

# Pathfinders: A research report on musical progression routes for children and young people from refugee, asylum seeker and new migrant families

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# 1. Introduction

## 1.1 Background

Sound Connections is a pan-London organisation that aims to develop, enable and empower young Londoners through music. Through our Musical Inclusion work (funded by Youth Music) we bring together a group of experts working with children in challenging circumstances to identify problems and solutions. It is from this group that this report was commissioned. We shall share the findings and toolkits with the wider music education sector in London and nationally in order to build more progression routes for those young people that need additional support to engage.

## 1.2 Context for the research

This research report explores the benefits and challenges of facilitating secure and meaningful musical progression routes for children and young people from refugee, asylum-seeking and new migrant families.

Commissioned by Sound Connections, the report is centred around the work of Fairbeats!, a London-based music project working with Action for Refugees in Lewisham (AFRIL) and Refugee Action Kingston (RAK), and funded by Youth Music. Fairbeats! seeks to build musical skills and instil a culture of music-making within children and young people from refugee, asylum seeking and new migrant families. One of the project's key aims is to provide participants with the skills, confidence and support to take up musical opportunities beyond the organisation itself, and so far Fairbeats! participants have attended a wide variety of programmes, projects and activities, including with Animate Orchestra (Trinity Laban), the Horniman Museum and Gardens, Lewisham Music Hub holiday courses and The Midi Music Company.

While the musical and social benefits of taking up such opportunities have been celebrated by participants, by their families and by the organisations involved, securing new musical pathways have not always proved straightforward and have taken time and effort to establish and finesse. This report unpicks the value and complexity of ensuring positive and lasting musical progression experiences for young people in such challenging circumstances, with a view to providing a model for other organisations keen to establish similar routes.

Research exploring this process has been conducted through interview consultation with Fairbeats! participants, participant families and 'progression' partners including:

- Helen Hendry, Projects Manager Learning & Participation (music) at Trinity Laban Conservatoire of Music and Dance;
- Peter Hayward, Head of Lewisham Music Service (lead partner in Lewisham Music Hub);
- Rachel Harrison, Community Engagement Officer, the Horniman Museum and Gardens;
- Wozzy Brewster OBE, Founder and Executive Director of The Midi Music Company;

- Phil Greenwood, Programme Coordinator at The Midi Music Company;
- Iolanda Chirico, Founder and Director of Action For Refugees in Lewisham;
- Catherine Carter, Co-Founder and Project Manager of Fairbeats! Music;
- Jenn Raven, Co-Founder of Fairbeats! Music.

The report first presents a brief literature review looking at the benefits of music-making for children and young people, the value and challenge of securing musical progression for children young people in general, and an account of the key benefits of facilitating participatory activities with children and young people in such circumstances. There follows a brief account of the perspectives of Fairbeats! participants and their families' on musical progression, charting some of the important benefits of extending participatory opportunities, as perceived by participants themselves. From here, the report traces a journey of progression from a 'grassroots' organisation (e.g. AFRIL) to an 'intermediary' organisation (e.g. Fairbeats!) through to a 'next-steps' organisation (e.g. Trinity Laban's Animate Orchestra). This journey is explored through four themes: 1. Laying the foundations for progression route partnerships; 2. Practical issues to negotiate between organisations; 3. Considering the support necessary for participants 'in the room'; 4. Facilitating progression beyond the 'next-steps' offer and establishing systems for strengthening and developing the charted progression route.

### 1.3 Literature Review

This brief literature review explores research on a number of intersecting themes pertinent to the analysis and advocacy of music-making opportunities for children and young people from refugee, asylum-seeking and new migrant families. The review first sets out a selection of recent research examining the potential social, psychological and educational effects of participating in music for children and young people. There follows a summary of recent research which investigates the value and complexity of facilitating successful 'progression routes' for young people's music-making. From here, the review focuses on research concerning the role of participatory arts in supporting the outcomes of children from refugee, asylum-seeking and new migrant families, with a particular emphasis on music-making as a tool to strengthen children's engagement with positive activities (including mainstream education).

#### **The impact of music-making on children and young people**

Numerous studies have investigated the impact of participatory music on children and young people's development, attainment and well-being. Rather than present an exhaustive account of these many studies, this review highlights a few key papers and literature reviews that have provided an evidence base for music as an instrument of positive change.

Commissioned by the then Department for Children, Schools and Families (DCSF), a significant study produced by the Institute of Education in 2010 presents a range of rigorous evidence as to the impact of participatory music on a number of key developmental areas for children and young people, including: **perceptual, language**

**and literacy skills; numeracy; intellectual development; general attainment and creativity; personal and social development; and physical development, health and well-being** (Hallam, 2010).

Youth Music commissioned a detailed review of the evidence base for the outcomes of music-making for **early years children** (Lonie 2010). Using both peer-reviewed research and a variety of grey literature, the review highlights the positive impact of music-making in enhancing **parent-child communication** and in accelerating **phonological awareness** and **brain development**, in turn linked to improvements in **reading** and **language skills**. The report also listed evidence as to how music-making can support **improvements in language** and **integration** for very young children with **English as a second language**.

A literature review compiled for the *National Plan for Music Education* (2011) summarises a variety of benefits associated with music-making for **children and young people**. In terms of **academic attainment**, this report similarly highlights how music-making can **improve reading ability**, particularly for those children having difficulties, as well as enhancing memory skills, thus **expanding pupil vocabulary** (Nicholson, 1972; Long, 2007; Thomson, 1993 and Overy, 2000; Chan et al, 1998; Moreno et al, 2011). It was also noted that music-making can enhance mathematical ability and IQ (Schellenberg, 2004). In addition, the report emphasises the social value of music in supporting children and young people's **personal** and **social development** by increasing individuals' self-reliance, confidence, self-esteem, sense of achievement and ability to relate to others (Spychiger et al, 1993; Zulauf, 1993).

There are also large numbers of studies specifically focused on the impact of music-making on **young people or adolescents**. The 2010 'Changing Key' literature review, produced by Cambridge University Education Department and commissioned by Musical Bridges, surveys a broad spectrum of research exploring the impact of musical participation and consumption on young people. The review highlights a study by Harrison and Narayan (2003) which found that participating in sport alongside another extra-curricular activity, including music, **drove higher levels of social functioning and healthy behaviours** (including **generating healthier self-images**), and **lower levels of negative behaviours and negative psychological states** (including reducing an individual's propensity to experience emotional distress or to contemplate suicide). The review also notes the **social impact** of participatory music-making on young people, documenting music's capacity to support young people in **engaging and interacting productively with each other**, with **teaching staff** and with **academic tasks** (Ruthmann, 2008; Burnard and Younker, 2008; Miell and MacDonald, 2002). The value of music (both in terms of participation and consumption) among young people in **satisfying emotional needs** was also noted in a study of adolescents by North, Hargreaves and Miell (2000).

A Youth Music literature review focused on the impact of music-making on young offenders and young people at risk of offending, states the strong potential of music-making to reduce rates of re-offending (while also calling for a broader and more rigorous evidence base). The review highlights how music-making can serve as a powerful resource for those seeking to work successfully with participants with **challenging behaviours**. The review also points to music's potential to **inform and**

**motivate young people to take up progression routes into mainstream education and employment**, while also addressing young people's social attitudes and values. (Daykin et al, 2011).

### **The value of securing musical progression**

The Institute of Education's longitudinal study of the 'Musical Futures' programme (which sought to engage more young people aged 11-19 in sustained music learning) indicated strong benefits in both musical and extra-musical learning from securing clear progression routes for young people (Hallam et al, 2011). The study found that these progression routes enhanced participants' self concept, in terms of participants' perception of themselves as 'musicians', while also **benefitting motivation, self-esteem and confidence**. Smaller improvements in participants' **concentration, organisational skills, behaviour and attendance** were also noted by teachers – especially in students who had poor records and proved problematic in other classes. Participants themselves stated that taking part in the programme had helped them in other lessons, in particular with group activities, and nearly half of all students reported that **they felt more positive about school**.

Research led by Youth Music into the 'ingredients to create an environment for musical progression' in 2009-2010, also emphasised the importance of addressing the '**whole child**' in developing these pathways and recorded the broader concomitant benefits of sustaining young people's musical learning, highlighting the **inter-relatedness of personal, social, emotional and musical development**: how, for instance, improving self-confidence can unlock musical expression while achievement in music-making can build self-confidence. The findings state: 'in many cases the non-musical benefits brought about through music-making will have a longer-term impact on a young person's life, even if they do not pursue their musical activities.'

The **Musical Bridges** programme, funded by the Paul Hamlyn Foundation, was set up in 2010 and seeks to 'transform transition' by facilitating a continuous and progressive musical experience for 9-13 year olds that supports their personal, social and educational development. A report into the programme highlights the necessity of securing effective transition in order to support later educational outcomes (Ashworth et al 2011). The report notes that children's personal and social experience of moving to a new learning environment was of paramount importance, and emphasizes the **powerful role music can play in ensuring successful transfer** between KS2 to KS3.

### **Participatory arts with children and young people from refugee, asylum-seeking and new migrant families**

A number of studies have highlighted the powerful impact of the participatory arts on the psychological well-being and social integration of children and young people from refugee, asylum-seeking and new migrant families. Research conducted in Australia concerning the impact of general 'participatory activities' on young people from refugee and asylum seeker families has found such activities support young people to **grow in confidence, combat negative stereotypes**, and enhance their sense of **resilience** and

**positive self image** (Couch, 2007).

These findings are supported by Howell's account of creative composition sessions with newly-arrived immigrant and refugee children in Australia (2011). Howell emphasises the strong impact music can have on supporting participants 'to build the **self-esteem** and **resilience** essential in tackling the huge challenges of educational and life transition' (2011: 56). Howell notes music's capacity as a **non-verbal art-form** to give **meaning** and **pleasure** to young people new to a community, offering a **powerful means of expression** and **an outlet for difficult emotions** while also **supporting participants to build social connections**. However, Howell's paper highlights the **specific challenges and complexities** of facilitating music-making with such groups, noting the importance of ensuring that facilitation strategies are as visual and non-verbal as possible and allow participants space and time to comprehend given tasks at their own pace.

An extensive report commissioned by the Arts Council England, Baring Foundation and Paul Hamlyn Foundation and exploring arts activities (including music-making) with refugees in the UK, outlines the array of positive outcomes associated with the participatory arts (Kidd et al, 2008). The report highlights the value of the arts to support **social and community cohesion**, suggesting the participatory arts can be a successful means of facilitating the social integration of young people from these communities, as well as influencing **a positive change in attitudes towards refugees and asylum seekers** among 'host communities'. The report outlines the value of the arts in developing not only the **skills and confidence** of young participants, but in enhancing **psychological well-being**, particularly through providing participants with the space to be **playful** and **to have fun**. In addition, the report notes the potential of cultural expression through the participatory arts and a **vital means of affirming personal identity**.

These findings are also supported by a collection of essays entitled *Participatory Arts with Young Refugees*, published in 2009 by Oval House Theatre. An account of the **Music for Change** programme describes how the organisation uses music and performance to raise awareness and understanding of diverse cultures, using music as a **powerful tool for beneficial change**; a **language to bring people together** and break down barriers to communication and understanding; and a resource that can enhance and support the learning experience (Noble, 2009).

Produced in association with the Refugee Support Network and Royal Holloway, University of London, a set of 'organisational guidelines to using the participatory arts with young refugees and asylum seeker' demonstrate the benefits and challenges of initiating positive and meaningful arts-based opportunities for young people in these circumstances. The guidelines proposes the value of organisations formalising their aims and approaches in initiating and developing arts-based projects in this field, and also boldly highlights the **potential pitfalls** of programmes that do not address the **risks and challenges of this work**, stating 'it should be noted that arts activities, in and of themselves, have the potential to harm as much as assist young participants, and therefore the development of an effective policy should be carefully considered prior to embarking on these types of activities.' (Lockowandt, 2013)

In terms of engaging with learning more generally, the Refugee Council has provided

strong evidence that secondary-school age asylum seekers and refugees tend to be **highly motivated about participating and continuing in learning** (Doyle and McCorriston, 2008). However, they frequently experience barriers which may impact on their learning and ability to progress, including assumption being made about their abilities to speak English and problems caused by drawn-out schools admissions procedures and a complex asylum processes.

## **1.4 Participant perspectives: The benefits of musical engagement and progression pathways**

*'Before, he was very shy to ask me questions, especially at home, but now he asks a lot of questions... He asks a lot of questions outside music, I notice that as well. When he's playing, I play with him; I also learn. You [Fairbeats!] teach him music [and] he teaches me how to play, so we both play together and we bond.'*  
(Parent of a Fairbeats! participant)

Consultation with participants and their families found the impact of the Fairbeats! programme and its supported progression routes to have far-reaching effects in terms of participant well-being, confidence and aspiration. A number of Fairbeats! participants live in exceptionally challenging circumstances, with some families living in a single room in temporary accommodation and others entirely reliant on school meals, donations and 'Kids Club' support as families' only access to food. Having a regular opportunity to take part in an enjoyable group activity, gaining a skill to feel proud of, and having the opportunity to develop and progress with this skill has a marked effects on participants, developing their confidence, strengthening their ambition and expanding their horizons.

### **Enabling young people to feel special and proud of themselves**

Parents consulted have noted the sense of pride and accomplishment participants gain from musical activities. One parent commented on the particular status her child enjoys when taking his guitar into school to then head on to afterschool sessions at The Midi Music Company:

*'It's affected his life. For example, he goes to school with his big guitar and people ask him questions. He's the only one going to school with that guitar - from school he goes straight to Midi [Music Company] - so he answers: 'This is what we do... I can play a little bit for you.... this is what I learn' - it makes him make friends as well.'*

### **Lifting the spirits of the whole family**

Speaking about the impact of going to The Midi Music Company drum classes with her son one mother talked about the positive wider implications for her family and their weekly routine:

*'Every Tuesday now he reminds me: 'oh, today is Tuesday: drum class.' So it's something that we look forward to - he looks forward to it and we all are like: if*

*he's happy, we're supporting him. He goes to school and tells everyone - 'oh I go to music class' and most of the children are willing to register as well - they want to go the music class as well - that makes me happy, that makes him happy, and when he's happy it passes over to the younger ones and everybody's happy in the house - so I'm really, really happy with what he's done.'*

### **Acknowledging that children have needs beyond shelter and sustenance**

Parents of Fairbeats! participants clearly articulated the value of support for their children that went beyond meeting their most straightforward needs and allowed them a richer social experience.

*'Going out to mingle with other people makes them happy - which I wanted to keep on [offering them] but I couldn't because of financial challenges and other circumstances beyond my control - so I was happy when I got the opportunity [at Fairbeats!]... I still try to source places that are OK, [to find] if there is anywhere that will help, apart from food. Food is 'everyday something'. Yeah, if they have food they're happy, but I find that when they go out more with their friends or with their peers they become even more happy.'*

### **Widening musical horizons**

Participants clearly value the excitement of new musical experiences. When young people at the Rainbow Club are asked why they like doing music, the overwhelming response proved to be 'because I learning new things'. For Fairbeats! participants who attended, responses noted the pleasure of 'hearing all the different instruments and sounds and learning new notes and chords.' A parent also commented: 'with Animate he comes out happy... seeing a lot of instruments he has not seen before.'

### **Sharing experiences with 'our parents'**

When we asked the young people who come to the Rainbow Club what would make the best music class in the world, one of the suggestions agreed by the group was 'sharing what we do with our parents.' Parents too have emphasised how their child's taking part in music-making with Fairbeats! inside and outside AFRIL has strengthened the parent-child relationship: 'when he's playing I play with him, I also learn. So from there, the interaction, we bond.' A number of families are particularly focused on performances and described their pleasure at videoing their children's performances to then regularly replay the recording at home.

### **The value of meeting new people and making friends**

The opportunity to meet new people, make friends and simply have fun was one of the main things that young people said they valued most about attending progression opportunities like Animate Orchestra and The Midi Music Company:

*'I like meeting people from different schools.'*

*'More games, I like it when it is fun.'*

Parents also commented that participating in music has helped their children make more friends and feel more confident about having something to share with new people:

*'Before he wasn't [confident]. Confidence started with his ukulele.'*

*'Even when I have a little thing to give them they are happy - it's so important, apart from their daily food - so them making other friends is very, very important for them too and to me.'*

### **Skills to take part in activities beyond the progression routes Fairbeats! identifies**

Parents have noted the value of Fairbeats! in giving children and young people the skills and confidence to engage in other musical activities, independent of Fairbeats! support. One mother talked about the excitement her child now feels to have been invited to take part in the church band:

*'He can't wait, today he is going to church now for practice. The pastor say he's going to be in the drum section – that where he got the idea.'*

### **Supporting families to be ambitious about their children's futures**

A number of parents of Fairbeats! participants have expressed the idea that musical learning can also be a stepping stone to other kinds of attainment. The parent of one child who is currently learning the flute with a Fairbeats! bursary (on a flute borrowed from Lewisham Music Hub) enquired whether this activity would be something that could help her child get into university. On being asked about attending arts activities at other venues in London, namely the Southbank Centre, another parent discussed the broader aspirations she held for herself and her family:

*'I know about South Bank University - so if that name should be attached to a music company or a place for children, it must be a prestigious place as well. Before I even came here, I knew about 'South Bank University because I wanted to read law, so maybe one day I'm going to go there. So, if my children would have the opportunity to attach themselves to such a name that I've been dreaming of, yes, that would interest me.'*

## 1.4 Introduction to ‘case study’ organisations

The report will examine musical pathways in practice, exploring the Lewisham borough as a model provider of progression routes for children and young people from refugee, asylum-seeking and new migrant families. The report tracks the potential route of children and young people from initial contact with a grassroots, non-arts-based organisation (Action for Refugees in Lewisham) which targets these communities directly; through an arts-based ‘intermediary organisation’ (Fairbeats!) and onto a mainstream ‘next-steps’ programme or venue that offers broader musical (or participatory) activities for these participants (Animate Orchestra (Trinity Laban), the Horniman Museum, Lewisham Music Hub and The Midi Music Company). The following section offers a brief outline of each ‘case study’ organisations to be discussed.

### *‘Grassroots’ organisation*

#### *Action for Refugees in Lewisham*

Action for Refugees in Lewisham (AFRIL) is a small locally-run charity based in Lewisham, one of the most deprived local authority areas in England with a very high refugee and asylum seeker population. The organisation works to relieve poverty and isolation amongst this vulnerable group, to advance their education and to provide services which improve social integration. Created in 2006, the organisation helps on average 120 people in the local community each week, offering education opportunities, family support services and emergency supplies.

The Rainbow Club supplementary school (where Fairbeats! offers music-making activities) works with 65 young people, providing support for literacy and maths, as well as sport, art and music. Families come from Lewisham’s Chinese, Eritrean, Nigerian, Ghanaian, Somali, Sri Lankan and Algerian communities. AFRIL provides support to families who are asylum seekers and refugees as well as people from newly arrived communities, particularly those who are unemployed or struggling to get by. Some families that attend the centre are currently destitute, relying on food parcels and charitable donations to survive.

### *Intermediary organisation*

#### *Fairbeats!*

Fairbeats! Music is a small charity based in southeast London, working to support young refugees, asylum seekers, new migrants, and their families to engage with musical opportunities within their local area and throughout London. Founded by Trinity Laban alumni Catherine Carter and Jennifer Raven, the organisation works to enable children and families from new minority communities to overcome the barriers they face to participate fully in the musical, cultural life and wider society of the UK.

Fairbeats! currently works with two community organisations, Action for Refugees in Lewisham (AFRIL) and Refugee Action Kingston (RAK). Working with 60 young people and their families on a weekly basis in Lewisham, Fairbeats! provides free music-making

experiences for children who attend AFRIL's Rainbow Club every Saturday during term time. The young people Fairbeats! works with come from diverse communities including from Nigeria, China, Iran, Algeria, Somalia, Ghana and Sri Lanka. Fairbeats! runs creative music sessions with reception, KS1 and KS2 classes providing opportunities for musical play and lots of singing. In KS2 all children also have the opportunity to learn either the fife or the ukulele in small groups and may also participate in the Rainbow Club band. Fairbeats! also works in partnership with Refugee Action Kingston, supporting young people from Afghanistan, Iraq, North Korea and Sri Lanka during every holiday period to take part in creative music making, singing and learning ukulele and fife.

#### *'Next-step' organisations*

##### *Animate Orchestra (Trinity Laban Conservatoire of Music & Dance)*

Animate Orchestra offers young musicians in school years 5 to 10 opportunities to play together and create their own music in a 'Young Person's Orchestra for the 21st Century'. The programme offers a number of 'local orchestra' courses which take place across the boroughs of Greenwich, Lambeth, Lewisham and Southwark, as well as the Animate Orchestra 'performing ensemble' which offers a progression opportunity for more advanced members. Local courses are usually of 2 days duration and introduce a range of creative skills (such as composition and improvisation) and musical skills (such as listening to and playing with others). At the end of each course the ensemble shares the music made in an informal performance to friends and family. The orchestra aims to enable participants to experience the musical teamwork of playing in an orchestra, while bringing their own ideas to how orchestras of the future might look and sound. Members comprise a wide range of cultural backgrounds with each ensemble's music reflecting its members' skills, knowledge and interests.

Fairbeats! participants have attended a number of Animate courses since 2013 as fife, ukulele and percussion players.

##### *Lewisham Music Hub*

Lewisham Music Hub is a network of local and regional music organisations supporting music learning in and out of school across the borough and beyond for young people aged 5 to 18. The Hub reaches over 5000 young people each week, providing music-making opportunities in the borough, in schools and beyond. This provision includes instrumental and vocal lessons for most of the borough's schools as well as a wide range of lessons, bands and choirs and ensembles in after-school centres and at Lewisham's Saturday music centre. Lewisham Hub is also a lead partner for Animate Orchestra (see above).

Fairbeats! participants have taken part in a ukulele half-term course run by Lewisham Hub, and the Hub has been pro-active about lending Fairbeats! participants instruments when needed. Currently, one Fairbeats! bursary holder has a Lewisham Hub flute.

##### *The Horniman Museum*

The Horniman Museum and Gardens were founded by Victorian tea trader and businessman Frederick Horniman who, in 1901, gave them to the people of London for

their recreation, instruction and enjoyment. The institution holds nationally-regarded collections in anthropology, natural history and musical instruments, an aquarium, 16 acres of landscaped gardens and offers a year-round programme of exhibitions, activities, events and performances for visitors of all ages. The Horniman Museum has a close partnership with Lewisham Refugee and Migrant Network, with whom they regularly stage events, including a broad programme of activities as part of annual Refugee Week celebrations.

Fairbeats! Music has given performances with groups of young people from AFRIL and their families at 'Crossing Borders' 2012 and a Refugee Week Celebration event 2013. Fairbeats! subsequently led workshops for five AFRIL families at the Horniman in summer 2013 as well as supporting them to attend the Horniman's summer play day.

*The Midi Music Company*

Founded in 1995, The Midi Music Company (MMC) works with children, young people and adults on a range of educational & creative projects. The organisation provides a space for children and young people to be inspired and find a way into music and the creative industries, offering affordable music classes for children and career development for emerging artists to help them make their way in the music industry.

Three young people currently receive a Fairbeats! music bursary to attend guitar and drum group sessions at The Budding Musicians Club.

## 2. Progression Journeys

### 2.1 Articulating missions: Laying the foundations for progression route partnerships

Forming secure and meaningful progression routes for children and young people from refugee, asylum-seeking and new migrant families in these challenging circumstances requires close partnership work between organisations along the chain. Reflective consultation found that establishing an **honest, shared understanding** of each participant organisation's mission and ethos is critical in developing strong working partnerships in this field, and is the first step in ensuring a stable and productive progression route. Our research established the value of 'intermediary' organisations in the fields in being able to assess the appropriateness of a progression route for individual participants, and from here being able to advise on (and where appropriate, provide) any necessary support to ensure good outcomes for attendees.

It emerged that when organisations along the progression route share an **emphasis on the social value of music-making** (or participatory activity in general) and demonstrate a **ready and practical commitment to inclusivity**, then the need for 'targeted' programmes or prior experience working with these communities within 'next-step' organisations proved less crucial than might be expected. When cultural organisations articulate '**artistic excellence**' as a primary mission alongside the pledge of accessibility, it was found that further communication may be required between the 'intermediary' and 'next-step' organisation to ensure that the 'terms of engagement' for participants from these communities are understood and agreed on both sides.

#### 'Grassroots' – 'intermediary' organisations

The partnership between AFRIL (Action for Refugees in Lewisham) and Fairbeats! is founded on a clear sense of shared goals. AFRIL's mission is to empower refugees to acquire skills and knowledge, to support refugees to access services and to provide volunteer experiences for refugees in order to build and develop skills. Fairbeats! itself grew out of a partnership with AFRIL and as such shares similar goals: seeking to provide music-making opportunities a tool to empower people from new minority communities to acquire new skills and knowledge. In this capacity, Fairbeats! offers a carefully tailored progression route for children and young people at AFRIL which chimes with the aims of the 'grass roots' organisation: Fairbeats! works to enable children and families from new minority communities to develop new skills, connect with others through music and overcome the barriers they face to participate fully in the social and cultural life of the UK.

AFRIL's founder and director Iolanda Chirico notes the strength of the Fairbeats! Partnership:

*'Working together has enabled us to deliver afternoon activities which are very popular with the children, staff and parents. Children who find it difficult to engage in the literacy and numeracy sessions have been given the opportunity to shine in*

*other subjects... Taking part in music sessions outside AFRIL has opened many other doors, giving the children the opportunity to practise and learn music also with other providers, accessing services which they would have not used otherwise.'*

Catherine Carter of Fairbeats! has suggested some key practical ways to maintain and strengthen this sense of shared purpose in such a partnership:

- **Monthly partnership meeting** between the grassroots centre manager and the 'intermediary' organisation project manager to share plans and stay connected in terms of project strategy and aims.
- **Sharing impact studies/evaluations** to ensure that the grassroots organisation staff are aware of the broader social impact of such an 'intermediary' project, beyond just musical learning.
- **Offering training to grassroots staff and volunteers** about the benefits of music making for young refugees, asylum seekers and new migrants and how to best support a project like Fairbeats! to have the most impact, creating a sense of shared endeavour.
- Offering opportunities for core staff and volunteers from the **grass roots organisation to get involved with the 'intermediary' music project** and get to know leaders during practical projects.

### **'intermediary' - 'next-step' organisations**

As outlined in a recent study of participatory arts with young refugees and asylum seekers, it is crucial to note that 'arts activities, in and of themselves, have the potential to harm as much as assist young participants' (Lockowandt, 2013: 6). 'intermediary' organisations in this field therefore have a vital role to play in establishing the appropriateness of progression opportunities for their participants, and consultation found this process begins with a clear and honest exchange of organisation mission.

It emerged that there can be considerable divergence between the organisational missions of 'intermediary' and 'next-step' organisations, without a necessarily negative impact on the partnership or outcomes for participants. The four 'next-step' cultural organisations consulted articulated a broad range of aims, which resonated to varying degrees with Fairbeats!' own mission. Rather than it being critical for larger cultural organisations to specifically target young people from children and young people from refugee, asylum-seeking and new migrant families, highly successful outcomes (often requiring little further practical support *in situ* from Fairbeats!) were generated when 'next-step' organisations' aims articulated the strong social value of participatory activity.

For instance, consultation revealed the progression route between The Midi Music Company (MMC) and Fairbeats! to be working particularly effectively, with both organisations placing a firm emphasis on the social value of music-making. While MMC places the intrinsic value of music at the heart of its work (its executive director Wozzy Brewster stating: *'we're music first, always music first: [MMC] is about our love for music,*

and about promoting music and other art forms to children and young people'), the organisation is wholly committed to inclusivity and accessibility: *'It's about creating a foundation so children can access music'*.

Thus, further to its musical aims, MMC has a clearly articulated vision which encompasses the wider social value of arts participation in terms of nurturing aspiration, offering equality of opportunity and promoting social integration:

*'From the start, our vision has never changed. Our core aims were to create opportunities for children and young people to enter further and higher education; to support them to further their own enterprises; to develop technical skills; to develop a platform for mixed-ability learning, particularly in terms of combating racism and promoting equality; and to develop international youth arts initiatives.'* (Wozzy Brewster)

As will be discussed in the section below, this ethos of equal opportunity has strong practical implications for the experience of Fairbeats! participants attending MMC sessions and has resulted in excellent outcomes for participants.

The Horniman Museum does not offer regular participatory arts opportunities, but articulates a clear mission concerning the importance of open access which resonates strongly with Fairbeats!' own vision:

*'Our mission is to share learning and understanding about the world and its culture... Our aim is to be inclusive... We're a resource, and it's about opening up that resource and making people feel welcome. We're very open; a lot of our priorities are about empowering people to use us independently...'* (Rachel Harrison, Community Engagement Officer)

This practical commitment to inclusivity and the social value that the institution places on cultural engagement is embodied in the museum's extensive work with refugee and asylum seeker families (beyond collaborating with Fairbeats!). In discussion, this prior experience was judged to be valuable by Fairbeats! co-founder and project manager, Catherine Carter, when considering a collaborative Refugee Week project:

*'It's been really helpful that you have experience of working with refugees in the past - a lot of the time we are working with organisations for whom we are the experts.'*

However, the response from Horniman Museum's Rachel Harrison emphasised the particular value of a clear mission (in this instance, to be an accessible site of cultural exchange) in underpinning the institution's practical approaches:

*'I think a lot of the time [our work in Refugee Week] is just awareness raising... The collection can allow people to understand each other and that is probably why we are so good at [providing accessible opportunities]; that is our mission - whereas that won't be the mission of [another arts organisation]: their mission is about quality and artistic product, whereas essentially we are a kind of social, cultural place.'*

While in this instance the partnership was initially formed through more practical shared interest in Refugee Week, the ongoing strength of the partnership has been forged by these clearly-articulated, shared social values.

It is interesting to note some of the challenges in establishing progression routes between 'intermediary' and 'next-step' cultural organisations/programmes which cite 'nurturing artistic excellence' as a core mission as well as providing accessible and inclusive participative opportunities. The challenges of leading mixed-ability groups will be discussed in the section below, but consultation suggests that this complex twin-mission can pose certain barriers to the successful integration of participants from 'intermediary' organisations such as Fairbeats!. With additional practical support such barriers can be overcome, but gaining an understanding of the possible challenges for participants (and for session facilitators at the 'next-step' organisation) before attendance begins is crucial. This prior understanding is dependant on the clear articulation of the mission driving the 'next-step' organisation but may also be supported by time spent *in situ* by a representative from the 'intermediary' organisation, in order to explore the opportunity's appropriateness and to prepare any necessary extra support that may be required.

## Recommendations

- 'intermediary' organisations should be mindful that progression routes need to be **carefully assessed for their suitability** through close consultation with the relevant 'next-step' organisation.
- It is crucial to set aside some time to **share and reflect on organisation missions**. However, while missions may diverge considerably between organisations, a practical and concerted commitment to **inclusivity** is a good indicator that this will offer a successful progression route.
- A primary emphasis on **'artistic excellence'** may signal potential barriers to engagement among some children and young people in such challenging circumstances. However, these barriers can be overcome through honest and open discussion between organisations at the early stages of establishing the progression route.

## 2.2 Before the opportunity begins: Setting up positive progression experiences

*'There are places where you go, me personally – and let me speak for myself, as it is now my circumstances... There are some places I will go, I will feel inferior... because of the class of people who are there [and] the way they are behaving, so I feel segregated.'* (Parent of a Fairbeats! participant)

Once a pathway has been established in principle at an organisational level, there are a number of advance, practical issues to consider to ensure a positive progression route for participants. This section explores processes of planning and information-sharing that best secure positive transitions.

The section firstly documents the barriers articulated by participant families and by Fairbeats! managers which may obstruct participants from taking up new progression routes. From here, the section outlines some strategies Fairbeats! has developed to overcome these barriers at the grassroots stage. The section then highlights the vital 'in loco parentis' role such 'intermediary' organisations play in supporting musical progression, and outlines the implications this may have on the administrative process and on pastoral support plans of the 'next-step' organisations.

### Identifying the practical and perceptual barriers to participation

Fairbeats! leaders work with young refugees, asylum seekers and new migrants in Lewisham every week during term time throughout the year. This puts the organisation in a position to build powerful relationships with families facing many challenges in their day-to-day lives. When we talked to participant families about what might stop them from getting involved in participatory activities outside the centre, they mentioned:

- Financial barriers: Parents and carers on low incomes or with no income are unable to afford fees and travel costs;
- Language barriers can make it difficult to know what opportunities are on offer, what they comprise and whether they feel suitable;
- There is a lack of knowledge about where and how to look for such opportunities;
- There is a strong perception that families might not be welcome at such sites, so it may be better to 'stay away'.

Further to these, Fairbeats! staff have noted various additional barriers which may obstruct participants from taking up progression opportunities:

- Music is a low priority for families who face so many challenges in their day-to-day life;
- Some parents have poor literacy skills which means it can be difficult to communicate information;
- Children with very low-level musical skills sometimes don't initially express interest in taking part/don't enjoy taking part which is communicated to parents

- and means there is no culture of seeking out opportunities amongst families;
- Some parents do not have access to the internet;
- Some parents seem unconfident to use public transport or to travel to new areas.

### **Readying participants for progression at the grassroots-intermediary level**

Fairbeats! has put in place a number of strategies which aim to ready children to progress in their music-making beyond AFRIL. By embedding a culture of music-making at AFRIL, Fairbeats! has been able to get to know families and enable children to experience music-making and then develop fledgling musical skills. From here, the organisation has been able to identify young people who would like to do more music and offer practical support to parents for getting the children to musical projects outside AFRIL. Strategies at this grassroots level to ready children to progress with their music-making include:

#### *Embedding open-access music-making experiences at the heart of the grassroots offer*

The 60 young people who come to AFRIL every week primarily to support their literacy and maths development now also receive at least half an hour each Saturday of creative, fun, high-quality music making tailored to their needs and designed to enable every child to take part in a fulfilling and positive way. Each term they perform to their parents and every week the project manager Catherine Carter greets parents at the beginning of the day, handing out information and instruments and actively building up a relationship with families based around music. This means that the parents of children who discover they want to get more involved with music know where to come to find out more.

#### *Organising performances and trips outside the centre for everyone to take part in*

To build confidence about travelling to new areas and going to new venues, 'intermediary' organisations should create opportunities for grassroots families to travel as part of larger supported groups to unfamiliar spaces. Fairbeats! music performances at the Horniman Museum have led onto return visits by families in smaller groups to take part in workshops and summer fun days.

#### *Identifying local opportunities and telling parents about them*

The 'intermediary' organisation should be well-networked and in touch with what is going on locally, proactively seeking out appropriate opportunities and bringing them to the notice of families who may be ready and able to take the 'next-step's of progression themselves. Organisations, such as Sound Connections, play an important role in offering support for both 'intermediary' and 'next-step' organisations to build networks and keep informed.

### **'intermediary' organisations acting 'in loco parentis'**

As an 'intermediary' between wider musical opportunities for children with parents who, for example, may not speak English or who have no access to public funds or right to work in the UK, Fairbeats! **often handles tasks that would normally be carried out by parents**, from supplying food, arranging transport and managing timings. When recently

supporting one participant to attend a music networking event Jenn Raven (co-founder and music leader at Fairbeats!) noted:

*'When X looks at the details for an event like this, her first questions are really about the basics of surviving the day. Knowing that food is free is essential for her... Without Fairbeats! buying her ticket and me chaperoning her from home and back she simply wouldn't have been able to attend.'*

Fairbeats! staff thus find themselves *in loco parentis*, bridging the gap between grassroots organisations and 'next-step' cultural organisations for young people. The tasks regularly carried out by Fairbeats! include:

**Filling in forms:** Fairbeats! often completes all the necessary forms to be sent to the 'next-step' organisation, and/or works to simplify enrolment information in order to communicate it to families. Forms are often required for each individual participant so must be completed one by one.

**Administrating payment of enrolment fees:** In some instances this requires a Fairbeats! representative travelling to the venue or completing individual payment transactions online.

**Paying for travel and food in advance of the day:** Depending on the circumstances of the family, it is often necessary to provide participants with funds for transport and food. This must be arranged before the day, as many children will not be able to attend without parents receiving transport money in advance. (This process also relies on having built up a trusting relationship with families).

**Organising routes and transport:** This may include creating a map and identifying a bus route from home to the 'next-step' opportunity venue, or arranging a support worker to meet and accompany a child (when a parent is working or unable to travel).

**Offering friendly reminders:** Fairbeats! have found that reminding parents face-to-face in the week before and on the day before by text can help ensure a participant's attendance.

This work is willingly undertaken by Fairbeats! as the 'intermediary' organisation, but it is of great assistance when 'next-step' organisations recognise and support this kind of intervention in their own administrative processes (see recommendations below). Taking this role requires capacity and planning by organisation staff. It can be time-consuming but a commitment to working this way ensures greater engagement of participants.

## **Establishing the planning process between ‘intermediary’ and ‘next-step’ organisations**

Consultation between Fairbeats! and ‘next-step’ organisations highlighted a number of key ways that administrative planning and information-sharing can ensure children and young people from refugee, asylum-seeking and new migrant families get the best out of progression opportunities.

As discussed in Theme One, when an organisation cites social inclusion as a primary aim, participant engagement with the progression opportunity may be relatively straightforward. Here the advance support needed may only be financial and logistical, and thus directed towards parents rather than the organisation providing the opportunity, as outlined above. For instance, given that MMC supports a large number of other participants facing challenging circumstances, and has a long history of working with Social Services, Connexions and homelessness units as referral partners. This experience and protocol means that Fairbeats! participants tend not to require additional support beyond assistance in making initial contact. As stated by the organisation’s founder and director:

*‘You’ve got to look at where we come from as an organisation - and the make-up our client group... [Young people] are coming into an environment here which doesn’t single them out because of their social or economic background and doesn’t make them stand out, because the nature of the majority of our client group is that it is diverse... a lot of our clients are from low income families, but we know that regardless of one’s background, it’s about the goals and aspirations; it’s about inspiring the individual.’*

However, when the ‘next-step’ organisation’s aims are weighted towards musical outcomes without such a diverse client base, and particularly if the organisation has less experience of working with this particular group, there may be some practical planning steps that can be taken to ensure positive experiences for young people. These steps may not be directly linked to the running of session (see Theme Three), but are about exchanging information where needed and providing the external support required for a participant to make the most of the opportunity. As noted by Catherine Carter of Fairbeats!, it is ‘intermediary’ organisations who are best placed to hold and/or share this kind of contextual information about a participant’s needs:

*‘it’s about having a presence, every week - to be there to know what the issues are outside the room, [in order] to support participants to make the most of what’s happening in the room.’*

The intermediaries role in supporting engagement with next steps can lessen over time and the period this takes will vary for each participant. As they become more familiar with the journey, the ‘new’ setting and the activity, confidence can grow and with that independence.

As the ‘keepers’ of this kind of knowledge, ‘intermediary’ organisations can choose to share necessary information with larger cultural organisations who likely do not have capacity or close personal bonds with a participant to gain this information first-hand.

### *Context and raising awareness*

All of the project managers we spoke to emphasised that they felt they did not need to know specific individual information about young peoples' home life and personal circumstances in advance of attending. It was noted, however, that an understanding of the more general issues that might impact on a young refugee, asylum seeker or new migrant was crucial to creating an environment in which they could flourish. Jenn Raven, co-founder and music leader at Fairbeats! suggested it was important for 'next-step' organisations to grasp the role organisations like Fairbeats! played in ensuring that new experiences are positive experiences for participants:

*'Today was her first trip on the tube, her first time to north London, and the first time she saw a recording studio... It got her inspired to go back to her music classes and she asked if they can record in a studio in future.'*

Thus, handled with care, it can be advisable for 'intermediary' organisations to share some general information about the challenges faced by their clients with project managers at 'next-step' organisations who may not otherwise work this kind of referral. For example, one project manager who said she did not know what to expect of Fairbeats! participants was shocked to hear that some were living on food parcels and in one room with their families. The manager noted how this kind of knowledge helped her to understand why Fairbeats! participants kept returning to the project, despite it being unclear in some ways as to what they got out of the programme in terms of a musical experience.

### *Personal contact*

*'There's only so much you can write on a form'* (Helen Hendry, Trinity Laban)

*'We've always worked on names... the personal connection is key'* (Wozzy Brewster, MMC)

All the project managers we spoke to stated that in addition to sharing information through enrolment forms and working together agreements (as discussed below), it was important to build **personal relationships** between project managers in organisations. Having a brief conversation by phone before each project begins was felt to be a good way to ensure that the additional needs of participants from refugee, asylum seeking and new migrant families were met and that both parties understood and were prepared for the various practical demands of an event.

### *Identifying participants who may need additional support*

Where necessary, 'intermediary' organisations can share information about young people's specific learning needs with 'next-step' project managers prior to attending, and both managers can then jointly assess whether there is a need for additional support. If such a need is identified, a familiar and trained adult should be engaged to attend the opportunity with the young person to help bridge the gap between the grass roots environment and the 'next-step' cultural organisation. At Animate Orchestra this has been found to be crucial for enabling one participant to take part. Without a supportive and familiar adult the participant's challenging behaviour threatened to jeopardize their participation in the course. Despite these challenges, the Animate managerial team was so keen to include the young person that they partly funded a Fairbeats! leader to accompany them on subsequent courses, and have noticed substantial improvements in behaviour and musical engagement as a result.

### *Briefing young people*

It was suggested by project managers at 'next-step' organisations that it would help for the 'intermediary' organisation to brief young people about what to expect, what to bring and what would be expected of them.

### **Recommendations**

- There is much that can be done at the **grassroots level to ready participants for mainstream progression opportunities**, including: embedding the value of musical progression within the grassroots site itself through performance opportunities, reporting etc.; arranging visits to venues and events in the local area and beyond; and finding ways to share information with parents about progression opportunities.
- Intermediary organisations are often acting *in loco parentis*. It is therefore of great benefit if 'next-step' **organisations can streamline the administrative/enrolment process where possible**, acknowledging the scale of tasks 'intermediary' organisations may face when enrolling multiple participants, as opposed to parents enrolling a single child.
- **Offer financial support for travel** when a venue is particularly difficult to get to and an 'intermediary' organisation is responsible for bringing a number of participants. Animate orchestra has supported participants to come to geographically distant venues by paying for taxis for participants and Fairbeats! workers, which has been a great assistance.
- **Allow time to establish brief but personal contact** between e.g. project managers in order to plan additional support needed and exchange general participant information as required. It was noted that relaying individual/personal details about participants tends not to be particularly appropriate or necessary, but that broader contextual information may be useful to exchange.
- Sharing information and expectations between organisations enables 'intermediary' organisations to **brief participants** so they arrive at with **clear expectations** and a sense of the '**ground rules**'. This assists positive behaviour and helps put young people in control of their learning.

## 2.3 'In the room': Supporting positive progression experiences in practice

This section highlights some more practical issues concerning how to support the engagement of participants 'on the day'. The section first explores settings which may require less direct on-site support, before outlining some practical considerations, namely when a support worker may be needed.

### Where further support may not be needed

When the content of 'next-step' projects is targeted at mixed-ability groups, additional support may not be required once the participant is *in situ*. Phil Greenwood, MMC Programme Coordinator and facilitator, described how sessions at the centre are carefully designed to meet everyone's needs and foster a sense of shared endeavor:

[sessions] are very equable.... everybody is in together and there is a culture of fostering teaching as well as learning. There's a lot of peer-to-peer learning that goes on. [The facilitator] is an exemplar of how to run a mixed ability workshop... getting everybody to show each other, there's a lot of rotational stuff going on, you pass a beat, a rhythm, everyone is getting used to receiving the info and passing on, which is part and parcel of being a musician.'

At the Horniman Museum, Rachel Harrison described how

'our community offer is really bespoke... we're quite responsive and reflective in the way that we've set ourselves up. A room like this [the 'Hands-On' Base] is about personal choice, it's about finding your own path - so actually all I really know we need to do is have some space.'

When activities led by 'next-step' organisation are tailored towards and directed by the needs of more vulnerable or challenging participants, often very little additional support is required.

### Where further support may be needed

The value of support workers in assisting individual participants various settings was strongly championed in consultation. It was noted that in some 'next-step' settings, there may be higher skill levels required than suggested and that some additional support may be required to ensure that participants can engage successfully with group activities. Catherine Carter of Fairbeats! noted the value of a support worker both for a participant's musical confidence and learning, and for the social reassurance a familiar adult can provide.

*'Every time we do anything, they all ask 'is Nick going to be there?' I think this is interesting in terms of this idea of resilience – that it's really important to have*

*particular people outside of the home, who you can rely on; they all seem to feel if he's there it will be OK.'*

Support workers can offer the following assistance:

- Quietly supporting with reading and writing when musical and evaluation tasks require literacy skills;
- Quietly supporting the understanding of any unfamiliar musical terminology;
- Modeling positive behaviour and giving opportunities for 'time-out' if things get too stressful;
- Praising small steps forward that unfamiliar adults might miss;
- Providing a sense of security in an unfamiliar and potentially intimidating environment.

### *Briefing support workers*

It was widely agreed that clarifying the role of support workers is vital in this context. Consultation found that it was key to ensure that support workers were fully briefed at the beginning of a project when attending alongside a participant – meaning that both organisations must be clear on who is responsible for which elements of this briefing. Advance information for the support worker should include: access to a comprehensive timetable including any breaks and clear instructions as to when the support worker is responsible for the participant (and when not); if there are any specific behaviour management strategies in place at the project; and who the relevant line manager is on the day of the project.

### **Recommendations**

- **Providing financial support for additional support workers**, where needed, is a key means of supporting participants to engage with mainstream progression routes.
- **Take time to brief support workers** about project guidelines; behaviour codes; aims and objectives so that they are working from the same foundations as the project leaders and managers and can feel part of the team on the day.
- While beyond the scope of this study, consultation suggested there could be further ways **to develop the work and utility of support workers** in this context, including exploring new funding opportunities that would allow grassroots organisations to pay/train people within their organisation or beyond, to act as support workers; or to establish a pool of experienced support workers, on hand to support with individuals across the borough (or beyond).

## 2.4 The next stage: Facilitating progression ‘beyond’ and establishing systems in progression partnerships

*‘It’s also about me learning how to frame things... how do we set up a system where there’s always a time when things are communicated? – it often happens because of luck or it often relies on a sensitive or thoughtful member of staff who is very alert to the issues, but actually things can’t only rely on individuals... You want a protocol, a structure.’*

(Catherine Carter, Fairbeats! Project Manager)

This section explores the value of establishing and facilitating progression routes beyond the ‘next-steps’ offer and outlines some possible models for the overall structuring the planning and evaluation of structured progression routes between ‘intermediary’ and ‘next-step’ organisations. Consultation suggested that alongside the piecemeal practical issues at stake in securing progression, there was also a strong call for ‘complete systems’ to be put in place that will support (and help develop) progression opportunities. Based on consultation with Fairbeats! progression partners, the report offers a practical checklist suitable for ‘intermediary’ organisations seeking to secure a new progression route with a ‘next-steps’ organisation. There then follows a suggested template for a ‘working agreement’ between progression ‘partners’ to support reflection on a project and help develop progression strategies.

### Exploring progression beyond ‘next-steps’ organisations

#### *Asking ‘next-step’ organisations about progression onwards*

All the organisations we talked to were keen to emphasise that they themselves were gateways to further opportunities within music and the arts. Wozzy Brewster at MMC noted: ‘You’re [Fairbeats!] taking in from the grassroots and we’re taking them to the next level: that’s great - that’s exactly why we exist.’ Fairbeats! participants who get involved with MMC have a broad variety of musical progression routes made accessible to them, including support to apply for bursaries to study at Blackheath Conservatoire and access to CICAS® (Creative Industries Careers Advice Service), among many more. As Brewster states:

*‘It’s very important that music education or any education links you to the business, to the real world...over the last 20 years, we’ve got a huge amount of people into the music industry.’*

#### *How information on further progression opportunities is shared with participants*

Consultation found it may be advisable to establish between both the ‘intermediary’ and ‘next-steps’ organisation which organisation will be primarily responsible for sharing information regarding ongoing progression opportunities. From here it may be helpful to agree how, when and by whom such suggestions will be presented to the participant. This is to ensure there are not conflicting or confusing progression routes offered and that both ‘intermediary’ and ‘next-steps’ organisations can best support the participant find and engage with a coherent and appropriate musical pathway.

### **Recommendations**

- It is crucial to **develop and structure potential progression routes** beyond the 'next-steps' opportunity, to continue to motivate and energise young participants.
- **How, when and by whom this information is shared with participants** should be clearly agreed by both the 'intermediary' and 'next-steps' organisation to ensure **clarity and coherence** for participants and their families.
- It can be helpful to set up formal, streamlined **systems** to ensure that the overall process for progression between e.g. 'intermediary' and 'next-step' progression runs **smoothly and equitably**. A **checklist for 'intermediary' organisations** has been included which outlines all stages of setting up a new progression route with a 'next-steps' organisation.
- Establishing a **'working together agreement'** for completion by 'intermediary' and 'next-step' organisations can also be a good way of clarifying the partnership. This should include clearly stated **aims**, outline **roles and responsibilities**, list **targets outcomes and outputs**, and **structure the evaluative process**, as well as **supporting the partnership to continue improving and developing**.

### 3. Summary of findings

- There is a broad range of evidence that suggests the **social, psychological and educational benefits of music-making** for children and young, and emphasises the **importance and complexity of securing meaningful musical progression**. Participatory arts activities also offer particularly significant benefits in terms of **confidence, social and educational integration** and **strengthening resilience and aspiration** for children and young people from refugee, asylum-seeking and new migrant families.
- Establishing progression routes in music-making (or other participatory activities) for children and young people from refugee, asylum-seeking and new migrant families can be a complex process and likely requires committed partnership work between, for instance: a **'grassroots' non-arts organisation** that specifically targets children and young people from these communities; an **'intermediary' organisation which develops the musical skills and confidence** of these particular participants; and a **'next-step' cultural organisation** that offers arts activities in **mainstream setting**.
- Intermediary organisations should be mindful that progression routes need to be **carefully assessed for their suitability** through close consultation with the relevant 'next-step' organisation.
- Taking time to discuss openly the **mission and aims** of partner organisations/ programmes along the route is key. While missions may diverge considerably between organisations without necessarily causing problems, a **practical and**

**concerted commitment to inclusivity** is a good indicator that this will offer a successful progression route.

- There is much that can be done at the **grassroots level to ready participants for mainstream progression opportunities**, including: embedding the value of musical progression within the grassroots site itself through performance opportunities, reporting etc.; arranging visits to venues and events in the local area and beyond; and finding ways to share information with parents about progression opportunities.
- Intermediary organisations are often acting *in loco parentis*. It is therefore of great benefit if ‘next-step’ **organisations can streamline the administrative/enrolment process where possible**, acknowledging the scale of tasks ‘intermediary’ organisations may face when enrolling multiple participants, as opposed to parents enrolling a single child.
- **Personal contact** between staff at partner organisations along the progression route is key. Discussion about additional support needed in sessions and sharing information about the **broader context of participant circumstances** can be crucial, but relaying individual/personal details about participants tends not to be necessary or appropriate.
- It is important to **articulate and share expectations as what participation will entail for attendees**. ‘intermediary’ organisations can then **brief participants** so they arrive at with **clear expectations** and a sense of the ‘**ground rules**’, thus assisting positive behavior and putting young people in control of their learning.
- It is crucial to **develop and structure potential progression routes** beyond the ‘next-steps’ opportunity. **How, when and by whom this information is shared with participants** should be clearly agreed by both the ‘intermediary’ and ‘next-steps’ organisation to ensure **clarity and coherence** for participants and their families.
- It can be useful to establish some more **formal systems** to ensure that the overall process for progression runs smoothly and equitably. A **checklist for ‘intermediary’ organisations** has been included which outlines all stages of setting up a new progression route with a ‘next-steps’ organisation.
- Establishing a ‘**working together agreement**’ for completion by ‘intermediary’ and ‘next-step’ organisations can also be a good way of clarifying the partnership. This should include clearly stated **aims**, outline **roles and responsibilities**, list **targets outcomes and outputs**, and **structure the evaluative process**, as well as **supporting the partnership to continue improving and developing**.

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