

NEWHAM MUSIC EDUCATION REVIEW

**Findings from an open consultation
on music education in Newham**

Produced for Newham Music Hub by



January 2014

Executive Summary

Newham offers an enviable menu of music provision for its 50,000 young people, from innovative singing programmes to instrumental tuition, and from school ensembles to urban music projects.

In line with the government's National Plan for Music Education, Newham has transitioned to the new model of **music education hub** – an inclusive and all-embracing partnership which brings together all those invested in advancing young people's music-making in the borough: music and youth services, schools, arts and voluntary organisations, charities and parents. At the heart of the hub are **young people** themselves whose needs and voice should be the strongest driver for a united musical offer.

This review is the result of wide-ranging consultation and lays the foundations for a **living strategy** for youth music-making in Newham. The strategy, which accompanies this review, is intended as a starting point for the partners of Newham Music Hub to take forward in order to build a brighter musical future for young people across the borough.

Lawrence Becko
Sound Connections

About Sound Connections

Sound Connections have been commissioned as independent consultants to produce this review and strategy in open consultation with the widest possible cohort of stakeholders in Newham.

Sound Connections is a leading music organisation in London with over ten years' experience in sector strengthening, research and advocacy. We have produced strategies, reports and evaluations for DCMS, Paul Hamlyn Foundation, The National Foundation for Youth Music and London Councils. Our advocacy work reaches some 4,500 member organisations and practitioners, and influences regional and national music education structures through our membership of the GLA Music Education Steering Group, Music Mark and NAME. Sound Connections is a partner of all 29 music education hubs across London.



Philip Flood is the Director of Sound Connections leading on advocacy. Philip's previous roles include Head of LSO Discovery, Education Director for Spitalfields, and Head of Music and Media at a large London FE college. He is a member of the GLA Music Education Steering Group and is an advisor on music education to a number of arts organisations including the PRS for Music Foundation. He has also been a trustee of spnm (now Sound and Music), and the British Arts Festivals Association. He chaired the initial consultation round table and has contributed sector insight into the review.



Lawrence Becko is the Programme Manager at Sound Connections and lead consultant on this review and strategy. He has 10 years' experience working in community music and media with young people in challenging circumstances. Prior to joining Sound Connections, Lawrence managed the Birmingham Youth Music Action Zone, working with disadvantaged young people in the most deprived areas of the city. An experienced researcher and evaluator, Lawrence has produced mapping and briefings for the music sector, and written commercially for the likes of Channel 4 and Arts Professional.

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Special thanks to the focus group of young people who shared their views about their music-making experiences.

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Introduction: Newham, music education and hubs

Newham is a diverse and thriving borough, known the world over as the home of the Olympic Park. It is also the second most deprived area in the country and, with a rapidly growing youth population, it is more important than ever to ensure young people can access opportunities to progress and develop educationally, socially and culturally.

The Newham Picture

The London Borough of Newham is situated five miles east of the City of London, north of the River Thames. The local authority is Newham London Borough Council which is led by a directly elected mayor, a position currently held by Sir Robin Wales. All 60 council seats were won by the Labour Party in the May 2010 elections. Newham is the second most deprived local authority in England according to the Indices of Multiple Deprivation (Department for Communities & Local Government 2010).

As of 2011, the borough had a population of 308,000 people and has experienced rapid population growth of over 25% in the last decade. Newham has the highest fertility rate in the country and the youngest overall population in the UK. Newham has one of the highest ethnic minority populations in the country, with no particular ethnic group dominating. The borough has one of the lowest White British populations (17%) and the second highest percentage Muslim population (32%).

Newham has around 33,000 pupils across 68 primary schools and approximately 18,000 across 17 secondary schools. It has two special schools, four independent schools, as well as three FE colleges and a campus of the University of East London. Research from A New Direction (The London Picture, 2012) highlights that outer London boroughs will experience enormous population growth in the coming decade, resulting in a need for 90,000 new school places by 2016. Newham has more than double the national rate of pupils eligible for Free School Meals, whilst more than 60% of children speak a language other than English at home.

Newham has a proud cultural legacy as one of the six host boroughs of the 2012 Summer Olympics and most of the Olympic Park lies within its borders. Research by Sound Connections (2012) shows that Newham has attracted high levels of public funding for non-formal music provision over the last decade. However, A New Direction report that Newham has one of the lowest percentages of adults taking part in the arts (alongside the neighbouring boroughs of Barking & Dagenham and Tower Hamlets). Conversely, Newham has one of the highest percentages of schools registered for Artsmark, a quality mark for excellence in arts education.

What are Music Education Hubs?

The National Plan for Music Education

In 2012, the Department for Education (DfE) and the Department for Culture, Media and Sport (DCMS) commissioned Darren Henley, Managing Director of Classic FM, to conduct a review of music education in England. His recommendations led to the production of the National Plan for Music Education (2012). The plan makes the case that *“high quality music education enables lifelong participation in, and enjoyment of, music, as well as underpinning excellence and professionalism for those who choose not to pursue a career in music”*. The vision set out in the National Plan is:



To enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence. Music teaching starts in the early years, and we want the vision to extend across all five to eighteen year-olds, both in and out of school, in both formal and informal settings.



To realise this vision, the DfE has created a nationwide network of 123 music education hubs across England administrated by Arts Council England (ACE) and representing a total investment of more than £171 million between August 2012 and March 2015.

Music Education Hubs

A music education hub is a collection of organisations working in a local area to create joined up music education provision for children and young people, both in and out of school (ACE, 2012). The aim of hubs is to ensure that every child aged 5-18 has the opportunity to:

-  Sing
-  Learn a musical instrument
-  Make music together in ensembles and choirs
-  Progress to the next level of excellence

The hubs were identified through an open application process. Music education hubs build on the work of existing music services. There are 29 music education hubs across London’s 32 local authorities. Hubs aim to form strong partnerships with local authorities, schools, music organisations, practitioners and communities to provide quality music education, whilst delivering better value for money and greater accountability. Other important themes include engaging harder-to-reach young people, the professional development of the music education workforce, and joining up provision strategically to provide the best possible offer to young people.

Newham Music Hub

Newham Music Hub is a partnership of music providers and stakeholders from across the borough, funded by Arts Council England. Newham Music Trust (NMT) is the lead organisation for Newham Music Hub. NMT is a registered charity that provides music education to schools and communities throughout the borough of Newham, through Newham Academy of Music (NAM), a thriving after-school and weekend music academy.

Membership of the hub is constantly evolving and encompasses a wide range of stakeholders including parents and, of course, young people themselves. At the time of writing, the Newham Music Hub partners steering group includes the following organisations:

- Stratford Circus
- Urban Development
- New London Orchestra
- Barbican Centre
- London Symphony Orchestra
- Royal Philharmonic Orchestra
- Academy of St Martin in the Fields
- The Jazz Warriors International
- WOMAD Foundation
- Kuumba Youth Music
- Bollywood Brass
- London Youth Choir
- Water City Festival
- Roma Group
- Gallions Primary School
- Nelson Primary School
- Southern Road Primary School
- St Angela's Secondary School
- Plashet Secondary School
- Royal Docks Secondary School
- Langdon Secondary School
- New Vic 6th Form College
- University of East London
- Guildhall School of Music and Drama

The hub has received the prestigious Music Hub Diploma Award for hubs and local authorities across the UK that are able to demonstrate imaginative, inclusive and high-quality music provision. Phil Castang, CEO of Newham Music Trust comments: *"We have come a long way in our first year but we are not complacent and realise the substantial task ahead. Our aim is to make a positive difference to how music is taught and experienced in the borough."*

The hub's mission and vision are set out in the business plan of Newham Music Trust (2012). Please note, however, that this review and strategy relate to the wider work of Newham Music Hub rather than the specific business activities of the lead partner.

Mission statement

The Newham Music Hub is a dedicated partnership between musicians, educationalists, schools, colleges, community organisations and venues. It is committed to delivering high quality, accessible and wide-ranging music services to enhance and enrich the cultural, social, educational and economic opportunities for the whole community.

The hub has set out the following vision and objectives which this review will explore, build on and refresh:

Vision

Newham residents should benefit:

- Culturally from a broader range of high level professional musicians grown from within the borough as well as coming from outside the borough.
- Economically as students who have progressed through the hub return to work within the area in a variety of ways including as mentors, coaches, musicians, tutors, technicians, PR, publicity and community workers.
- Educationally as young people develop a range of wider skills, confidence and team skills and achieve more. Parents become more directly involved in school life. An enhanced music education offer will help to attract and retain young people in Newham schools. More pupils will gain qualifications in music

The original plan also set out a series of aims and objectives:

Aims

- To be a partnership between musicians, music educators, schools, colleges, venues, community organisations, Newham Council and other stakeholders
- To build on the best of current practice in Newham, and incorporate the Every Child a Musician programme
- To deliver high quality, accessible and wide ranging music services to enhance cultural, educational and economic opportunities for all in Newham.

Objectives

During its first year, the hub:

- Embedded its new structure, setting up a steering group and music network structures, building new partnerships including with those outside the steering group, exploring joint-fundraising, setting up a hub website and ensuring borough-wide awareness of the offer, in particular of the core roles
- Delivered high quality music provision including singing, instrumental learning and ensembles (further details in Section 3 below)
- Began to evaluate the needs of the borough and the impact of its partners, conducting a needs-based analysis of music provision, assessing the instrument stock available within the hub, and attempting to monitor the impact of Newham Council's current music plan, specifically ECaM and the setting up of localised music centres, to inform the hub's strategy

By the end of year three the hub aims to:

- Offer clear signposting to partners and develop the website as a tool for dissemination of information for schools, partners, parents, residents and other stakeholders, including dedicated pages, blogs and contact details for all partners
- Ensure that schools understand their role as key partners within the hub and work with them to establish music pathways for their students
- Engage with relevant organisations to ensure a range of opportunities for hard-to-reach groups within the borough
- Be in a position to ensure long-term financial sustainability.

• What are the implications for music education in Newham?

The musical and social landscape in which Newham Music Hub operates is complex and ever-changing. A PESTLE analysis has been undertaken to examine the factors affecting music education in Newham. Several important themes emerge:

Educational factors

Music hubs are subject to a political agenda shaped by DfE and DCMS, as departments of the Conservative-led coalition government which came to power in May 2010. Music hubs represent an overhaul of music education in England, expanding from existing music services into collaborative partnerships working in and out of school. However, several music services have worked collaboratively in their communities for decades, and Newham's music service itself dates back to 1995. The hub is accountable to Arts Council England and to its many stakeholders across the borough. Underpinning these structures is the core belief that all children and young people have a right to receive a musical education. These values and assurances are enshrined in the steering documents, policies and plans of the hub. Rigorous governance, pro-active partnership-building and a robust strategy are therefore crucial to the hub's success.

In November 2013, the government inspectorate Ofsted caused controversy when they published a highly critical report on music hubs in England. The report found that some hubs are failing to make an impact on day-to-day music curriculum teaching and therefore failing to support schools in raising standards in pupil attainment. It was also felt that they were reaching a minority of pupils. In around two thirds of the 31 schools visited, hubs were seen to be offering little different to the traditional music service offer. Ofsted reported that:

- the music curriculum often lacked depth and that teaching provided to schools by hubs was often not part of coherent curriculum

- ◉ school leaders did not understand that hubs could be *“a source of expert advice and support in bringing about improvement”*
- ◉ hubs need to show greater impact on music education for all pupils
- ◉ in some schools, hubs found it hard to get noticed, especially by senior leaders.

The report was met with mixed reactions, with many commentators feeling it had been carried out too early and with too small an evidence base (just 31 schools were inspected). Nonetheless, it has increased the pressure on hubs to prove their value and impact. NMT have issued an official response. Phil Castang, CEO of Newham Music Trust responded: *“Some of the findings will make uncomfortable reading for senior leaders and governors as they have done for hub leaders. We are excited by the challenge the report makes to hubs and schools and feel it is important to be bold and positive in our approach.”*

At local political level, Newham is run by a Labour council and, unusually for a London borough, is overseen by an elected Mayor. Whilst many music hubs are run by music services within the local authority, this is not the case in Newham. NMT leads Newham Music Hub and delivers Newham’s music service from outside local authority control. Uniquely in Newham, the borough council have developed a separate music tuition offer in schools, Every Child a Musician, which is not administered by the music service. This presents additional opportunities and challenges for music education in Newham which are discussed further below.

Music education is increasingly influenced by the rapid developments in technology, including music software, electronic instruments and social media. Children and young people identify with the medium of technology, and hubs have the potential to harness innovative digital resources to make learning as relevant as possible to their students.

Socio-economic factors

Macro-economic conditions have changed dramatically following the economic crisis precipitated in 2008. Music education providers are now under increased financial pressure to deliver their services efficiently and to diversify their funding streams. The partners of Newham Music Hub are therefore looking to a broad mix of income sources including public funds, trusts and foundations, private donations, sponsorship and selling services. This leads to increased competition both within the hub partnership (with providers competing for the same funds) and with other hubs and providers regionally and nationally. Statutory funding for hubs is decreasing year on year. Collaborative working, increased efficiency and proving value for money are therefore major considerations for Newham Music Hub.

Newham is the second most economically deprived local authority in the UK, with serious inequalities between its poorest neighbourhoods and its thriving shopping and cultural districts, especially Stratford which includes Westfield shopping centre and the Olympic park. Many families in Newham live below the poverty line. Consequently Newham offers both subsidised provision through Newham Academy of Music, and free music provision and instruments through Every Child a Musician.

Newham is a densely populated borough with a diverse range of housing. It contains key transport hubs and has a widespread transport network serviced by Transport for London including bus, tube and DLR. However, travel across and beyond the borough can sometimes be perceived as challenging, especially by those children and young people facing

challenging circumstances or with limited opportunity to leave their immediate district. This is discussed further below.

The borough has an extremely diverse social demography which includes a rapidly growing young population. This will put high pressure on school places and education provision in the coming years. Newham Music Hub must therefore ensure that music provision can be sustained in the face of growing demand for its services. Widespread deprivation across the borough makes community outreach a high priority in Newham to ensure that children and young people facing challenging circumstances (such as child poverty, educational disengagement, unemployment, risk of engaging in crime, poor living conditions, or health issues) can still have access to the many transformative social benefits provided by a musical education. Furthermore, the diverse ethnic make-up of the borough means that provision must cater for both specific cultural expectations and be a driver for unity. Families and care providers play a crucial role in children's music-making and this should be considered in any services provided by the hub.

Cultural factors

The wider cultural landscape of Newham is thriving with several high profile National Portfolio Organisations funded by Arts Council England and a myriad of other cultural organisations. Newham Borough Council is also committed to providing a cultural legacy following the 2012 London Olympics. Newham Music Hub is also part of the East London and City Culture Partnership, which brings Barbican projects into Newham, Hackney and Tower Hamlets. The partnership is a testament to Newham's potential to reach out and connect to large cultural initiatives in the London region and beyond.

2 Methodology: how we produced this review and strategy

This review and the accompanying strategy have been produced in open consultation with the widest possible cohort of stakeholders in Newham. They are intended as the start of an open conversation about music education in Newham

Who did we consult and how?

The full list of contributors is listed at the start of this review. The consultation process has included:

- In-depth background research into the educational, socio-economic and cultural landscape in Newham
- Open consultation (round table) in March 2013 with over 30 music organisations, practitioners, school leads and councillors
- Focus group interviews and an online survey with hub partners including primary and secondary school teachers, FE and HE providers, music organisations, youth services, councillors and young people themselves.

What did we cover?

In the consultation, we focused on five themes, combining the key areas of the National Plan for Music Education with three other important areas of investigation:

- Making music:
 - Singing
 - Instrumental learning
 - Ensembles
- Progression
- Engaging hard-to-reach young people
- Workforce development
- Joining up the offer

We then analysed the findings, examined the strengths, weaknesses, threats and opportunities, and have made a series of recommendations for Newham Music Hub as a partnership to take forward. These have been presented in the accompanying **Newham Music Education Strategy**.

This review is not a mapping or scoping exercise, and does not purport to have covered every possible aspect of music-making taking place in Newham. Rather, it offers a snapshot of provision, providers and users at the time of its creation, and draws on several important and over-riding 'bigger picture' themes that emerge as most important for young people's music-making. The opinions contained herein are multiple and diverse, and the programmes and initiatives described are constantly evolving.

Who is the strategy for?

This is your strategy. It is owned collectively by everyone who is involved, invested or interested in music education in Newham. The hub is the sum of its parts and all stakeholders, from schools to music organisations, and from the local authority to children and their parents can contribute to the success of the partnership. We want this to be a 'living' strategy which starts an open and honest conversation about youth music-making in Newham, not a document to be filed away on a shelf and forgotten about. A living strategy encourages ongoing discussion, feedback and renewal so we hope that this will be the beginning of a transformative journey for both the music sector and the young people it serves.

For this reason it is important that the strategy is treated as a dynamic framework which is frequently reviewed and developed by all involved. This can be done by:

-  creating action plans for each of the key recommendations
-  holding regular round tables, forums and reviews
-  encouraging further discussion, collaboration and consultation.

As a starting point, we invite formal responses to the review and first edition of the strategy. These should be emailed to: phil.castang@newham-music.org.uk. We also encourage you to join the conversation on Twitter, using [#NewhamMusic](https://twitter.com/NewhamMusic).

3 Findings and analysis: what you said

During the extensive open consultation, we heard a diverse and compelling range of insights and opinions. These are discussed in detail below. Under each section, we have explored the strengths, weakness, threats and opportunities, and have highlighted your key recommendations. You will also find case studies of particular programmes which spotlight certain aspects of provision.

Making music

Singing

Singing is seen as an excellent vehicle for engaging children in music due its universally accessible nature. Primary school music coordinator Adam Nunn comments: *“Singing is the primary route into all music-making...it’s absolutely essential.”* Newham has historically had a very strong singing offer. All schools offer some kind of singing, in and out of class. Respondents described weekly singing assemblies, class singing, school choirs, SEN choirs, chamber choirs, smaller vocal collectives, glee clubs, singing competitions, gospel choirs and vocal lessons with professional coaches. Collaborators include London Gospel Choir, London Youth Choir, Living Song, Stratford Circus, Southbank Voicelab and Voices Foundation. Schools have performed at the Royal Festival Hall, the O2, Royal Albert Hall, East London Music Festival, Sainsbury’s Youth Games, and taken part in international trips to Disneyland Paris and Cape Town, South Africa. One school also has a staff choir to encourage a wider culture of singing. The Urban Development Vocal Collective are based in Newham, drawing young vocal talent from across the borough and beyond.

 *Choirs are very popular...over 150 children auditioned this year*

 Primary school teacher

Alongside school singing provision, Newham Academy of Music offer individual and group singing lessons (popular and classical), as well as three in-house choirs and three hub partner choirs:

-  Newham All Stars – an entry level choir multi-style for 7-13 year olds hosted by NAM
-  Extraordinary Voices – for children in years 5-8 demonstrating exemplary commitment, hosted by NAM. The choir who have sung with Andrea Bocelli at the O2 and performed at the Tower of London
-  Academy Singers – for secondary school and college students, and based at NAM and directed by Marcio Da Silva.

- Young N Gifted – an open access choir based at Beckton Globe
- Solid Harmony– based at Newham Sixth Form College (NewVIc) for 13-25 year olds who are confident singers
- New Young Voices Collective – delivered by Living Song in partnership with Stratford Circus, for 10-18 year olds who have been recommended by a teacher or vocal professional.

A strong partnership also exists with the London Youth Choir for those young singers looking to progress to the next level of excellence.



We try and incorporate singing as much as possible into our lessons. In year 7, they sing together at least once a week, and in older year groups we use it to reinforce learning.



Secondary school teacher

CASE STUDY: Sarah Bonnell School

Mark Rudland, Head of Expressive Arts describes their rich school singing offer:

“We have a choir that everyone is invited to called Fusion. We have a chamber choir for more advanced singers. Also we have small vocal groups that are set up by the pupils - for example 'The Black Diamonds' who performed at Stratford Circus. We currently have over 50 pupils in vocal lessons and we have Megan Tanner as a vocal coach who has worked with acts from the X Factor. As well as the day to day clubs and lessons, we run special singing projects and full-day workshops lead by vocal coaches from the industry. Additionally we recorded and released a single with over 60 girls singing on it that got to 130 in the iTunes chart.”

CASE STUDY: New Young Voice Collective

Jane Wheeler of Living Song is partnering with Stratford Circus and the borough council’s youth team on a major new singing initiative funded by the National Foundation for Youth Music. The programme, which is being piloted with 80 young people at Sarah Bonnell School, uses a particular model developed in the United States called Choral Music Experience. The programme will work with primary and secondary schools through cluster rehearsals, and will also extend to the boroughs of Tower Hamlets, Barking & Dagenham, Hackney and Waltham Forest. The work will explore different techniques, repertoire, languages and cultures, building towards a performance at Royal Festival Hall. The programme also champions young music leadership, empowering a group of Young Music Mentors who support the choir and gain access to progression opportunities to further their singing leading.

Instrumental learning

Newham offers uniquely rich **instrumental tuition** pathways for young people. Instrumental learning and group playing start early in many settings; in some cases from Early Years Foundation Stage with the youngest playing untuned percussion and keyboards. Most schools introduce class playing by Year 2. An extensive range of classical and non-classical instruments are on offer. One exceptional example of this in Newham is Gallions school which has developed its own whole-school music-making pathway (see Case Study below). Such initiatives are dependent on the leadership and staff who design and develop them, and on a commitment to fund them over the longer term.

Two major programmes of instrumental tuition are offered to children in Newham:

- Through **Newham Academy of Music**, delivered by Newham Music Trust as lead partner on the hub, children can access tuition from early years upwards across a range of orchestral and non-orchestral instruments. The tuition, which begins with whole class musicianship and develops towards small group learning, also feeds into a diverse calendar of ensembles and orchestras, both after-school and at a Saturday Music School. Students hire instruments from Newham Music Trust or can buy one through Arts Council England's interest free loans scheme, Take It Away. Newham Music Trust also offer a 50% reduction in fees for families on job seekers' allowance and income support, and support students on the Mayor of London's Fund for Young Musicians.
- In parallel to this, from Year 5 through to 8, young people access **Every Child a Musician**, a programme of small group instrumental teaching devised and funded by Newham London Borough Council. The young people receive their own instrument for free as part of the initiative.

Once in secondary school, many children continue with ECaM as well as receiving instrumental tuition from Newham Academy Music tutors. Some will go on to choose Music GCSE and some will go on to A Level and BTECs. The Music Advancement Programme offers free instrumental and group performance tuition to NewVlc students. In many cases, children receive private music tuition in the home, where families see the value and can afford to provide this.

Making music together

Contributors described a diverse and extensive range of opportunities available within schools to make music together including: orchestras, wind bands, string ensembles, drumming groups (including samba and dhol), rock bands, marching bands, jam bands, songwriting groups, music theory groups, guitar clubs and recorder groups. All children in Newham who play an instrument can access a diverse range of ensembles at the NAM Saturday School, whether they learn through NAM itself, through Every Child a Musician, or through another tutor. The offer comprises everything from junior ensembles, including String Club and Blast Off, through to high level orchestras, such as Newham Youth Orchestra, Symphonic Wind Band and Senior Guitar Ensemble. Two satellite Saturday morning schools augment the offer. These are based at Plashet School (which includes a wind/brass ensemble, string ensemble, song writing programmes and improvisation session Jam Time) and St Angela's School (choir, musicianship class and orchestra).

CASE STUDY: Gallions Primary School

Gallions Primary School have pioneered their own immersive pathway of music learning which runs from nursery through to Year 6. This includes weekly Kodaly music-making focusing on listening and musical skills. From Year 2, all children learn string instruments (double bass, cello, viola, violin) in small groups, with a ratio of three children to one adult for 30 minutes. Thereafter, the groups are no larger than four. Children learn using Colour Strings, a method which Music Manager Roz De Vile describes as “really inclusive” especially for those with learning difficulties. With its focus on touch and technique over learning lots of notes, the children’s sense of musicianship is nurtured, although it can take longer for them to develop: “Colour strings isn’t for everyone but it’s very good for early years and early key stages”. A partnership with the British Kodaly Network has helped support staff. In Year 5, pupils are taken off Colour Strings and transition to traditional black and white notation.

Alongside the tuition, Gallions run two orchestras (junior and senior) and a variety of smaller ensembles. De Vile comments “We want to offer consistency from Year 2...It’s the way we’ve always done things here...Our first Head Teacher was a musician with a vision for a strings programme...It’s quite unique”.

Music is part of everyday school life: “It’s almost in their blood...they find it entirely normal. A lot seem to enjoy it. We can’t exactly prove it but we talk to the kids and they say they love playing”. The school have found that the programme helps with concentration and self-expression. “They can do anything...lots want to be professional musicians. Their confidence levels are ridiculous”. One child has gone on to join the National Children’s Orchestra. Not every child will progress their musicianship but everyone has the opportunity to develop in a sustained way: “Even those who drop it get so much out of having done this.”

After such an immersive musical experience, comes the challenge of transition: “There’s a risk of the immersive experience dissipating.” Steps are being taken – Gallions and nearby secondary school Kingsford are now working with NMT and LSO. There are also links to other secondary including Royal Docks, Langdon School and City of London School for Girls. Gallions have also explored the opportunity to host Year 7 music students but the impact on capacity could be significant.

Parents can play a crucial role: “Some are fully on board and they seek out opportunities elsewhere, for example through Newham Academy of Music...but others don’t understand.” Gallions also faces several geographical challenges: “We’re almost in Barking & Dagenham at the end of the DLR line...There’s marshland and big shopping centres, a large ASDA, one pub... Kids stay on their estate. We encourage visits to orchestral concerts but we need to make transport easy. A lot of parents haven’t been to a concert before”. Curriculum topics and external partnerships are being used to good effect to counteract these issues, for example a project on ‘life in a far away village’ has encouraged cross-curricular learning and demonstrated the cultural importance of music.

A large fundraising campaign is now underway to build a new music block which will create a more flexible offer which could include older children. Support from Newham Music Trust will help make this satellite music centre a possibility.

Borough-wide opportunities highlighted by respondents included Newham Youth Orchestra, Newham Concert Band and Newham Battle of the Bands, as well as partnership projects and community-facing opportunities with Urban Development, Audiolab, Water Music Festival, Trinity Laban, Barbican Guildhall (East London Creative Jazz Orchestra), LSO (Next Generation, Fusion), New London Orchestra and Julian Joseph Jazz Academy. Newham Music Hub has also partnered with Barbican Guildhall Creative Learning team and New Vlc to launch an innovative new creative ensemble for 16-18 year olds, led by second year Masters students from Guildhall, with further opportunities to join the Barbican's *Impossibilities* collective.

In response to the need for more informal and community performance opportunities, Newham Music Hub has launched the Newham Gig Circuit, a partnership between musicians, venues and organisations, which aims to increase the number of opportunities for young people to perform, rehearse and record their music. The network will provide regular performance opportunities at established music venues, opportunities to organise and promote gigs, affordable rehearsal spaces, tutored rehearsals with advice from professional musicians and opportunities to network with other musicians and bands. There are also plans for recording sessions and a record label. Partners include Arch1 music venue and rehearsal space, Red Door Studios and Cody Dock.

Discussion points

A wealth of opportunities

The range of opportunities to sing, learn an instrument and make music together was commended by all. One young person commented: *"There are lots of opportunities to get involved at school...Once I got involved with the Academy there were lots of chances to get involved with projects outside of Newham too."* However, it was noted that the complexity of the offer can also be overwhelming to some. Clear communication and signposting for children and parents was suggested as the best way to overcome this, particularly focusing on coherent pathways between different parts of the offer, for example transitioning from NAM to ECaM and vice versa. Integrating ECaM into curriculum provision was seen as an opportunity to engage those pupils who want to play an instrument, but lack the support to do so. Questions were raised over retention of young people and putting structures in place to ensure that the valuable free and subsidised tuition and instruments they receive is not wasted or forgotten.

Rehearsing and performing

It was highlighted that children may lack space to practice their instruments at home due to family pressures, childcare and work commitments. A suggested solution was to provide opportunities to practice at school. Music coordinator Adam Nunn comments: *"Space is always an issue...it's limited so you have to work hard on that. You hear a lot of children who can't practice due to a large family which is completely understandable. Setting up practice spaces in the schools in the day would be a big help"*.

Availability of high quality performance spaces was also identified as a major challenge. It was felt by many that high end performance platforms were hard to come by. Whilst several were sited, including Stratford Circus and Newham Town Hall, it was felt that more suitable spaces needed to be opened up. Travelling to outstanding venues outside the borough such as the Royal Albert Hall or O2 arena, was also highlighted as essential for young people's

development. It was noted that parental trust and support for large and out-of-borough opportunities is crucial, especially where travel is involved. Commercial spaces were felt to hold unlocked potential, for example at Westfield. The newly launched Newham Gig Circuit (NGC) aims to increase such opportunities. Further mapping and scoping of spaces, led by NGC, would be of benefit to the hub.

Collaborative events and performances, such as the popular Newham Battle of the Bands were seen as highly valuable. Respondents felt that it was important to bring ensembles together across schools, areas and age groups. Several examples were cited of students who have graduated through the system, supporting their younger peers. Opportunities to play with professional visiting musicians were also highlighted. One young person commented: *“It’s great when we get to play with other orchestras that are professional.”*



Increase opportunities for children to collaborate musically, perform and showcase the skills they’ve developed.



Parent

Innovative approaches

Innovative approaches were also popular, particularly programmes or ensembles which mix styles or use music technology, for example New Vic’s Modern Orchestra which includes DJs and technology. It was recognised that lots of students are using music technology informally at home, as well as on programmes like Audiolab. Youth centre manager Horace Lewis states: *“Music is something young people are passionate about...Music technology is the tool used to captivate them.”* It was felt by some that there was a divide between school-based music and out-of-school activity. Young people themselves expressed a desire for more diverse events incorporating rock, urban and contemporary music.

Action points

- **Continue to invest in, celebrate and promote Newham’s rich music-making offer of singing, instrumental learning and group playing, paying special attention to transitions between programmes**
- **Consider ways to enable more practice time and spaces for children and young people**
- **Use resources within the hub, including Newham Gig Circuit, to carry out in-depth mapping and scoping of high quality performance venues and rehearsal spaces in the borough.**
- **Identify opportunities for milestone collaborative cross-borough, multi-school music events**
- **Explore how young people’s interest in technology can be harnessed in innovative programmes and ensembles**

Progression

Musical pathways are rarely linear and never straightforward. Research by Awards for Young Musicians (2012) argues that progression should be a guided journey rather than a rigid system. The ingredients of a child's musical journey will be many and varied, and therefore progression is best treated as a creative and collaborative process between a range of stakeholders. Further, the report notes that the creative landscape through which young people are progressing is changing dramatically. Only 3% of those working in the creative industries are performing artists, and those who are performing are diversifying the ways they perform away from the stage. Alongside musicality, transferable skills like versatility, resilience and leadership are increasingly highly valued.

The report also warns that if we are too rigid in progressing young people towards a singular idea of 'excellence', we are not necessarily equipping them with the versatility they may need if the landscape changes. For example the video game industry is set to overtake both film and music in coming years. As the report notes: *"We don't know what will be considered excellent in the future, nor in which fields it will be considered, so today's excellence(s) should be used to inspire and enrich today's journeys, but personal or even collective opinions on what excellence is should not overly determine the destinations of those journeys."*

As described earlier in this review, musical pathways in Newham begin from the Early Years Foundation Stage and continue throughout a child's journey into Further and Higher Education. A wide range of initiatives exist to nurture excellence and encourage progression. Newham Academy of Music enters students into graded music exams (accredited by ABRSM and Trinity). Newham's secondary schools and colleges offer music GCSEs, A Levels and BTECs. Two new music-focused Free Schools will open in September 2014, both aiming to progress young people post-16 into employment in the music industry. The DV8 Academy opens in Waltham Forest and East London Arts & Music (ELAM) will open in Tower Hamlets just beyond the Newham border. These schools, alongside Newham Vic, offer extensive choice for those who wish to pursue music as their main specialism. Links have also been made with Cambridge Music Hub where the most able AS Music students, capable of studying music at degree level, will take part in a project with Cambridge University. Pathways also exist to Guildhall and University of East London. Strong links also exist with large cultural organisations including Music For Youth, LSO, Barbican, London Youth Choir and the Royal Philharmonic Orchestra.

Outside formal education, Newham Gig Circuit now offers extensive opportunities for young bands to learn about performing, rehearsing and recording. Young vocalists, instrumentalists and producers can access support through Audiolab, and those interested in urban music can apply to *UProgress*, a record label project with Urban Development hosted by Newham Music Trust which combines music-making, studio skills and marketing advice. Kuumba Youth Music works in Newham and beyond to enable progression for young Black, Asian and Minority Ethnic young people into the classical performance world.

CASE STUDY: Urban Development

Urban Development (UD) are a key partner in Newham Music Hub who have worked with young people in Newham for over 13 years to advance their opportunities in the urban music industry. Their vision is to be *“the premier agency for spotting and supporting new UK urban music talent”*. To achieve this, they engage established artists from the music and entertainment industry who work closely with participants to develop their talent. Pamela McCormick, CEO explains: *“We use people who are artists not professional tutors...The challenge is finding people who are committed to young people but have the track record.”*

They have recently launched The Urban Development Music Foundation, a new charity which builds on the organisation’s previous education programmes. The foundation aims to help young people to *“overcome disadvantage and poverty of aspiration through committed education and the art of self-determination”*. Their programmes include:

UD Vocal Collective: an innovative group of 30 vocalists who write their own material, record and perform at high profile showcase events

UDevelop+ Plus: a career development programme for young people who not in employment, education or training.

Uprogress Record Label project: a school based recording and mentoring project for students in Years 9 to 11 which encourages progression to vocational and work-based learning.

UD also offer work experience, industry seminars and networking events including the annual Industry Takeover, as well as studio time and marketing support.

McCormick explains: *“We need to look at out-of-borough progression routes for our young people. Urban Development needs to be there in Newham to show young people the route to High St Kensington and the world of the music industry.”*

Discussion points

Progression through school

Transition between primary and secondary school was highlighted as a key issue. A joined up approach was seen as particularly important at the transition stage from Year 6 to 7. One music coordinator commented: *“Transition is the next big thing to be tackled in the borough. Music can easily be lost over the summer before Year 7... I would like to see children signed up in Year 6 so they know what they’re going to”*. One parent comments:

“I think the bigger picture of ECaM and its outcomes needs to be discussed. Children are learning these instruments in primary school for two years, enjoying them and becoming quite good, and then unfortunately they are not being carried on in secondary schools.”

However, parent John Keating comments: *“enormous progress is being made in getting ECaM pupils involved in Newham Music Academy activity on a Saturday morning”*.

The E13 music partnership between seven schools (headed by Lister School) was also commended: *“E13 is developing greater transitional opportunities for primary children to secondary. However, the instruments learned at primary school are not consistent with the instruments being taught in secondary schools.”*

A second ‘drop off’ point can occur between Years 9 and 10: *“After GCSE options, if they haven’t chosen Music GCSE, they stop engaging”*. The government’s new English Baccalaureate (EBacc), which does not include music, is seen as a major threat: *“Music being outside the curriculum is a big concern”*. One school has experienced a 50% drop in students choosing Music GCSE, taking the total in the year group down to less than 3%. There is also seen to be a move away from vocational choices like BTECs and towards more traditional academic qualifications. John Crockford, Head of Performing Arts at Newham Vlc comments: *“There’s a strong voice saying that the arts has no future as a job, culturally”*.

Some secondary schools state that they have struggled to engage with external progression partners. It was sited that this is based largely on personal contacts and ability to network with the right people. A proactive approach was seen as essential:

“We make use of local contacts in the borough...Because I am new in post, I feel that I am not entirely aware of all the opportunities. I am currently liaising with the Hub, New Vic College and other local schools and organisations to find out more about the opportunities available for our students.”

Several respondents, including parents, felt that communication was an issue: *“Progression routes can be a little haphazard... opportunities are often missed”*. Some young people reported that they were aware of progression routes, whilst others felt they needed more information, particularly about career opportunities beyond teaching and performance. One parent stated: *“Dissemination of information via schools to families needs to improve. Some schools are better than others at directing pupils onto other services. Some prefer to keep all their provision in-house and don't actively publicise wider provision.”*

Outside formal education

Chef Khan of Audiolab notes that many can young people re-engage post 16, either through community music projects or college music courses, whilst a further cohort often return in early adulthood, especially those who are not in education, employment or training (NEET). Pamela McCormick of Urban Development describes how such pathways can be developed: *“In my ideal world, Audiolab would provide first access, grass roots intervention and Urban Development would lift young people further up.”* This includes progression into Further Education courses, including out-of-borough options such as DV8 and ELAM, and industry pathways (see Case Study). It was noted that different groups of young people engage and progress in different ways. For example, within the rock scene, many young people choose to start their own bands outside any structured music-making programme. Such groups are often on a different progression route which will involve setting up their own rehearsals and playing gigs at rock venues in Camden.

It should also be noted that many young people will simply be looking for an enjoyable experience. Enjoyment can be seen as an equally important outcome as achieving accreditation, acclaim or career success. Many young people will go on to successful lives in other professions, must still enjoy a musical life.

Action points

- Create a map of progression routes in Newham, from early years through to adulthood, paying particular attention to potential break-points between Key Stages, and develop strategies for re-engagement where needed. Clearly communicate and signpost young people along pathways and between programmes.
- Consider how the hub can advocate and promote music as both a good academic and career choice, and an enjoyable life pursuit. Consider building a bank of testimonials from those who have progressed through Newham's musical offer and gone on to success.
- Encourage a proactive approach to sharing opportunities and contacts, and building partnerships with organisations within Newham Music Hub and beyond, including potential employers.
- Acknowledge the multiplicity of pathways towards both excellence(s) and enjoyment.

Hard-to-reach young people

As the second most deprived borough in the UK, Newham faces a host of serious challenges which affect the lives of children and young people on a daily basis. These include socioeconomic deprivation, family and cultural barriers, educational disengagement, unemployment, barriers to housing and services, risk of engaging in crime, poor living environments, and issues of health, well being and disability.

The transformative effects of music-making on the lives of young people are well documented. The National Plan for Music Education states that *“when young people make music together, they work toward a common goal that has the potential to change lives profoundly for the better”*. To achieve this, music hubs must work in close partnership with an extensive range of referral agencies and specialist voluntary organisations including youth groups, youth offending teams, the police, health and social services, and action groups working to tackle child poverty, increase inclusion and safeguard the wellbeing of children.



There a lots of young people with problems who have found peace through music.



Secondary school Head of Music

There are many examples across the borough of hub partners reaching out to children and young people in challenging circumstances. In their business plan, NMT aim to encourage and support schools (via their Senior Management Teams, SENCOs and EAL leaders) to identify those who are hardest to reach and ensure the widest possible access for pupils regardless of economic circumstances, including subsidised tuition and scholarships where needed. They also commit to work with community groups and the council to identify NEET, EAL, at risk, traveller pupils and children and adults with special needs to ensure that there is signposting towards a range of opportunities. Participation targets are also discussed. NMT offers a variety of programmes including:

-  Audiolab (see box below) which supports young people through music production
-  Feeling Music for children and young people who are deaf or hearing impaired to learn and make music, with the aim of integrating them into mainstream ensembles
-  Music Works for adult participants aged 19-25 who have severe, profound and multiple learning disabilities and autism, supporting them with transition into adulthood after leaving education.
-  Being Together, Playing Together, a programme funded by BBC Children in Need to strengthen the parent-child bond through music therapy.

A number of Newham Music Hub partners address specific challenges faced by members of the community through tailored music-making projects, for example, the Roma Support Group or Urban Development’s work with NEETs. Schools have their own pastoral and community support structures, and often use music activity for community outreach.

CASE STUDY: AUDIOLAB

Newham Music Trust provide extensive community outreach through Audiolab, a digital music production programme which runs in schools and youth centres in all four youth service 'quadrants' of Newham: North East (Little Ilford), North West (Forest Gate), South East (Shipton) and South West (Beckton). The programme offers 14-19 year olds the opportunity to gain skills in music software, DJing and songwriting, as well as learning about radio broadcasting with Newham Vibe Community Youth Radio. Young people can also undertake an NCFE or Arts Award qualification. In partnership with Youth First, the programme also offers mentoring and personal development for those who are Not in Employment, Education or Training (NEET).

Programme leader, Chef Khan explains: *"Audiolab is about inclusivity... No matter what your social standing, you can make music with us."* The programme relies on a network of youth workers, referral agencies, mentors, and local councillors. The relationship with neighbouring schools is crucial and Khan feels fortunate to work closely with primaries and secondaries. Khan comments that *"having Year Heads on board changes dynamics...there is respect and connection"*.

Audiolab fosters positive messages through music technology and vocal workshops, challenging negative attitudes and behaviours such as racism, homophobia, discrimination against disability, religious tension, and glorification of guns and drugs. This includes collaborating with external partners such as the Met Terrorism Squad to tackle issues such as extremism amongst young males and the Youth Offending Team to support young people in the youth justice system.

Using technology including smartphones and iPads, helps to reach young people on their level and taps into their natural curiosity and abilities. Khan explains: *"Young people come away with skills they don't realise they're getting. One young person (white, male, disaffected and in care) at Beckton Globe was constantly getting into trouble but since having the music programme as a carrot, the youth centre report a complete change in behaviour, self-motivation and respect."*

Discussion points

Accessibility

Respondents felt that music should be made accessible as locally as possible. One respondent comments:

"We have problems with our location as the Winsor Park Estate is quite remote, and social mobility on the estate is low. We therefore try to provide as many high quality opportunities and activities as we can, but would like in the future to look at offering Saturday provision to current and former pupils living around the school, and more activities for the pre-school age as there is very little happening around us."

Youth centre manager Horace Lewis describes conditions at Little Ilford youth centre where Audiolab music production sessions take place: *“The area is a little bit isolated...it’s not on a main road...They can be afraid to come and leave late...there are travel and postcode issues”*. Whilst it was felt that such post code rivalries are beginning to disappear, with many young people travelling safely around the borough when it is financially viable, those over 16 must pay for travel and this can be difficult. A specific ‘access fund’ or ‘passport’ was suggested to support young people on their progression pathway, for example a pass for 10 weeks to be able to attend a specific music project. Using a range of centres within the hub was suggested as another way of minimising the impact.

Affordability

Respondents discussed the affordability of making music, with many in favour of bursaries and subsidies if payment is difficult. One teacher comments:

“Money is a big issue for many families. The uptake of musical activity when there is no cost is, obviously, so much higher. Interestingly, when there is no cost involved it removes the stigma of playing an instrument as an elitist, even snobbish thing to do. In other words, it makes playing an instrument as a very normal thing to do, and not something that only a few better off children can do.”

ECaM is seen as a major benefit as lessons and instruments are provided free of charge creating equality of access. As discussed Newham Academy of Music also offer subsidies for those on low incomes. A controversial point raised was whether provision should be directed at those who have not expressed an interest in music. This echoes a long running debate over first access programmes founded on the principle that all children have the right to at least try taking part in music activity. One music coordinator commented: *“At our school, there’s no option not to do music. Once it becomes self-selecting, you get issues. It needs to be part of the school curriculum...For the parents it has just become part of school life.”*

Cultural pressures

It was reported that some cultural and religious barriers exist to making music in Newham. This can include particular beliefs about music and gender, for example for certain Muslim communities. Building trust and familiarity were seen as key factors to overcoming barriers. As one teacher describes: *“Barriers can be overcome with communication with parents, respectful but fun concerts, letters home, advertising the value of music, persistence and infectious enthusiasm and encouragement.”* Practical issues were also raised, for example after-school clubs often coincide with mosque schools. In these cases, taking music clubs directly into the community, or into mosques themselves where appropriate, was also suggested.

Other issues included parental views of music as ‘non-academic’ and a wider cultural disengagement from the arts which may lead to a lack of awareness of opportunities to participate. Consultation and conversations with young people and their community was seen as an essential ingredient to success. One parent comments:

“I do think a bit of hand holding is essential. Telling people about opportunities outside the borough is not enough. People need to be told how to get to these places and reassured about the quality of care their children

will receive. I remember being very nervous when our lad started with the LSO Fusion orchestra aged 10 - just someone reassuring me that he would be properly looked after and that he would be valued – and they have treated him wonderfully – would have helped enormously. It's a big step to let your child do something which is outside your own experience."

Pastoral care

It was noted that young people often experience multiple challenges in their lives including behaviour, attendance, alcohol and drug issues, family problems, and that a multi-faceted approach and additional pastoral support was often needed. Chef Khan of Audiolab highlights the importance of building close partnerships with schools and referral agencies. He also comments on the importance of 'after care' – the extension of the pastoral support provided during a project, for example email contact, feedback, staying in touch and hopefully returning to mentor younger peers.



The reality is that a music project can change young people's lives.



Chef Khan, Newham Music Trust

Relevance

Relevance was highlighted as another key challenge when directly engaging with harder-to-reach young people. One teacher comments: *"Music lessons need to be practical and relate to the children of today and the music they are surrounded with."* Recommendations include linking topics to popular music that is on the radio, ensuring music-making is hands-on and mixing with other artforms such as dance. Incorporating styles such as MCing and beatboxing is seen to be more engaging in some case. Exposure to inspiring performances and experiences such as visiting musicians or attending showcases were seen as having the potential to boost engagement. For those working in non-formal community settings, terms like 'ensemble' or 'choir' were said to feel *"off-putting"*, whilst more accessible names such as 'band' or 'vocal collective' appear to have more traction. One respondent commented: *"Change the language of the delivery to make it sound engaging and young people will be more receptive."*

Capacity

Capacity and resources (notably staffing, time and space) to ensure outreach work could happen was felt to be at a premium, with one teacher commenting: *"With only a two-man team and one KS3 teaching room with two practice rooms we cannot run enough clubs to engage our students. This is a shame as there is a lot of enthusiasm for music at our school."* Horace Lewis of Little Ilford Youth Centre comments: *"We need more resources. Non-statutory centres don't have the equipment. It's very low key"*. Pamela McCormick of Urban Development agrees: *"There are a lack of spaces that are adequately equipped...There's a need for something local...Young people want local seminars and showcases"*. It was also noted that some services are 'below the radar' and not widely known. Such services might therefore be overlooked by those who need them most. To counteract this, the youth service carries out extensive recruitment, outreach and community marketing. This includes targeting areas where numbers are low through flyering, visits, word of mouth and meetings

with local partners such as the Newham Youth Providers Partnership which includes councillors and officials, service providers, voluntary organisations and the police.

Some of the larger organisations we spoke to felt that the music hub, collectively, are uniquely placed to engage harder-to-reach young people and understand their needs on a local level. Amy Majudmar of LSO comments: *“If Newham Music Hub can identify how partners can attract hard-to-reach young people, then that’s very positive...NAM are more than capable of reaching those young people, for example the Olympics project was a very accurate representation of the borough.”* This could also impact on future programmes: *“If Newham shout about hard-to-reach audiences, then it can be worked into programmes in advance. You need to get the logistics right – chaperoning, scheduling and so on, and NMT can play a key role here as the hub lead.”*

Action points

- **Ensure that opportunities are locally accessible and consider a young people’s ‘music passport’ to make travel to music activity easier.**
- **Continue to subsidise music provision to encourage wide uptake.**
- **Engage, consult and enthuse parents about their children’s music education to help overcome cultural pressures.**
- **Build pastoral support and ‘after care’ into all projects to safeguard young people’s wellbeing and nurture them personal and socially**
- **Keep provision relevant by taking inspiration from youth culture and consulting young people about their needs and wants**
- **Consider language and messaging to ensure music-making is appealing to young people**
- **Continue to strengthen partnerships with the widest range of providers to ensure a joined up approach to engagement and outreach.**

Workforce development

Newham music hub has a key role to play in developing the music workforce locally and ensuring that highly qualified professionals are being attracted to work in the borough. Newham Music Trust is seen as a key provider of Continuing Professional Development (CPD) for those working in the borough. The offer includes Primary and Secondary School Networks, INSET, advice, workshops and signposting. Current training partners include Jazz Warriors International, Voices Foundation, London Youth Choir, Guildhall School of Music and Drama and ASMF. NMT also provide training for organisations including LSO and Sing Up.

From January 2014, NMT will be offering the new TCL Level 4 Certificate for Music Educators (CME) with Hackney Learning Trust. The qualification has been developed for anyone who works as a music educator with children and young people. They will also offer the first Music Technology CME. A range of regional partners also offer training and development including Sound Connections, the MU, ISM, Goldsmiths and Guildhall. Examples of popular and successful CPD cited by respondents included courses from Voices Foundation, Princes Teaching Institute and Musical Futures.

Discussion points

Training, sharing and networking

A lack of tailored CPD within the school offer was cited as an issue for teachers: *“Most CPD is in house and caters for all teachers of all subjects...there’s a lack of attention to practical skills...providers forget about learning skills... It’s important to remember that some people learn kinaesthetically”*. One secondary school head of music comments: *“I can’t remember the last time I went on a decent training course...The best training is tailored”*. The following subjects were all requested by respondents:

-  Musicianship and confidence-building for non-music specialists
-  Choir arranging and vocal leadership
-  Support with establishing instrumental ensembles
-  Teaching instruments in the classroom
-  How to effectively plan and deliver music units as part of the curriculum
-  Teaching GCSE courses
-  Managing behaviour in group settings

Secondary school staff discussed the benefits of new learning experiences and diversifying your skills, such as learning a new instrument, songwriting courses, samba drumming, jazz piano and music technology.



It would be good if there were good courses for us to enhance our musicianship and knowledge of music. Usually we're all good at a certain area and then we have to do a makeshift version of the rest.



Secondary music teacher

It was felt that a lack of communication was a weakness: *"There is not much general information given out on where to find opportunities. When I showed interest in early years music training, the dates were given to me so late I could not get cover. It needs to be organised earlier and dates given out at the start of the year"*.

Sharing and networking opportunities are in high demand. Respondents suggested observation visits, practice sharing sessions, sharing of resources, more network meetings including informal events, , cluster meetings, a music fair where local providers can pitch and sell, 'rising star' visits from inspiring professionals, and an annual multi-school event. Sound Connections run a bi-annual networking event called Would Like To Meet, which brings together practitioners, teachers and policy makers from across music education in London. A similar model has been developed locally for Lewisham Music Hub and could be considered for Newham.



Newham needs an effective music network to end professional isolation and ensure that all music teachers in Newham are aware of the opportunities available to their pupils.



School teacher

Capacity and new leaders

Whilst dedication to young people's music-making in the borough is strong amongst the workforce, the daunting task of providing an offer on limited staff capacity, resources and funds can dent morale. One secondary school Head of Music comments: *"There just aren't enough hours in the day...it can feel like an impossible role"*. Another concurs: *"You have to be a jack of all trades"*. Meanwhile, programmes and initiatives happening in and out of school often depend on the experience of a small number of people running them, sometimes just one individual. Horace Lewis of Little Ilford Youth Centre explains: *"We rely on one or two people with the expertise who know how to teach and use the equipment."* This poses a serious threat to Newham, as one departure could herald the end of a programme.

It is therefore extremely important to ensure that the workforce is constantly evolving, that skills and knowledge are being passed on to the new generation and that models and processes are embedded. Whilst it was felt that the standard of Newly Qualified Teachers has improved substantially in recent years, there was also a strong call for more development of young leaders. The singing sector was felt to be advanced in this domain and it was felt that there was an opportunity to build on Newham's track record in singing to nurture inspiring vocal leaders. Jane Wheeler of Living Song comments: *"We need informal leaders with the magic and charisma to go richer and deeper...We need a culture of leadership that is creative and dynamic."* Examples include Byron Gold who has delivered community work at Stratford Theatre and other venues across London. Newham Music Trust staff commented: *"Ideally lots of those taught would come back as alumni and residents to work on programmes"*. They add: *"Many more students now are staying in London but tracking them is a matter of capacity."* Links with New Vlc and Guildhall were felt to present opportunities.

Those working with the youth service commented on the potential of upskilling youth workers and making the most of their understanding of youth engagement, their passion and their connections. As Horace Lewis explains: *“Some of our young people become shadow artists and volunteers, and some undertake the Introduction to Youth Work qualifications.”*

Some workforce auditing of staff recruitment and training would be useful, for example in understanding the routes into working with NMT, ECaM, schools and other providers including youth services. The CME also presents interesting new opportunities.

Action points

- **Conduct a thorough scoping of the current workforce, existing CPD provision and future needs and wants**
- **Work with hub partners to create more sharing and networking opportunities for music practitioners and organisations in Newham**
- **Evaluate current capacity across the hub and create an action plan for nurturing the next generation of young leaders.**

Joining up

Newham Music Hub was recognised as presenting a golden opportunity to bring together all music education providers in Newham. Sean Gregory of Barbican comments: *“It’s great to see Newham get in shape...it’s very rich cultural, educationally and musically.”* However, a recurring theme in the conversations has been that this golden opportunity may be slipping away: an unprecedented amount of funding is being channelled into music-making for young people in the borough but, for this to be fully capitalised on, all stakeholders need to come together and work proactively to secure the musical future of all young people in Newham.

 *This could be a golden age in the borough but, for whatever reason, it’s not happening.*

Primary School Music Coordinator 

Discussion points

Healthy partnerships: *‘stronger together’*

Strong, dynamic partnerships are essential to the success of Newham Music Hub and the key to securing and growing the vibrant musical offer for the borough’s children and young people. Some respondents felt that organisations may be seen to deliver similar work or *“compete against each other”*. The duality of the NAM and ECaM offers, as well as cross-over with other providers, was highlighted, with one parent commenting: *“The main suggestion would be for a coherent joined up approach between the NMT, ECAM, Gallions Music Trust and other similar provision in schools, which shares and promotes each others’ expertise and provision for the best interests of the young people they serve.”* Another parent commented: *“School activities sometimes feel like closely guarded secrets. There seems to be lot of school provision that doesn’t link up with other provision.”* Another states: *“ECaM and NAM must work together...It is no good exposing all these children to music tuition if there is nowhere for them to go with it.”*

 *Since Newham Music Hub started things have been much more joined up. It takes a good few years to develop trust and new projects that are useful.*

Amy Majudmar, LSO 

The power of a successful partnership can result in increased leverage for the hub’s many stakeholders. Pamela McCormick of Urban Development comments: *“The hub lead can play a key role as a broker... We need to join up all education providers, not just those in the hub”*. For the large cultural organisations like Barbican and LSO, Newham Music Hub is seen as an essential first point of call, particularly when recruiting talented young musicians for high profile programmes. Amy Majudmar of LSO comments: *“It’s essential to go through the music hub...It’s the only way to broaden the reach.”* Sean Gregory states: *“We need to make sure things are as joined up as possible”*

Leveraging investment

There are also significant opportunities for joint fundraising to help secure an even brighter future for music in the borough. Newham Music Trust has expressed this ambition in its own business plan and this should be extended to Newham Music Hub. NMT already channels funding from Arts Council England, Jack Petchey Foundation, City Bridge Trust and the National Foundation for Youth Music into the borough. Pamela McCormick comments: *“Hubs are a great idea but it’s hard to integrate everyone and get them working together...It’s each to their own when it comes to funding”*. And yet hub partners have a unique opportunity to join forces and create more efficient fundraising mechanisms, rather than competing endlessly for the same grants. Thinking bigger, hub partners also have the potential to leverage private investment and sponsorship through a ‘strength in numbers’ approach.

Proving impact

A similar opportunity exists to build a powerful evidence bank of data, testimonials and models which demonstrate the impact of music in transforming young lives across the borough. Philip Castang of Newham Music Trust comments:

“We have been working very hard to improve our own performance and to engage with Newham Council’s ECaM programme. Whilst we can evidence a vast improvement in our own performance, we are unable to demonstrate progress with the council despite significant effort on our part. It is time we use the available resources in a more joined-up and intelligent way.”

Chef Khan of Audiolab comments: *“There are hundreds of opportunities but what is the quality?”* One school teacher comments: *“Some sort of quality assurance would help schools to identify best practice.”* Pamela McCormick suggests the Arts Council’s Key Performance Indicators as an existing framework that could be easily used for benchmarking impact and quality across the diverse organisations and programmes in Newham. This would all serve to strengthen the hub’s profile and credibility, allowing it to advocate at a high level for its young musicians.

Communicating the offer

Newham’s extensive musical offer is an undeniable asset for young people in the borough, but it can feel overwhelming for young people, parents and those working in the sector. It was felt that communication and messaging has been poor historically. Pamela McCormick of Urban Development comments: *“There are some confusing messages about the partnership...People talk about their vision and potential programmes, rather than what is actually happening or what is possible. We need to start from an honest assessment of what we’re actually doing.”* We hope that this review and strategy will be the start of that process.

In order for Newham Music Hub to communicate clearly, it will need to review and hone its brand. The nature of the hub partnership brings with it many complexities: there are several brands within brands, including those of the lead partner (Newham Music Trust and, within this, Newham Academy of Music), the many partner organisations and the various branded programmes they each run. A group of respondents commented: *“In order to work with each other we need to affirm each other’s brand, rather than being in competition and being protective of each other’s territories... We need to remember that no one single organisation*

can meet the needs of all young people.” The ‘strength in numbers’ message rings true again and it is suggested that this core value could form the basis of all messaging which comes from the hub. We also recommend that the hub considers a comprehensive marketing audit to establish its orientation and audiences.

Whilst steps have been taken to centralise information including the creation of the Newham Music Hub website and Twitter account (@newhammusic), channels of communication also need reviewing. One teacher commented: *“Opportunities are often promoted at the last minute...a school needs three weeks notice or more.”* One primary school music coordinator states: *“It feels like there’s a huge amount going on but I don’t feel I have the full picture...It can just be serendipity”*. Respondents offered many suggestions for addressing this:

- 🕒 a central point of contact
- 🕒 a website, portal or noticeboard (now in operation)
- 🕒 an app and social media groups
- 🕒 an online calendar, timetable (year plan) or workplan
- 🕒 an online directory, skillbank or database of contacts
- 🕒 online resources, a community music notice board
- 🕒 a brochure and more posters
- 🕒 a music library
- 🕒 networking events and music fairs.

Several of these platforms exist already so a next step for the hub would be to evaluate what is working and what could be improved.



We need a well designed website or app where organisations and schools can inform everyone of what they do and what they can offer.



School teacher

Connecting culture

Beyond music and Newham, steps are now being made towards a new and ambitious cultural hub model for the UK. The Mayor of London’s Education Review recommends the city develops a London Curriculum that would connect young people to the vibrant cultural infrastructure in the capital. Arts Council and their lead Bridge Organisation, A New Direction, are piloting a variety of new culturally connected initiatives across music, theatre, dance, visual arts and literature. Locally, they are working with Stratford Circus to audit cultural provision and join up schools.

As part of these developments, Newham Music Hub has joined neighbouring borough in the East London and City Culture Partnership headed by Barbican and funded by Esmée Fairbairn Foundation. The partnership aims to play a critical role in enhancing performing and visual arts opportunities for children and young people. Sean Gregory of Barbican comments: *“Cultural education is about creativity, collaboration and trying new things...These are things you can’t do alone. The partnership is a very good starting point.”* Work has already begun with Drumworks and Newham Collective, a mentoring programme with Guildhall School of Music and Drama post-graduate students which aims to create a unique pathway for young musicians towards a new BA course.



All organisations should share information so that wide-reaching services can spread across the borough whilst not overlapping or competing detrimentally against each other.



Parent

Looking to the future

For real progress to be made, the offer, this strategy and the conversation around it all need to be part of a process of ongoing evolution. This means continuously reviewing and building on the living strategy for Newham music which we have set out in the accompanying document. The open consultation sets the tone for an open and honest conversation. Young people and their voices should be at the heart of this discussion. Newham Music Hub must continue to listen, discuss, share and debate, and partners should not shy away from asking challenging questions and dreaming up big ambitions.

Action points

- Strengthen partnership across the hub to ensure a joined up offer for Newham's children and young people.
- Audit fundraising capacity amongst hub partners and create an action plan to lever new investment.
- Pool resources, data and intelligence from across the partnership which demonstrates the impact of music-making on young lives.
- Hone the hub's own brand as an umbrella partnership which contains a myriad of partner organisation and programme brands. The hub should consider logos, messaging, orientation and audiences.
- Undertake a comprehensive review of all marketing and communication channels and platforms across the hub partnership, and create a marketing plan for the hub which actively promotes widespread information sharing and open lines of communication.
- Continue to explore wider culture partnerships and actively support all hub partners to engage and connect with London's extensive cultural offer.
- Commit to ongoing consultation, discussion and review of music education in Newham. Empower everyone in the hub to have a voice, especially young people themselves.

4

Conclusions and next steps:

Towards a music education strategy for Newham

This is a golden age for music in Newham. This review has revealed a rich, diverse and extensive musical offer that extends across geographies, cultures and communities. We spoke to a countless number of passionate and committed stakeholders who each contribute their energy and talents to ensuring that children and young people have the best possible chance to engage in music. The opportunity should not be missed to capitalise on this potential.

We found that Newham Music Hub offers wide-ranging music-making provision incorporating singing, instrumental learning and group playing, both in and out of school, in the community and with the wider cultural sector. We have recommended that partners continue to invest in, celebrate and promote this offer. This should include increasing opportunities for rehearsing and performing, scoping venues and spaces in the borough and beyond, identifying milestone events and exploring how best to harness young people's interest in music technology.

Newham provides a multitude of pathways that enable young people to progress their education, training and careers, and nurture a deep-seated appreciation for lifelong music-making. We recommend creating a map of progression routes in Newham to support young people to navigate the offer, and creating a progression plan for hub partners which considers how advocacy, evidence-building, sharing and networking can be deployed to increase the opportunities and prospects of young people.

The hub has a strong support network in place to ensure that music reaches the most vulnerable and disadvantaged children and young people in the borough. We recommend creating an inclusion action plan to ensure that provision is accessible and affordable, that cultural pressures can be alleviated, and that partners work effectively together to provide the highest level of pastoral support, safeguard wellbeing and nurture young people both creatively and socially. We encourage all partners to take inspiration from youth culture and consult young people directly and openly about their needs and wants, communicating in language that is appealing and inclusive.

The music workforce in Newham is passionately committed to advancing young people's musical development, and there are a multitude of opportunities to gain new skills and understanding. We recommend conducting a comprehensive scoping of the current workforce, the training on offer and future demand. This should include an evaluation of existing networks and sharing opportunities, as well as the potential for developing young and emerging leaders.

Newham must embrace the simple truth that all partners are stronger together. We urge all partners to embrace the power of partnership to ensure the most joined up offer for the borough's children and young people. We recommend that the hub audits its fundraising capacity and creates an action plan for leveraging new investment, using evidence and intelligence pooled from across the partnership. We also recommend that the hub undertakes a comprehensive marketing and communications audit covering branding,

channels, orientation and audiences leading to the creation of a high impact marketing plan. Wider cultural partnerships beyond Newham must continue to be explored. Finally, all parties must be empowered to have a voice and contribute to the ongoing consultation, discussion and review of music, with a view to creating a brighter musical future for children and young people in Newham, now and for generations to come.

This review and the accompanying strategy should be shared with all stakeholders across Newham and feedback should be encouraged. We recommend that hub partners work closely together to create a plan which sets out actions and ambitions to realise the new vision, aims and objectives of the strategy. This should be subject to an ongoing cycle of review and refinement, allowing the strategy to evolve and grow, advancing Newham's musical ambitions to greater and greater heights. We believe that these actions will truly lead to Newham Music Hub realising its vision of enriching Newham's educational, socio-economic and cultural landscape.

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