hammersmith and Fulham, Haringey, Islington, Kensington and Chelsea, Lambeth, Lewisham, Newham, Southwark, Tower Hamlets, Waltham Forest, Wandsworth and Westminster. Funding totalling approximately £164m is available through NRF across the above 20 boroughs for the period 2004–06.

In addition to the NRF, there are two further allied funding streams – the Community Empowerment Fund and the Community Chest. They are both managed locally by a voluntary/community sector organisation. The Community Empowerment Fund is specifically for setting up Community Empowerment Networks to enable community and voluntary groups to be properly represented on their LSPs. Black, minority ethnic and youth organisations are particular targets. £60m nationally has been made available for the period 2001–06. MPOs with voluntary sector origins or connections have an opportunity to bring music for young people to the attention of the LSPs (and access to the NRF fund) by sending representatives to Community Empowerment Networks.

The Community Chest is small grant funding (up to £5000) for organisations and individuals to access training and increase community activity in deprived areas.

LAs and LSPs are charged with developing a Community Strategy to tackle economic, social and environmental improvement in an area. LAs have been encouraged to build their cultural strategy around this, in order to ensure that the arts have an impact on other agendas such as regeneration, inclusion and education. A priority task is to develop a Local Neighbourhood Renewal Strategy (LNRS) which concentrates on how the area will be improved. It is supposed to work in tandem with the Community Strategy. In some areas the two are the same thing. The LNRS is the vehicle through which decisions about how to spend the NRF are made.

Comment

All this appears to be the strategy equivalent of Spaghetti Junction. We found no case studies of how these interlocking (and possibly conflicting) plans were actually working in practice. The aim appears to be to activate regeneration at ward level and smaller – whilst creating an overall framework which does not completely devolve power. It would probably be of little interest to the community music world, except for the fact that cultural strategies are there in the mix.

Our research could not uncover any LA infrastructures which were implementing a cultural strategy at neighbourhood level. However, a recent analysis of NRF and LSPs for

the ALG (see [Links](#), below) indicates that youth cultural activities (for 'culture', read 'music') do feature significantly in some areas – in Newham, for example. So it is more than likely that youth music activities are beginning to sprout⁸.

Links

www.neighbourhood.gov.uk

www.alg.gov.uk

For details of specific LSPs, consult the relevant LA website

CRIME & DISORDER REDUCTION PARTNERSHIPS (CDRP) NEIGHBOURHOOD SUPPORT FUND

A cluster of relatively new initiatives has formed around Crime and Disorder Reduction Partnerships (CDRPs), which are multi-agency operations present in all LAs. They include Communities Against Drugs, Drug Action Teams and Safer Communities, and there is emerging evidence of flexible funding available for arts/music work with the target constituencies, which include young people at risk. (See [Case Study](#), below.)

The Neighbourhood Support Fund is another one. Part of its remit is to re-engage young people not in education, employment or training (NEETs) aged 13-19. It has a budget of £10m pa, extended to 2006. The work is currently delivered by the National Youth Agency (NYA), Community Development Foundation (CDF) and the Learning Alliance, but its forward strategy is to embed in Connexions. 'The projects will be locally based, run by community organisations working with young people known to them. These community groups will aim to deliver locally based activities to encourage young people to participate in the social life of their areas. The belief is that they will then be more likely to move on to a more structured activity: training, education or employment. Activities offered by the projects selected for funding include *drama*, *dance*, *music* [our Italics], sports and information technology: whatever will engage the young people.'

Case Studies

BAD – Brent Against Drugs recently worked with Bigga Fish to develop a CD and poster campaign. The latter were featured on all buses in Brent.

⁸ AP is aware of an impending application to the Community Chest (see para 2.85) for a singing project with schools in Peckham, South London, at time of writing.

5. WHAT WE FOUND (3)

Consortium/brokering agencies with their own boundaries

CREATIVE PARTNERSHIPS (CPs)

Remit: to provide school children across England with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality.

Context

Targeting the most disadvantaged areas, Creative Partnership zones aim to bring primary and secondary schools into sustainable partnerships with each other and with the creative industries. Projects are generated which focus on creativity in learning and participation in cultural activity. The spectrum of activity can include the performing arts, fashion, museums, digital media, advertising and architecture. Cross-curriculum work is also encouraged and learning should spill out of the classroom to encompass parents and the wider community also. CPs are not an audience development initiative for arts organisations and the focus is centred on the development of the children and the schools rather than training arts organisations to work in an educational environment. Supported by ACE, DCMS and DfES, CPs have an initial national budget £40m to establish the first 16 pilot areas until 2004. They were awarded a further £70m via ACE to continue the initial areas and develop a further 20 areas through to 2006. Each CP area has a Creative Director, Programme Co-ordinator and Administrator, reporting to an advisory board.

In London there are currently two zones: Inner London East (Hackney, Islington, Newham and Tower Hamlets) and Inner London South (Greenwich, Lambeth, Lewisham and Southwark), sharing about £5m. A third zone is being developed in the Enfield, Haringey and Waltham Forest area and a fourth is yet to be decided. The CP does not necessarily reach every school in its catchment. Individual Creative Directors are encouraged to establish their own criteria and approaches to developing the partnerships.

Comment

Artists and arts organisations already aware of CPs might complain of some linguistic hijacking in the promotion of this initiative. As our contextual introduction makes clear, this is not really about young people making art, per se, but about investigating new ('creative') ways of working and establishing school-business-arts links. In keeping with the freedom of each CP area to develop its own approach, in some cases effort has been made to reach every school in the CP area, whilst in others the focus is on a number of selected schools. The scheme as a whole (like other recent initiatives) appears to have been caught between an urge to get things moving quickly and the imperative to cultivate long-term relationships.

However, schools involved can propose arts or art-related projects which have substantial budgets, and they are encouraged to make connections on a global scale. As a result, we are witnessing again a phenomenon not seen since the advent of Arts 4 Everyone: the chronic poverty mindset finding itself unable to cope with sudden wealth. Schools which might well be suffering a budget deficit in other areas, are having to radically readjust their thinking in order to spend money on creative projects.

So far as youth music is concerned CPs operate in a interestingly different way to the other agencies so far described. Whereas in most cases, an MPO is hired to deliver a

'standard' (for them) package of work, the CP model is intended to encourage innovative thinking, in terms of both content and delivery. Schools are encouraged to research their own artist partners. In theory, this should mean that schools have a much greater ownership of the kinds of project they wish to embark upon. The implication for artists is that they need to develop their offerings around a given brief.

The emphasis on business and 'creative industry' links suggests a vocational subtext which could affect the nature of any work. Certainly with secondary schools, there is no presumption that the work will cover only entry level activities – goodbye to never-ending taster sessions!

The two existing CPs are, in effect, entering a mature phase and new initiatives are unlikely to emerge as their programmes consolidate.

The potential here is for with the roll-out zones. MPOs and individual musicians need to be able to contextualise their work within educational, vocational and commercial fields of reference; they must also be prepared to invest in multi-partner collaborations and investigate alternative ways of delivery. The pay-offs are likely to be genuinely innovative projects, unconstrained by the usual curriculum/term time boundaries, building artistic collaborations with other art-forms and making use of professional support facilities and performing venues.

Links

www.creative-partnerships.com

Case studies

There are only two CP projects operating in London at present. Each sustains a number of projects of varying scale, size and complexity.

In Tower Hamlets, a partnership between Bow Boys Academy and Emergency Exit Arts took place over half a term, with the theme of creatures and myths. For the school, the project was a first step in developing cross curricular work. The English department in created stories and poems which were then used to develop songs, instrumental music and sculptural pieces, culminating in a promenade performance in the school playground. [Inner London East]

In Hackney, a partnership between Haggerston Girls' School and the London Symphony Orchestra, was aimed at raising the confidence of 13-14 year-old, predominantly Asian girls. Sixty of them worked for a term on activities including gamelan, voice, Bollywood dance and shadow puppets. [Inner London East]

Elsewhere, partnerships have included an orchestral project with Newham Academy of Music, an opera project with Hackney Music Development Trust, African drumming in a primary school – and a more unusual partnership between arts and non arts departments at Islington Arts and Media College, with the music partner (the Guildhall School of Music) twinned with the Science Department to teach 11-12 year-olds about atoms and molecules through music. [Inner London East]

'Marriage à la Mode' – a multi-media promenade performance at The Bridge nightclub near London Bridge, devised by Charles Edward Brooke School Y9 students. Hogarth's famous series of satirical paintings, housed in the National Gallery formed the starting point for the whole year-group, concentrated arts project. All pupils visited the gallery and were given background briefings. They then began contemporary responses to and interpretations of them through painting, costume making, video, 3D design, music, lyrics, dance and radio plays (the school acquired a community broadcast licence for the pre-production week). The entire project was co-ordinated into an evening event at The Bridge – a club venue under the railway arches, with many unusual spaces and a large audience capacity. The school was encouraged to hire in a professional multi-media projection company which installed several independent systems for audio (live performance and recorded playback), video, lighting, etc. The resulting collage of presentations was thus exhibited in a fully professional environment, away from the school itself. Visiting artists were engaged to work alongside the school arts teachers for

substantial concentrated periods over the lead-in term. There was a refreshing absence of phrases such as 'we can't afford to do that,' or 'we've no time to prepare this'.
[Inner London South]

Inner London South CP is notable for having employed an Advanced Skills Teacher to support associated schools to deliver music projects. They have included:-

- a music technology project in Southwark with CM looking at an alternative curriculum and improved access to music making
- jazz workshops with Scott Stroman for gifted and talented pupils in Gloucester Primary School (Peckham) focusing on improvisation skills for instrumentalists.

EDUCATION ACTION ZONES (EAZs) / EXCELLENCE IN CITIES (EiC)

EXCELLENCE CHALLENGE

Remit: raising educational standards in targeted zones by encouraging collaboration with other statutory and commercial agencies and allowing for experimentation in curriculum development and flexibility in budgeting.

Context

Education Action Zones, were established in 1998 by DfES, to address the problem of under-performing schools, especially in areas of social deprivation. The zones are statutory bodies, have a lifespan of 5 years and an investment of £1million through a mixture of government and private sector funding. Through a partnership of schools, local education authorities, parents, businesses, early years providers, community and voluntary organisations, the EAZs develop work covering six broad themes, but the partnerships enable them to deliver tailored and flexible programmes. Themes include raising standards in teaching and learning, working with external partners, addressing social inclusion and providing support to pupils, parents and families. Zones typically work within local authority boundaries and include several secondary schools and their feeder primary schools. In targeted areas there are mini-EAZs focusing on a more specific geographic area and including one secondary and up to a dozen feeder primary schools. EAZs are coming to the end of their life in 2004. However, most are transforming themselves under the Excellence in Cities (EiC) initiative to become EiC Action Zones which will run until 2006.

EiC primarily focuses on secondary education but otherwise has a similar remit. The broader programme is a borough-wide partnership between LEAs and their secondary schools and includes developing Beacon Schools, City Learning Centres, and specialist 'academies', providing more opportunities for gifted and talented pupils and more support to overcome barriers to learning and disruption. EiC areas have core government funding which, for the whole programme, is being increased to £700million by 2005-2006.

Linked to the EiC is the Excellence Challenge, which aims to address progression from school to post-16 education for young people from the most disadvantaged backgrounds, through partnerships between school, colleges and universities. The Challenge has four strands:-

- funding specifically for EiC Action Zones to develop partnerships with the higher and further education sector
- funding for the Aim Higher campaign (which can be linked to EiC Zones) to reach young people who would not traditionally enter higher education
- funding for the HE/FE sector to support students from disadvantaged backgrounds on entering higher education
- individual bursaries for young people from low income backgrounds.

There are London EAZs/EiCAZs in Barking and Dagenham, Brent, Bromley, Camden, City of London, Croydon, Ealing, Enfield, Greenwich, Hackney, Hammersmith and Fulham,

Haringey, Hounslow, Islington, Kensington and Chelsea, Lambeth, Lewisham, Newham, Southwark, Tower Hamlets, Waltham Forest, Wandsworth and Westminster.

Comment

EAZ directors tend to be retired or seconded senior teachers. Almost without exception, they seized the opportunity of greater curricular freedom to inject substantial arts projects into the schools in the consortium. However, their lack of commercial experience and business contacts have often made establishing commercial partnerships (and sourcing sponsorship) much harder. Moreover, civil servants seem not to have noticed the logical glitch in the system: EAZs set up in deprived areas are unlikely to have access to the sort of local commercial support envisaged – that is one reason why the areas are deprived...

They have, however, attracted a considerable amount of new arts/music input into schools, and the flexibility has enabled them to buy in artists on a scale which individual schools could not have contemplated. After three years, all parties are beginning to learn something about the ways that arts work in education. Recurring annual projects have encouraged teachers and artists to think beyond the one-off mentality and try out ways of embedding the work more efficiently. Our experience (direct experience in the case of AP) suggests that, as with other strategic initiatives, the time required to effect change has been consistently under-estimated. Much of the visiting arts work still struggles to get beyond the joining-in stage; schools (perhaps naturally) seem reluctant to differentiate or offer more concentrated opportunities to pupils with identified talent, aptitude or commitment – whole class work (especially in primaries) is still the norm. An interesting exception is in Tower Hamlets, where the EAZ funds and sustains the zone's own peripatetic instrument teaching service.

We are aware of some research currently being carried out to establish whether in fact arts activities have indeed contributed to pupils' across-the-board achievements, or whether the feel-good factor is mostly just that.

It is likely that work already established will continue when the EAZs morph into EiCAZs. This will mean extended opportunities for those MPOs which are presently contracted. It is too soon to predict whether a new market for MPOs will open up, however.

Links

www.standards.dfes.gov.uk/excellence

Includes a searchable database for all EAZ/EiCAZ nationally and by region

Case studies

Lambeth EAZ has had a five year life to date, during which it has developed relationships between 8 EAZ schools and the Royal Festival Hall, based around the diverse programming at the venue. The venue has provided continuing support to school staff and pupils, including professional development for teachers, covering vocal techniques, gamelan, percussion and orchestral music. Hands-on projects for pupils have ranged from taster sessions to residency projects. There have also been some international exchanges: pupils from Lillian Baylis secondary school worked with pupils from an EAZ equivalent in Paris. In the longer term, the work has encouraged staff, pupils and parents to feel that Royal Festival Hall is a local resource which they can use to hear music, borrow instruments and ask advice from.

Poplar Excellence in Cities Action Zone (Tower Hamlets) has developed a relationship with Project Music Workshops, an MPO specialising in gospel singing. The project provided all six EiC schools with weekly, 90 minute workshops, culminating in joint performances at the end of each term: one in Tower Hamlets and one at the Queen Elizabeth Hall. The primary school sessions are all in school time, activity at the secondary school is through an after school club. In total, the project reached 270 children aged 9-15 and included professional development for teachers. Future plans involve bringing the primary and secondary choirs together more frequently. It is hoped this will aid the primary-secondary transition.

Peckham EAZ is smaller than most, embracing less than a dozen schools (including one secondary and one special). A high proportion are, or have been in special measures; staff turnover can be high; and the area has had its fair share of violent incidents, including the murder of Damilola Taylor. Although a small number of schools have in-house arts programmes, the EAZ effectively imported a complete arts package in three strands: visual arts, poetry/literature and performing arts. The latter consists of an annual performance week which is the culmination of an intensive series of creative workshops in each school. The choice of visiting artists is negotiated on behalf of the individual schools by the production management organisation (Richard Mallett Arts Management), thus giving schools access to a much richer range of possibilities than if they had to do the searching for themselves. Music features strongly. Recent visiting musicians have included Ensemble Bash, Drum Head (African Arts), Scott Stroman, Andrew Peggie, Brendan Beales and Project Music Workshops. PMW's work has developed into an entirely self-contained gospel singing strand, kick-started by all schools taking part in a Royal Albert Hall event in year two. The benefits of consortium working are that production support can be of a professional level: the venue (the local secondary school) is always transformed and kitted out with professional pa, lighting, design, presenters, etc. The performing arts strand reaches about 400 young people per year, and after three years it has been possible to introduce some challenging skill-based work which it is hoped will lead to out of school hours, opt-in opportunities for those with special commitment or aptitudes.

A partnership with New Addington EAZ (Croydon) and YoungChoirs.net has led to the establishment of a new, independent youth choir in the area called Addington Voices. The action zone employed a consultant and music amateur to work on a weekly basis in six schools as an introduction to the project, leading up to the groups coming together to form the choir which now rehearses on Saturdays, and is open to 9-24 year-olds in the area. ^{YM}

EDUCATION BUSINESS PARTNERSHIPS (EBP)

EDUCATION BUSINESS LINK ORGANISATIONS (EBLO) AND CONSORTIA

Remit: to bring together schools, colleges and businesses to share expertise, prepare young people for the world of work and adult life and in doing so improve standards, motivation, attendance and key skills.

Context

They achieve this through a variety of ways appropriate to local needs, including work experience placements, professional development for teachers, pupil mentoring and employee volunteering. Generally, EBPs are independent entities, but work within local authority boundaries and often have the LA as a lead partner, with the EBP (or sometimes Education Business Alliance) being placed within the education department. In order to achieve more co-ordination, in 2001 the government introduced Education Business Link Organisations (EBLOs), operating within the same geographic areas as the Learning and Skills Councils (LSCs) and coming under their remit. Funding for activity comes from a variety of sources, with core support for the EBLO from the LSC, and for the EBPs from the LA, with additional support from businesses and other regeneration funds such as Single Regeneration Budget (SRB) and European Funding.

In London there are 32 EBPs covering all the local authorities and five EBLO consortia:-

- Business into Education (North London EBL Consortium) – Barnet, Enfield, Haringey, Waltham Forest
- Kingston and Merton EBP (South London EBL Consortium) – Bromley, Croydon, Kingston upon Thames, Merton, Richmond upon Thames, Sutton
- London Central Education Business Alliance – Camden, Islington, Kensington and Chelsea, Lambeth, Southwark, Wandsworth, Westminster

- Consortium of London East Education Business Links Organisations – Bexley, Barking and Dagenham, City of London, Greenwich, Hackney, Havering, Lewisham, Newham, Redbridge, Tower Hamlets
- West London Education Business Link Organisations Consortium – Brent, Ealing, Hammersmith and Fulham, Harrow, Hillingdon, Hounslow

In addition, the London arm of Business in the Community has an education wing, which is called the London Accord. London Accord has links to all schools, EBPs and EBLOs.

Typical activity is also focussed on key skill support – numeracy and literacy – and enterprise activity for young people as well as leadership for teachers. The national education business partnership network provides information on a range of activity and contacts across the country (including contacts for all borough-based EBPs) and a searchable case study database. It is interesting to note that the search facility category 'Type of Business' lists only Arts, Design and Crafts for the creative industries sector – no reference to music, or creative industries more broadly. Whilst the specific 'Curriculum Subject Focus' category has neither arts nor music entries. Performing Arts and Entertainment Industries are listed only under the 'GNVQ Focus' category.

Comment

There seems to be a missed opportunity here – the creative industries are major employers and economic drivers for London, yet the EBPs seem to be focusing on more traditional industries. Given the generally accepted view that the world of work needs more creative and knowledge-based skills, MPOs, MSPs, and the music business as a whole could make significant contributions to this initiative. However, we found few examples of music organisations taking advantage of these links. This is a major untapped market, with a complex but well-resourced infrastructure.

Links

www.nebpn.org

A list of all London partnerships

www.bitc.org.uk

http://www2.bitc.org.uk/regions/bitc_in_your_region/london/about_london.html

Includes London Accord

Case studies

Lambeth Education Business Partnership worked with eight schools and the London Pocket Opera Company over two terms on a project based around *Carmen*, culminating in a performance in central London.

The Education Business Partnership in Ealing has a multi-agency partnership with several departments from the LA (youth service, music service, arts service), plus schools, study centres, Hammersmith & West London College and music provider, CM. The project is reaching young people with no access to music, aged 8-18, and staff who are working with pupils in a variety of settings including teachers, family workers, counsellors and link teachers from the study centres. CM provides hands-on, out of school sessions in music technology based around drum & bass, hip hop, garage and rock, with young people learning technical skills and creating their own music. The partnership provides cross agency training, and also stronger progression links for pupils once the project is over. [Inner/Outer London]^{YM}

SURE START

Remit: to 'make life better for children, parents and communities by bringing together early education, childcare and family support'.

Context

The Sure Start initiative is a national government programme aiming to support families from pregnancy through to children aged 14 (16 for children with special educational needs and disabilities). Working across the DfES and the Department for Work and Pensions, Sure Start has its own Government Unit with a budget rising to £1.5bn by 2005-2006. The Unit co-ordinates the delivery of the Sure Start programme, which includes other initiatives such as Children's Centres, Early Excellence Centres, Children's Information Services, Neighbourhood Nurseries, Extended Schools and local Sure Start projects. Nationally it liaises with LAs, EYDCPs, Primary Care Trusts, Jobcentre Plus and the voluntary and private sectors. The programme has three main strands:-

- developing free part-time education for 3 and 4 year-olds
- increasing the quality and number of childcare places available
- establishing local programmes in areas of most need.

Across London, there are currently 93 programmes in operation, with the aim of establishing 96 by the end of 2004. Sure Start is in nearly all local authority areas, with several boroughs having more than one Sure Start programme, the current exceptions are Barnet, Harrow, Kingston, Richmond and Sutton.

Comment

The arts are not at present a strategic feature of Sure Start programmes. Our responses varied from the enlightened to the zero awareness. Sure Start is a growing initiative which seems to be getting its infrastructural framework right: emphasis on good practice, dissemination of same, networking. A lot of money is being spent, although some agencies mentioned funding as an issue, while others seem to have spare capacity. The picture is a familiar one. Lobbying at regional and Greater London level by appropriate music organisations (Youth Music, ACE London) could possibly transform Sure Start provision and create numerous music making opportunities. But perhaps there is also an educational task to perform in convincing programme managers and co-ordinators.

Links

www.surestart.gov.uk

Case studies

Sure Start Grinling Gibbons in the Deptford area of Lewisham has a two year service agreement with Blackheath Conservatoire, which provides music and art teachers to work with local nurseries and playgroups. The weekly hands-on sessions target under-5s and their parents, with the early years staff also benefiting from professional development. There are no constraints on how the work develops and there is a parents' reference group which advises on themes⁹. ^{YM}

The Thomas Coram Early Excellence Centre in Camden has a strong history of music work developed over a number of years. A Sure Start local consultation revealed that parents would like similar music clubs in other early years settings in the locality, so they are expanding their work to cover five outreach areas including crèches, drop-in clubs and reception classes. Support will include workshops and training sessions for early years staff. ^{YM}

⁹ In our view, the manager of this centre seems particularly enlightened, ensuring that thorough planning takes place, that activities are embedded and that parents are essential to the process. Citing the benefits of the work as new skills and new ways of communicating for parents seems to have ensured an enriching experience for all through the creative process.

The Lyric Theatre in Hammersmith is in the Broadway ward, which is also a Sure Start area. Their Broadway Tales project involves a musician and storyteller in five early years settings, working over a year, and bringing together early years staff, children under 4 and their families. Workshops will explore traditional songs reflecting the diversity of the community, create new songs and incorporate singing, playing instruments and storytelling. Parents and early years workers are receiving additional training to increase their confidence of using music at work and in the home. ^{YM}

LEARNING AND SKILLS COUNCIL (LSC) LONDON LEARNING PARTNERSHIPS (LLP)

Remit: responsibility for Further Education college funding; providing training for young people; contributing to lifelong learning, regeneration and social inclusion .

Context

Learning and Skills Councils were established in 2001 (superceding Training and Enterprise Councils) as part of the Government's plans to reform post-16 education and training. Locally, LSCs are governed by councils comprising members from local authorities, community and voluntary organisations, businesses, schools, colleges and training providers – to ensure that local needs are addressed for employers, individuals and communities.

LSCs in London are divided into five regions:-

- London North – Barnet, Enfield, Haringey, Waltham Forest
- London South – Bromley, Croydon, Kingston upon Thames, Merton, Richmond upon Thames, Sutton
- London Central – Camden, Islington, Kensington and Chelsea, Lambeth, Southwark, Wandsworth, Westminster
- London East – Bexley, Barking and Dagenham, City of London, Greenwich, Hackney, Haringey, Lewisham, Newham, Redbridge, Tower Hamlets
- London West – Brent, Ealing, Hammersmith and Fulham, Harrow, Hillingdon, Hounslow

LSCs oversee local learning and training providers and their brief includes:-

- widening participation in learning
- meeting skills gaps
- adult learning
- progression routes for young people.

They are also concerned with workforce development and in areas where creative industries are a growth sector they may have specialist staff and dedicated schemes.

Learning Partnerships (funded via the LSCs) play a key role in supporting the LSCs and are themselves a consortium of partners from LAs, FE, public and private sectors. There is a national network of Learning Partnerships (see [Links](#) below).

They also have a remit to ensure education, vocation and training initiatives are properly co-ordinated, particularly for 16-19 age group. And they are encouraged to contribute to area regeneration initiatives.

Comment

London East has a dedicated Creative Industries Workforce Development post and has also invested in a linked project called the Thames Gateway Creative Skills Partnership (TGCSP). The TGCSP has an 'innovations fund' targeted at developing business skills, such as marketing, plus a comprehensive database of training providers and courses within the creative industries across the boroughs it serves. It also acts as a forum for networking and information sharing across the sectors.

LSCs locally will usually have development funding, but the criteria may be different in order for them to respond more clearly to local workforce and training needs. LSCs

have also invested in local sector research, so may be able to provide useful background data and contacts in their areas.

So far as youth music making is concerned, LSCs and LLPs have a different focus compared to other infrastructural initiatives. Here the emphasis is on training. Practitioners will need to have acknowledged skills in this area. But of course, the training concerned might also be for practitioners or aspiring practitioners themselves. Our two case studies illustrate how arts organisations or MPOs can be imaginative in seeking out roles within LSCs, though it is probably fair to say that music training in general tends not to align itself with the wider training sector.

Links

www.lsc.gov.uk

www.go-regions.gov.uk

www.tgcsp.org.uk

www.lifelonglearning.co.uk/llp

Case studies

London West LSC approached Bigga Fish to work on a pilot project in partnership with three other training providers in Brent. The project, targeting 60 hard-to-reach 16-18 year-olds over a year, aims to develop a range of life skills in order to re-engage them in education, employment or training. The partners provide outreach, promotion and computer training, and are responsible for initial recruitment and assessment after which the participants are referred to Bigga Fish, where they have access to up to 16 hours' training a week for 12 weeks. At any one time there are up to 12 young people on the course, accompanied by two full-time music tutors. The course also includes tutoring in life skills and music industry-related topics.

London East LSC, with Greenwich Neighbourhood Renewal, is funding the Greenwich Musical Theatre Academy - a new initiative developed and led by Greenwich Theatre with partners including Trinity College of Music and Greenwich Dance Agency. Through a full-time, year-long course, twenty five 16-18 year-olds develop their singing and dancing skills, gaining a BTec in performing arts and a grounding in musical theatre, enabled through the wealth of experience of the partner organisations. The academy was founded in response to a need within the industry to attract more black and minority ethnic talent to the field and the foundation year provides a new route for young people to bridge the gap between formal education and further study at drama school. Academy activity also includes a full programme of taster days and week-long residencies for slightly younger people (14-16) in order to enable them to raise awareness of the Foundation Course as a potential next step in their education. The course is free for participants from South and East London. Youth Music funded an initial 6 month pilot, based on the recent production of *Golden Boy* at the Greenwich Theatre. [Inner/Outer London]^{YM}

NEW DEAL FOR COMMUNITIES (NDC)

Remit: economic regeneration, tackling social exclusion and multiple deprivation.

Context

NDC is a major initiative to tackle social exclusion and multiple deprivation in carefully chosen locations. There are ten in London. NDCs are designed so that local people have a major say in what they do. The NDC partnerships include local people, voluntary organisations, businesses, the local authority and other public agencies. NDCs have to address five themes – education, crime, employment, health and housing. But delivery can be flexible and the community is encouraged to get involved to ensure that services better meet their needs. Areas covered range in size but generally include between 1000 and 4000 households and have funding of between £30m and £60m over ten years.

The figures for London are: Brent (South Kilburn - £50.1m), Hackney (Shoreditch - £59.4m), Hammersmith and Fulham (North Fulham - £44.3m), Haringey (Seven Sisters - £50.1m), Islington (EC1 Estate - £52.9m), Lambeth (Clapham Park - £50m), Lewisham (New Cross - £45m), Newham (West Ham and Plaistow - £54.6m), Tower Hamlets (Ocean Estate - £56.6m) and Southwark (Aylesbury Estate - £56.2m)

Comment

Seven of the 10 NDCs either have, or have plans to initiate, music projects in their work. Of those, perhaps only two are actually developing sustainable work with a view to long-term impact (the others have been tasters). This is probably down to lack of knowledge about what is out there, how projects can work and what kind of investment they need. Two of the short-term projects have been about the music industry in collaboration with commercial companies.

NDC has a significant investment and a ten year life span – the most forward-looking of all the agencies we surveyed. Embedding music and arts work within their development plans should be a major priority for music advocates. But there are problems. NDCs are subject to political sensitivities and perhaps at the mercy of short-sighted neighbourhood bickering. Local activists are probably looking for quick fixes and perhaps do not see music in terms other than recreational or diversionary activities for young people. At a deeper level, sustained investment in a locality is often accompanied by gentrification and the consequent marginalisation of the very community the measures were intended to help. 'Creative industries' have a reputation as gentrification indicators. The whole issue throws up awkward questions about the use of music for what could be argued as social engineering purposes – examples of which are liberally scattered throughout this report.

So getting into bed with NDCs will require considerable caution. Moreover, NDCs are not specifically about young people, and it might also be a mistake to target them with a purely young people agenda. Indeed, it would make little sense to think solely in terms of music. That said, perhaps the only legitimate intermediary would be ACE London itself. The job would not be too onerous, since the current locations are not numerous. And even if they spent only one percent of their budget on arts and culture, that would amount to some £50,000 per area, per year, for ten years. If they pooled their resources, they could buy a small chamber orchestra...

Links

www.neighbourhood.gov.uk

Neighbourhood Renewal Unit

Local contacts via LA websites or GOL

Case studies

Shoreditch 'Our Way' NDC is planning a multi-agency project with Hackney Music Development Trust, Hoxton Sure Start (through Comet Family Centre), Hackney EYDCP and Shoreditch Spa to develop music and storytelling work for pre-school children, parents and young families at a local school and family centre. The work will include opportunities to train two early years music workers, who will then be based at the centres to ensure sustainability. The NDC has recently employed an Education Manager and an Arts Project Manager and they are working together to improve music opportunities for all young people in the NDC area.

New Cross NDC in Lewisham has started to develop music work, but to date this has been pilot activity over four weeks. Up to six young people aged 16-21 had a weekly, three-hour workshop with a local professional music studio – Music City. Future plans include developing a 12 week course, which will also link to Pathfinders Media Arts (another strand of Excellence in Cities, focusing on further education and training) where participants will be organised into dummy music businesses to get hands-on music training plus direct experience of the music business.

6. WHAT WE FOUND (4)

Music Providing Organisations

We made no attempt to quantify the hundreds of MPOs working in London, from single musician enterprises to international ensembles and large-scale commercial franchising operations. We did, however, come across many different ways of working and numerous imaginative partnership projects. Case studies include those already outlined above. Here we describe some in which the MPO has been the initiator or prime mover. MPOs can be sub-categorised (for those who are keen on that sort of thing) into:-

- MPOs whose main remit is in the education/youth/community sectors (eg IMPRO, Project Music Workshops);
- MPOs whose education/outreach a strand is subsumed within a broader artistic context (eg orchestras, arts centres);
- music departments within HE/FE establishments (eg Guildhall School of Music, NewVIC);
- commercial music operation engaging with the not-for-profit sector on a regular basis (eg recording studios, promoters).

MPOs WITH AN EDUCATION/YOUTH/COMMUNITY REMIT

Sound Connections (formerly the London Youth Music Action Zone)

Sound Connections is a consortium of eight well-established MPOs targeting those who are most disadvantaged. Collectively they represent the music technology and urban music sectors and the consortium is working to build capacity in this constituency. The partners individually are engaged in a range of work, but as Sound Connections^{YM} they are funded by Youth Music to develop new and additional work, as outlined below:-

- **ADFED** (based in Tower Hamlets) – Music technology programmes for 14-18s, targeting Asian and Black young people
- **Bigga Fish** (based in Brent and Camden) – music production, DJing and MCing programmes focussing on young women aged 13-18
- **CM** (based in Southwark) – teaching bass, drums, guitar, keyboards, technology, DJing and voice skills for 7-14 year-olds
- **Midi Music** (based in Lewisham) – teaching drums, vocals, keyboard, guitar and MIDI technology for 5-15 year-olds, targetting children with varying levels of behavioral problems and learning difficulties
- **Overtones** (based in Camden) – music technology for 11-18 year-olds, including young people with disabilities
- **Raw Material** (based in Lambeth and Camden) – music technology for 14-18 year-olds, including recording and developing insights and routes into the music industry
- **Urban Development** (based in Newham) – creation of new forms of urban music from a diverse cultural mix of young people aged 14-18 and targetting the gender imbalance in MIDI production/DJing in 11-14 year- olds
- **WAC Performing Arts and Media College** (based in Camden) – working with young people with learning difficulties and physical disabilities offering opportunities to experience and create music.

Links

www.youthmusic.org.uk/actionzones

www.sound-connections.org.uk

Drake Music Project

The Drake Music Project is a national organisation which works in music with physically disabled people through technology and who recognise the value of music as a means to champion the creative abilities, identities and aspirations of disabled people. The London region, amongst other work, has recently piloted a training and research project called AIMS (accessible inclusive music in schools). The project sees Drake London working with six schools in Lewisham through a partnership with Lewisham Music Service. Participant schools will receive access technology equipment, training and mentoring over two terms. The project which is being evaluated by the Institute of Education, University of London, hopes to evaluate how access technology can be used to facilitate the National Curriculum for Music in SEN and mainstream settings.

Links

www.drakemusicproject.com

Project Music Workshops

Focusing exclusively on gospel singing (choral and solo), Project Music Workshops runs several schools cluster projects in London – in Enfield, Peckham (Southwark) and Tower Hamlets. Singing tutors with an accompanist teach songs to groups in each school over a term or so. The entire cluster then congregates for a massed choir performance supported by professional musicians and soloists. A 'multi-cluster' event has already taken place in the Royal Albert Hall.

Links

ProjectMW@btopenworld.com

PERFORMANCE ORGANISATIONS OR VENUES WITH AN EDUCATION/OUTREACH STRAND

Royal Philharmonic Orchestra ^{YM}

The RPO's community and education department works with a wide range of people all over the country, from early years to the elderly. But their youth work is concentrated on 11-18 year-olds. Instrumental and vocal work incorporates elements of classical, jazz, rock, and popular urban musics. Current London partnerships are taking place in Brent (with a youth club and a school), Kensington & Chelsea (with Ebony Steel Band, several primary schools, a special school, a secondary school and Chelsea Detached Youth Team), Newham (with a youth centre and two secondary schools) and Westminster (with the New London Orchestra, Westminster Nurseries, the Royal College of Music, Pimlico Toy Library, the Hungerford Drug Project and Central London Action on Street Health and the London Connection). Alongside the current partners, new relationships are initiated as appropriate. The majority of the work takes place in out of school hours and a project will typically consist of several sessions (either in one block or over a number of weeks), which culminate in a performance. Each project is designed in close collaboration with the partners and tailor-made to the partners' needs.

Links

www.rpo.co.uk/community.asp

The Grand Union ^{YM}

Grand Union Orchestra features musicians from around the world. It has an international reputation in creating cross-cultural music theatre projects. Based in Tower Hamlets, it currently has two partnership projects in London, one in their home borough with the local authority, the other in Newham with Stratford Circus. The work in Tower Hamlets is a year-long cross generational project, which will include 200+ young Bangladeshis taking part in schools workshops and participatory performances. Running alongside this is a professional development programme for up to 10 young Bangladeshi

musicians focusing on skills development and performance. In Newham they are working over several months with 150 young people to create and perform new music, and the project also provides professional development for six music tutors. The advantages of partnership working for them are that local partners have a strong knowledge of local networks and communities. Although their work addresses a social cohesion agenda, their prime focus is on artistic objectives and outcomes.

Links

www.grandunion.org.uk

Wigmore Hall

The Wigmore Hall Education Department^{YM} has been running since 1994 and its projects focus on the core repertoire of the hall, which is chamber music and song. Some projects take place at the hall itself; others in outreach locations. Three recent projects with young people, all of which took place in school hours, include:-

- The Composers' Programme – in partnership with two secondary schools in Lambeth and Westminster. A music composition project lasting a term with 14-15 year-olds, plus training for teachers;
- Handel-ing the Recorder – in partnership with the Handel House Museum and four primary schools in Westminster, Hackney and Haringey. Seven-11 year-old groups, had four workshops each, culminating in a joint performance at Wigmore Hall;
- Rainbow Rhythms – in partnership with The Wallace Collection and three primary schools in Tower Hamlets. This is a three year project with 70 participants, aged 5-6. Five workshops in each school and a joint performance at Wigmore Hall again.

Links

www.wigmore-hall.org.uk

MUSIC DEPARTMENTS WITHIN HE/FE ESTABLISHMENTS

Guildhall School of Music and Drama: Connect Programme^{YM}

GSMD provides professional training through a variety of undergraduate, postgraduate and continuing professional development courses for musicians, actors and stage managers. The Connect programme, effectively 'connects' this work with the wider community and is founded on multi-layered partnerships – between professional musicians, student musicians, teachers, youth/community workers and young people. It also makes links with other MPOs, education organisations and initiatives, schools, community and voluntary groups and other arts organisations. Part of this work has been the development of new ensembles for young people in Lewisham and Newham. Through partnerships in these boroughs (including Newham Sixth Form College, Urban Development, Newham Music Trust, Blackheath Conservatoire, MIDI Music), Connect has established a way of working with young people to create new ensembles which feature a variety of ages, instrumentation, musical experience and skill level. By starting with the musical interests of the young people involved, sharing those interests within the group and introducing new genres, the groups are composing and playing new music based on their own musical language.

Links

www.connect.gsmd.ac.uk

Newham Sixth Form College (NewVIC)

The performing arts department of this FE college is founded on artistic and educational liaisons, partnerships and collaborations at all levels. Indeed, it could be said that it views partnership working as an essential part of a thriving performing arts environment.

It has academic links with the University of East London (through an HND in Performing Arts and the Community and a BA (Hons) in Music Culture: theory and production. Business links centre around the Stratford Cultural Quarter (Stratford Circus), where NewVIC has responsibility for delivery of the schools' education programme. This includes links to the ACE Creative Capital professional development pilot programme and Circus Media, a business support, mentoring and access programme for emerging new media businesses. Urban Culture™ is a music education programme in partnership with Urban Development, funded by ACE London and Youth Music. Connect is a collaboration with the Guildhall School of Music, encompassing also Urban Development plus Newham Academy of Music, Stratford Circus and the Youth and Community Education Service. Choirs have been set up in two locations funded by Youth Music, the NRF and brokered by the Culture and Community Department of Newham Council. Future projects include EQ – a new music ensemble which will cement links with local schools and then schools in Kent and the USA. And BusStopping, an intergenerational music/dance project in partnership with Transport for London. NewVIC has been awarded a NESTA grant for its Pathways into Creativity arts education research project.

Links

www.newvic.ac.uk

COMMERCIAL MUSIC COMPANIES

ShivaNova™

ShivaNova is a Classical Asian Music organisation specialising in performance and education work. The company aims to bring together musicians and artists from a variety of cultural traditions, particularly South Asian, but also classical and pop, urban and folk, jazz and ambient. ShivaNova's education work focuses on introducing young people to music technology and Asian music and is often targeted at Asian girls. Partnership projects in London will include working with North Kensington Arts and the Al-Hasaniya Moroccan Women's Centre girls' group, Greenwich Arts Development and the New Age Dholies (a young Bhangra group) and Harrow Arts Development with the music services and young accomplished Asian musicians. The projects will involve a two-hour session per week for up to 24 weeks over two years for young people between 10 and 15 years old.

Links

www.shivanova.co.uk

2002 Studios™

2002 Studios is a typical example of a new kind of organisation emerging to take advantage of the developing music education landscape. The business is effectively a dual company working in symbiosis: a commercial recording studio and a 'full featured' education organisation. The studio had recently two projects: Brent and Hammersmith & Fulham. Both are contracted to the music services. The projects included curriculum design, teacher training, specialist equipment and hands-on music technology tuition. The company is continuing the relationship with both organisations to develop further work.

Links

www.2002studios.com

7. WHAT PEOPLE SAID

Many respondents offered useful comments on their experiences in running youth music projects, or in managing partnership projects. This is a digest, divided into pros and cons.

POSITIVE ASPECTS

Access to new sources of funding was identified as a strong incentive – though not by everyone. Respondents were presumably aware only of the sources immediately relevant to their sector. And a recurring subtext was that in order to liberate the funding, you need to want it in the first place. In other cases, there appeared to be an assumption that no money was available.

Typical comments included:-

- Joint funding bids are often more successful
- Partnership bids create a huge advantage in terms of obtaining funding
- Partnership working provides value for money

Non-pecuniary advantages mentioned centred around notions of networking, sharing good practice, creating a forum for generating new ideas and developing new audiences. Several people specifically mentioned more tangible relationships between a school and the culture industries. One respondent pointed out the opportunity to create fruitful networks with local communities and host schools – especially important where English is not always spoken.

And there was evidence of non-music professionals gaining insight into how music can work:-

- Visiting MPO musicians can prove excellent role models.
- It has increased my awareness of additional ways to link with art working.
- Projects need not be restricted to music – a more realistic, holistic arts environment can be created.
- Young people gain positive contacts with 'real' professional music settings (eg recording studios).
- Good partnerships ensure quality of musicianship and contribute to building a more comprehensive, sustainable approach.
- Visiting MPOs come with new ideas, expertise and experiences.
- Raising awareness and appreciation; developing creative skills.

The process of the partnership itself elicited comments. Several mentioned the question of scale – partnership projects not only offer economies of scale, but enable much more ambitious projects to be undertaken (school children from Peckham performing at the Royal Albert Hall, for instance). And when things go well: 'Watching the process of increasing trust between partners leading to more and more ambitious projects...'

Throughout the positive responses, one could detect a recurring implication: that the success of partnership working depends on how much you are prepared to put into it. There was no mention of partnerships as solutions to inherent dysfunction, short-cuts to objectives or target-meeting fixes.

As a Sure Start manager, my aim is to orchestrate local talent, bringing it together in new combinations, to explore new possibilities for improving the life chances for the disadvantaged under-fives locally. Teachers learn new skills in different settings, parents learn new ways of communicating with their children, partners learn about other organisations to work with. Everyone's experience is enriched by the creative process

and the improved communications between different communities within the Sure Start Area. [Sure Start programme manager]

All children have been highly motivated by the project. They have enjoyed the workshops and have felt inspired by the in-school performances. Children have reported feeling more confident and class teachers have identified a spill-over effect in other areas of the curriculum – specifically, children's ability to be more socially supportive of each other. There has been a marked improvement in children's skills in singing, pitch and rhythm. Attendance at the secondary school workshops, where activity is voluntary after school, has been high and consistent. This is particularly impressive, given that the schools do not currently have a culture of after-school activity. [EiC-EAZ director]

Partnership working enables us to represent best practice to our students by working with people who have in-depth knowledge of the specific target groups. Partners bring different areas of expertise and ways of working, eg youth workers compared to school teachers. Partnership working also offers capacity building benefits and networking opportunities. [HE performance studies programme manager]

Advantages are sharing of resources, expertise and management, effective recruitment/targeting, improved quality control and evaluation, more impact in the locality. [MPO director]

We provide the funds, aims and objectives; arts group brings the creative talent, a good network of performers, good links with schools and lots of innovation, creativity and energy. We also employ a part-time participation worker to help sustain the project and support the children outside of the workshops. [Children's Fund programme manager]

The advantages are simple: everyone works to their strengths, the host organisation supplies the participants and infrastructure; we supply the tutors and equipment. They know how to deliver their 'bit' of the system; we know how to deliver ours. It works well. [recording studio owner]

NEGATIVE ASPECTS

A small number of respondents hinted that it wasn't worth the effort; but most recognised that building a good team involved special challenges, some of which are known to the participants before entering the relationship and others which were not anticipated.

Of the latter, the recurring regret was lack of time. People seemed constantly surprised by the time required to establish good working relationships or sustained progress. And occasionally the problem was exacerbated by time-limited strategic initiatives or funding streams which appeared to have been set up on unrealistic timescales: *The process [of building a choir] is taking more time than we envisaged. The specialist support brought [by the MPO staff] is not easily transferred to non-specialist teachers. We need to find ways of sustaining the funding...* [EiC-EAZ director]

This gave rise to an irony – often implicit but rarely stated – that, while many project funding criteria specifically require the applicant to outline their legacy outcomes or long-term sustainability plans, the projects themselves are required to be additional to core work and therefore, by definition, not fundable through core funding. Funders seem to be asking organisations to explain how to sustain work that cannot be sustained without continued extra funding. Sustainable funding is a key challenge.

One respondent put it another way: there's a danger that the one-off project mentality adversely affects sustained educational development. Another pointed out that time-limited projects and host organisation constraints often require very flexible working methods from both MPO and its host organisation.

The second big theme could be characterised as the 'Fame Academy' problem. Non-music agencies often have unrealistic expectations of what is possible, being affected (perhaps as much as the young people themselves) by media distortion of what music making and performing actually means. Lack of time, commitment, dedicated or specialist spaces, technical resources and proper facilities to nurture talent are all complaints by MPOs expected to produce the Fame Academy effect in a few short weeks. And there is constant pressure to 'process' the maximum number of participants in the minimum number of sessions.

Some respondents offered the observation that dedicated arts, music or education managers are a big advantage (in non-MSO settings) in order to maximise the benefits of a MPO project and to ensure appropriate activities and sustainability.

There was a clear divide between the attitudes of MPOs and MSOs on the one hand, and host or funding organisations on the other. This was not just about the practical imperatives in making music successfully. Collaborative working in general throws up its own challenges: *It is more difficult to work with another organisation than to work alone. Sharing roles and responsibilities needs to be monitored and can lead to misunderstandings. Communication becomes even more important and requires a high level of staff time and attention – including often hidden managerial costs. Organisations often have divergent visions, which can lead to project aims trying to please everyone. Perhaps MSOs should aim to appoint project managers. They are common in the community sector but not in education.* [Music Service Manager]

The latter suggestion exactly mirrors the one above: that host organisations need liaison people with some arts/music knowledge.

Conflicting belief systems are at the root of some of these difficulties. An MSO respondent will comment: *Artistic objectives and integrity need to remain the prime focus in order to avoid any disadvantages.* Whereas a host organisation manager will respond: *It's easy to think of such projects as just performance-based events, whereas what we should seek is long-term relationship building and learning from each other through music and art experiences.*

Such views are not necessarily conflicting of course, but an understanding of how a partnership can enhance apparently different belief systems appears to be a crucial element of success: *Partnerships are only successful if they offer identified benefits to all parties, and where aims and objectives are explicitly to mutual advantage. Otherwise, they can become an administrative and financial burden and blur the focus of activity. Maintaining good communication is always a challenge and can impede delivery. Partners need to be shared stakeholders, and to allow themselves time to develop good working relationships. Partnerships are often labour-intensive and at the outset have to cope with differences in working practices and organisational culture which require time, effort and commitment to overcome.* [HE performance studies programme manager]

Sometimes MPOs detect a lack of 'hands-on' support from large local authority or other statutory host organisations. It seems that, in some cases, when a MPO is bought in, the host organisation opts out of its hosting responsibilities.

And from the host point of view, monitoring arts work in can often be difficult, due to lack of in-house experience and the fact that projects have only indirect line management (if any). How do they know whether the musical outcomes are any good or not?

And an unexpected, but clearly crucial point: there is often a high staff turnover in community based agencies, resulting in loss of knowledge of how a project was delivered and what helped it to succeed. We need always to be revisiting the work to ensure the 'corporate memory' is preserved.

8. MAP READING

In following our instinct to make sense of an apparently random mesh of infrastructures, we attempted to identify the main sources. They appear to be as follows:-

Office of the Deputy Prime Minister (ODPM) National remit

The ODPM was established in 2002 as a central government department to 'deliver thriving, inclusive and sustainable communities in all regions', by ensuring that departments across Government work together. For our purposes the relevant areas are, regional and local government, the Regional Co-ordination Unit (RCU), the Neighbourhood Renewal Unit (NRU), the Social Exclusion Unit (SEU) and Government Offices for the Regions – for London in our case.

www.odpm.gov.uk

Regional Co-ordination Unit (RCU) National remit

The RCU Works hand-in-hand with the Government Offices and has management responsibility for them. It has a cross-department, joining-up brief and it also oversees and reviews the impact of national government initiatives which are implemented regionally or locally – Area Based Initiatives (ABIs). They include: the Children's Fund, Education Action Zones, Creative Partnerships, Excellence in Cities, New Deal for Communities, Sure Start and the Youth Inclusion Programme. Their website contains information on all currently running ABIs.

www.rcu.gov.uk

Neighbourhood Renewal Unit (NRU) National remit

The NRU was set up to drive forward the national Action Plan for Neighbourhood Renewal. It has several programmes, but the two we are interested in are the Neighbourhood Renewal Fund (which includes LSPs) and the New Deal for Communities. Their website includes links to the NRF areas, contacts for local lead organisations for the Community Chest and Community Empowerment Fund, contacts for the NDCs and a handy jargon buster!

www.neighbourhood.gov.uk

Social Exclusion Unit (SEU) National remit (England only)

The SEU works across departments, addressing strategies to combat social exclusion. The work involves a mix of projects and reports, which generally lead to the establishment of initiatives to tackle relevant issues. For instance, their Policy Action Team on young people report recommended new approaches for dealing with children, and as a result the Children and Young Peoples Unit (CYPU) was established. Look out for new initiatives in the areas below, although projects are directed at the adult population. Current projects include:-

- mental health
- social exclusion
- barriers to employment
- enterprise in deprived areas.

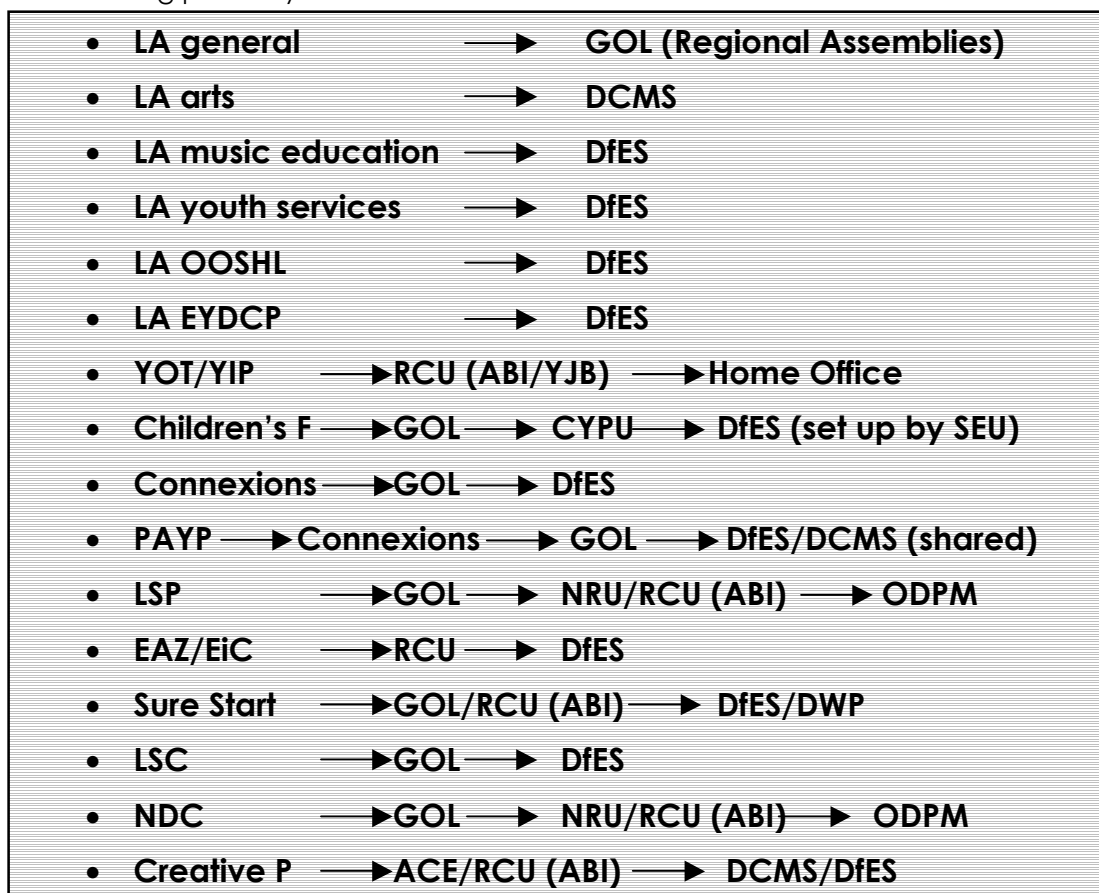
www.socialexclusionunit.gov.uk

Government Office for London (GOL) London-wide remit

The GOL represents the interests of nine government departments in the London Region. They are the Office of the Deputy Prime Minister (including NRU/SEU), Department for Trade & Industry, DfES, Department for Transport, Department for the Environment, Food & Rural Affairs, the Home Office, DCMS, Department of Health and the Department of Work and Pensions. The GOL also has responsibility for Neighbourhood Renewal and Regeneration (NRF, New Deal, Single Regeneration Budget), Local and Regional Government (GLA and Local Authority liaison), Education and Skills (Connexions, LSC, Sure Start, Children's Fund, EBP), Crime Reduction (Youth and Crime Unit).

www.go-london.gov.uk

In tracing the chain of command from our list of agencies to the above, we created the following pathways:-



It will be obvious that traditional LA-based chains of command are straightforward, and for our purposes connect with the DfES and (more peripherally) DCMS. However, where new initiatives are concerned, the routes are more convoluted. Although the DfES still figures strongly, the Office of the Deputy Prime Minister and the Home Office get in on the act. The DCMS again appears to have mostly a supporting role.

But perhaps more significantly in terms of possible strategic interventions, is the key second tier role played by the Government Office for London. Its infrastructural equal is presumably ACE London. Our analysis of chains of command makes it evident that a relationship between ACE London and GOL based on youth music advocacy could have fruitful outcomes.

Youth Music itself is clearly having a significant impact on the range of opportunities for youth music making. Its presence has been flagged up throughout our report. In the

period 1999-2003 it awarded 266 grants, totalling £5,361,864. It has established a presence in every London borough except Bexley. And, through the work of the London Regional Co-ordinator and the Youth Music Action Zone, is able to exercise strategic influence also. Even so, 266 projects over four years in a region with a population of over 7 million (of which 32% are on 0-24 age range) is a mere drop in the ocean.

We were curious about the levels of funding available. Our curiosity was ultimately frustrated, due to the impossibility of acquiring figures out of which realistic comparisons could be drawn. Global sums, spread over two or more years were the norm. And of course there were no indications as to what proportions might be spent on youth music.

Youth Inclusion Projects (YIPS) receive about £170,000 pa, per project. There are currently 14 projects in London, giving a total of £2.38m. Positive Activities for Young People will attract some £7m in the year 2003/04. The Local Network Fund (a subset of the Children's Fund) was allocated some £3.35m last year in London. Local Strategic Partnership (LSP) areas will receive a total of £164m in the next three years – we assume £54.7m pa. Creative Partnerships will receive £10m over the next four years, ie £2.5m pa. The Neighbourhood Support Fund (which specifically mentions youth arts) has £10m pa nationally – perhaps 10 percent of that will come to London.

Assuming youth music projects might modestly lay claim to 1 percent of these sums (certainly more for PAYP and CP), we arrive at a rough annual sum available of about £700,000 pa.

The remaining agencies – OOSHL, EYDCP, EAZ/EiC, Sure Start, Connexions, EBP and LSC – might well contribute more, cumulatively. Say, £1m pa. Youth Music also spends approximately £1.34m¹⁰ annually in London.

And then there are the core subventions, from Standards Funds for Music (MSPs), Youth Services, LA funding via ADOs, revenue funded clients of ACE London and school budgets. The Greater London Authority estimates the total annual spending of LAs on the arts as around £350m. Other figures are unknown. But our 1 percent proportion estimate might give us a figure of around £5m pa.

So in total, we could be looking at a youth music project 'market' worth about £8m-£10m annually, not counting LA sponsored instrument lessons or curriculum music. The latest census figures estimate the London population from 0-24 years at just over 2.3 million. Whether the figure is £1m or £10m, the sums suggest it would be worth considerable investment in strategic lobbying and briefing of potential youth music buyers, especially those with little or no built-in cultural remits.

¹⁰ Based on an average of spending in the previous 4 years. YM has not fixed, pre-allocated amount for any part of the UK.