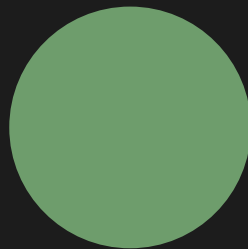
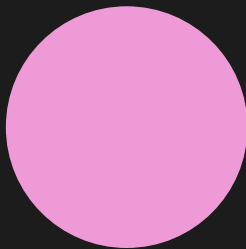
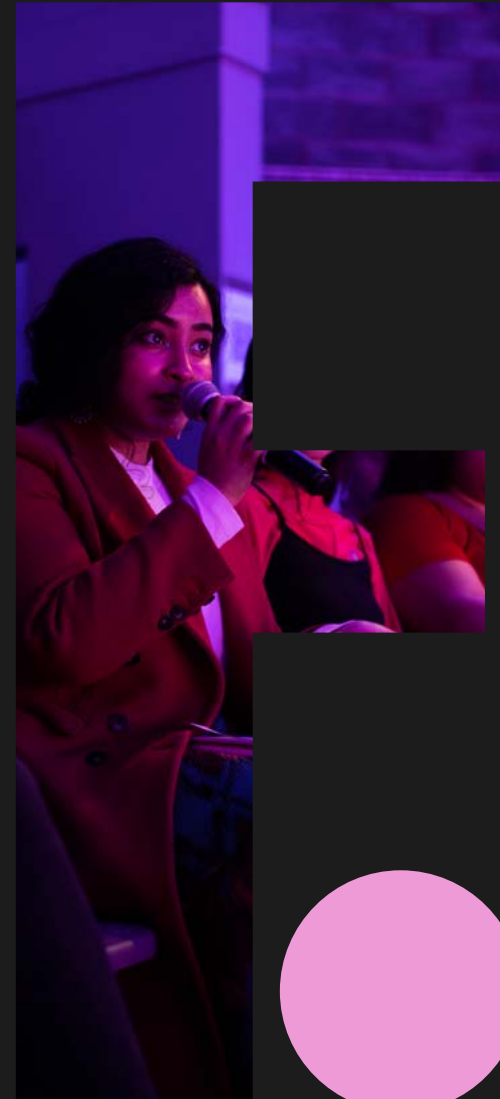


# *SOUNDS LIKE* **HAMMERSMITH** & *FULHAM*



**Report  
2023**

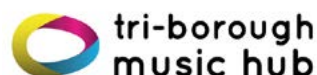


Sounds Like  
Hammersmith  
& Fulham



## MAYOR OF LONDON

London Borough of Culture is a Mayor of London initiative



2023

Back Row

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# FOREWORDS

The Sounds Like Hammersmith & Fulham (SLHF) programme was established through the Cultural Impact Award as part of the borough's bid to be the London Borough of Culture in 2020. It embodies our dedication to enhancing cultural experiences for young people in Hammersmith & Fulham. Through a thorough evaluation of the programme, we've gleaned essential insights set to guide our subsequent initiatives. Central to the programme was the ambition to drive change and foster collaboration in the borough's music community. This objective

has yielded significant outcomes. Our emphasis on sustainable peer-networking has spotlighted vital areas of opportunity. Additionally, guidance from seasoned music educators and industry professionals directly tackles the hurdles encountered by emerging artists.

Furthermore, the evolving role of digital technology in music education has played a significant role in the challenges and opportunities ahead. The prospect of creating a centralised hub for digital resources stands to improve teaching methods, ensuring contemporary

practices are both accessible and versatile.

It's important to note that the input of the borough's young people has been at the heart of the programme's evaluation. SLHF was structured to resonate with their unique needs, ensuring that music education is consistently available to all. The insights provided by these young people, documented in this report, underscore our commitment.

Based on the evaluation, insights from the programme will guide the course of upcoming initiatives under our new Cultural Strategy. Ensuring a consistent funding source is essential to expand our influence and enhance engagement with the music sector in Hammersmith & Fulham.

In demonstrating our commitment, the SLHF programme embodies our dedication, discernment, and aspiration. This comprehensive report illuminates the journey of SLHF, outlining the invaluable insights gained.

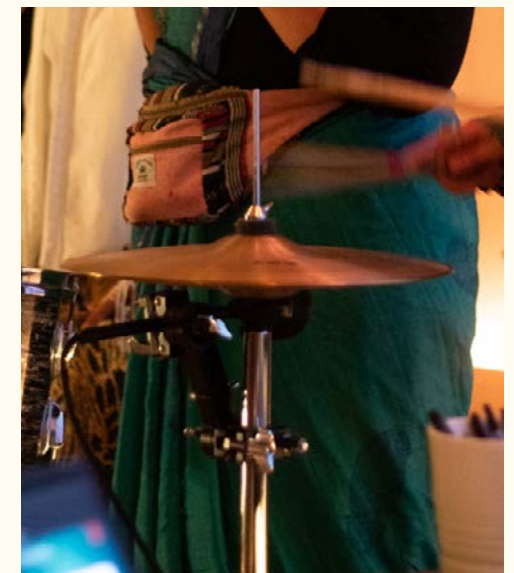
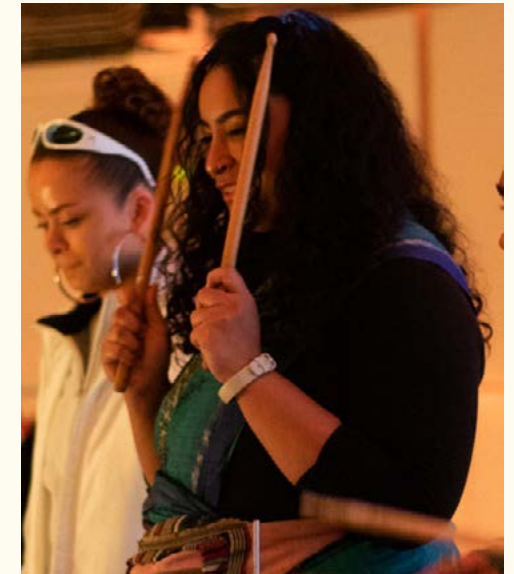
Hammersmith & Fulham  
Council

Hammersmith & Fulham Council has a long-standing strategic partnership with the Tri-borough Music Hub, and as such there are strong links between musical activity and the different LA teams. A conversation took place where we explored what might be possible and how we could help realise the vision set out [as part of Hammersmith & Fulham Council Cultural Impact Award bid]. Working together, the TBMH designed and delivered Phase 1 of the Sounds Like Hammersmith and Fulham programme focusing on 14-18 year olds in three main areas: Music Production & Technology, Hip-hop & Rap; and Song-writing.

**Stuart Whatmore**, Head of TBMH

It has been a tremendous privilege to collaborate with Hammersmith and Fulham Council on the SLHF programme from the outset. We were asked to help design and pitch the initial bid to the London Borough of Culture committee, and had the incredible honour of collecting the Cultural Impact Award from the Mayor of London. My heartfelt thanks go to the H&F team for their unwavering belief in HQL, their continuous support, and for entrusting us with the delivery of phase two of one of West London's most significant music initiatives in recent memory. This partnership has had a profound impact on the artists and organisations involved.

**Muz Azar**, Director HQL



# ABOUT THIS REPORT

*Sound Like Hammersmith & Fulham (SLHF) was a programme of music-based activities for young people aged 13-25 who lived, worked, or studied in Hammersmith and Fulham. The programme received funding as a Cultural Impact Award winner, part of the Mayor of London's London Borough of Culture initiative.*

**Hammersmith and Fulham Council** designed the framework for SLHF in response to feedback from the Mayor of London's Culture Team following the Council's 2020 bid to be London Borough of Culture, being awarded a Cultural Impact Award. The Council sees SLHF as springboard for the delivery of a ten-year programme of cultural development in the borough. The focus is on young people and the use of music and other innovative arts and cultural provision as the catalyst for change; providing opportunities to foster and facilitate collaboration between creatives and residents. Whilst the 18-month SLHF initiative was delivered by partners, TBMH and HQI, the Council oversaw implementation and overall strategy.

**Triborough Music Hub (TBMH)** is a music-specific service for the London boroughs of Hammersmith & Fulham, Kensington & Chelsea, and Westminster with a vision for every child and young person to be able to access enriching and relatable musical experiences, whatever their age, ability, or life circumstances. TBMH provides a broad range of musical pathways and opportunities for children and young people to develop a life-long love of music and reach their musical potential whilst developing their personal and social identity. They work in partnership with other like-minded music and education organisations to develop, implement and sustain their work. The development and delivery of Sounds Like Hammersmith and Fulham Phase 1 was underpinned by TBMH's ethos, values, and priorities to work with young people both in and outside the school setting.

**Headquarters International (HQI)** is a non-profit institution designed to fill an artist development void in London created by excessively high costs of living and failure of industry to provide supportive networks for its creatives. They endeavour to serve London creatives by providing a supportive and enriching sanctuary for residencies, in which artists can converse, collaborate and develop their own practices freely. Their first space is inside a former BBC social club in White City, London. The studio provides 24/7 access for its residents, with 2 music + video editing studios, a communal visual arts studio, workshop room and a 1500ft<sup>2</sup> exhibition space + music venue. HQI has offered informal training and mentoring opportunities over the past few years, harnessed into a bespoke offer for Sounds Like Hammersmith and Fulham.

**Back Row (Evaluation Authors)** The evaluation of Sounds Like Hammersmith and Fulham was undertaken by external research and evaluation consultancy, Back Row. Back Row facilitates, documents, and evaluates creative and cultural programmes. Led by a female team of researcher-practitioners, our collective expertise aims to provide constructive and sustainable ideas to organisations that face uncertain futures or want to implement systematic change. Back Row specialises in creating robust and meaningful evaluation frameworks to understand the impact of the arts; and to co-create research outputs with creative organisations and their participants.

# INTRODUCTION



## *Wider context*

In June 2023, new plans to maximise the potential of the UK creative industries and grow the economy were set out by the government. Prime Minister Rishi Sunak places the creative industries as one of the priority sectors for economic growth. The creative industries are a global British success story growing at more than 1.5 times the rate of the wider economy over the past decade and contributing £108 billion in gross value added (GVA) annually. Developed with the industry via the Creative Industries Council, the Creative Industries Sector Vision share ambitions to build on this success and maximise the growth of the creative industries by £50 billion by 2030, creating one million additional jobs and delivering a creative careers promise that builds a pipeline of future talent.

However, in order to sustain this vision, a significant focus and financial support is needed for the provision of creative education in the UK. Creative education covers a wide array of subjects, from

art and design, to media, dance and music, playing a crucial role in preparing the next generation of innovative workers. In a [report](#) published by [The Creative PEC](#) with researchers from the Institute for Employment Studies (IES), together with Arts Council England, there is a strong emphasis drawn to the value of a creative education for all children. The report is based on a survey of over 7,000 secondary school teachers, highlighting that creative subject teachers (e.g. art, design and technology) are the most likely to provide 'live' industry experience for their pupils. Furthermore, creative subject teachers were found to be more likely than other teachers to support industry awareness including; 'providing employer encounters and inspiration schemes', 'industry focused projects, competitions and prizes' and 'industry career talks in schools'.

Providing a strong foundation of creative learning is a vital building block for children and young people. The [Durham Commission on Creativity and Education](#) notes that fostering creativity at a young age is key in the context of developing knowledge, skills and

understanding, to driving growth not only in the creative industries but also in the wider economy, as demand for creative skills across other sectors increases. Ensuring this foundation is freely available to all children and young people both in and out of school and through a range of subjects, activities and experiences, is key to unlocking the potential of the next generation of talent. Young people who opt not to stay in academic education can find satisfying and well-paid careers in the creative and cultural sectors, but they may require support to access those opportunities.

The [Greater London Authority](#) (GLA) acknowledges the creative industries contribution to the city which provides an estimated one in six jobs, generating £47bn for the London economy. To support growth in the sector and ensure London remains a city of creativity and culture, the Mayor's Cultural Strategy aims to provide Londoners with access to culture on their doorsteps, acknowledges the need to train people in the sector and invest in new and innovative models. Bringing creativity and training into communities through devolved and localised models of delivery to address skills gaps. The Mayor's [London Borough of Culture](#) (LBOC) and Cultural Impact Award (CIA) initiative, launched in 2017, aims to bring Londoners together and to put culture at the heart of local communities. The initiative seeks to create opportunity for locals that are led by local organisations and people, growing collective creative skills and increasing the health and wellbeing of residents. Each LBOC and CIA winning borough has created bespoke and engaging programmes, reaching specific communities and utilising the vast array of creative opportunities and artforms available in London.

## *Emerging from Covid restrictions*

It is important to reflect on the uncertainty that the Covid-19 pandemic and government restrictions brought for young people, their families, schools and arts organisations. This project was awarded funding in 2020, just before the restrictions were imposed. Whilst the foundation of the programme was present,

the uncertainty that Covid-19 and continued closure of schools, arts and community centres, weighed heavily on the development of the SLHF programme. As such, the programme launch was delayed until 2021. In 2021 some restrictions remained, especially within the school settings. Therefore, programming halted until more favourable conditions arose in the latter half of the 2021/22 academic year.

The full social, political and economic impact of Covid-19 pandemic remains unknown. The immediate impact on children and young people's educational journeys and their mental health are now at the top of the news agendas and public consciousness. The crises in the educational creative education provision, some of it touched upon in this report, has escalated in an unimaginable manner. We hope that some of the observations and recommendations highlighted in this report will contribute to a better understanding of this complex problem.

In terms of the impact on the project delivery, the situation is complex. Whilst all restrictions were lifted by commencement of SLHF Phase 1, its impacts continued. Many schools were hesitant to bring in outside facilitators due to fluctuating staffing due to sickness and already overstretched staff as they worked to create stable and inviting learning environments and support the pastoral needs of students. Some parents/guardians were also wary of enrolling their children in extracurricular activities due to Covid-19 and noted a need to focus on school, making up for lost time. Additionally, many young people's attitudes towards extracurricular activities changed post-lockdown. For some, such activities were welcomed and a chance to renew interests or learn new skills. For others, the weight of re-entry into the school environment and daily pressures were overwhelming and finding time for external activities too difficult.

Phase 1 delivery partner, TBMH worked diligently to develop programming that worked within these changing attitudes, resources and time constraints brought on by the impacts of Covid-19. Their tenacity and drive to ensure as many young people as possible in the borough had access to the programme was commendable.





# SLHF EXECUTIVE SUMMARY

Sounds Like Hammersmith & Fulham (SLHF) emerged from the Hammersmith & Fulham Council's bid for Borough of Culture, wherein £200,000 was secured as a Cultural Impact Award winner 2020, with the Council committing a further £200,000 to the initiative. Launched in January 2022, SLHF provided young people aged 13-25 who live, work or study in the borough with opportunities to expand their music-making and event-producing skills.

Hammersmith & Fulham Council's vision for SLHF is for it to kickstart a new 10-year arts programme to develop the next generation of creatives. It aimed for SLHF to act as a catalyst for change, providing opportunities to foster and facilitate collaboration between professionals, young people of all backgrounds and abilities and the community. The vision includes long-term change through social integration and by countering issues such as knife crime through innovative arts and cultural provision and providing local talent

opportunities to grow whilst providing longer-term sustainable training and employment routes. In tandem with delivery of SLHF, Hammersmith & Fulham Council consulted with local creative and cultural organisations and residents to develop a new Arts Strategy to complement the borough's Industrial Strategy.

Whilst shining a light on existing music provision activities in Hammersmith and Fulham, SLHF supported new opportunities for young creatives and community organisations to work with each other for the first time – an opportunity to spread good practice and deepen reciprocal learning for both groups and creatives. As examples: HQL's commissioning bursaries enabled new artistic work to be commissioned and delivered in White City, one of the most deprived wards in the borough; and TBMH's wide reach across the borough saw all secondary school provision take part in SLHF.

Initiated by the Hammersmith & Fulham Council team, the SLHF programme was refined with the expertise of the TBMH and HQL teams to develop the following objectives:

[ESTABLISH NEW, POSITIVE PATHWAYS FOR YOUNG PEOPLE IN THE BOROUGH](#)

[EMPOWER THE NEXT GENERATION TO MAKE POSITIVE CHANGE](#)

[DEVELOP OPPORTUNITIES FOR CROSS-GENERATIONAL LEARNING](#)

[PROMOTE AND CELEBRATE CULTURAL INCLUSION AND DIVERSITY](#)

[RAISE THE PROFILE OF MUSIC ACROSS THE BOROUGH](#)

[CHAMPION THE BOROUGH'S LOCAL TALENT](#)

[CONNECT LOCAL YOUNG PEOPLE, ARTISTS AND VENUES](#)

[NURTURE NEW EMERGING YOUNG ARTISTS](#)

[INSPIRE THE NEXT GENERATION WITH A RICH](#)

[ARRAY OF MUSICAL OPPORTUNITIES](#)



SLHF was delivered in two phases:

**Phase 1** developed and delivered by Triborough Music Hub (TBMH) with a focus on reaching young people aged 13-18 within formal and informal settings, culminating in two events:

**Big Gig Take 1- a public facing showcase of local music talent at Westfield Shopping Centre, Shepherds Bush.**

**Big Gig Take 2- screening of a reflective documentary exploring the breadth of work across Phase 1, held at Lyric Hammersmith for invited guests.**

**Phase 2** conceived and delivered by HQL saw young people aged 18-25, who were interested in honing their music and creative skills take part, with complementing creative talks for the wider community. The programme culminated in two events and a documentary:

A sharing event for an invited audience of producers, agents, creatives and other guests, where participants had opportunity to share their music and reflected on their experience.

A further event for friends and family to showcase participants' music videos.

A documentary exploring the creative process and outputs of the programme.

## Highlights

INDIVIDUAL ATTENDANCES TO PUBLIC FACING EVENTS: 500+ (PHASE 1- 155 AT BIG GIG TAKE 1 AND 2, PHASE 2- 375+ AT TALKS AND SHARING EVENTS).

ACTIVE PARTICIPANTS: 600+ (ENGAGING IN A MINIMUM OF ONE 90-MINUTE MUSIC SESSION).

ACTIVE PARTNERSHIP WORKING BETWEEN TBMH AND RHYTHM STUDIO AND BETWEEN HQI AND A HOST OF PROFESSIONAL CREATIVES TO PROVIDE WORKSHOPS, TALKS AND MENTORING.

17 SCHOOLS TOOK PART IN PHASE 1.

PAID EMPLOYMENT OPPORTUNITIES AS PART OF THE SLHF INITIATIVE (OF AT LEAST ONE FULL DAY OF PAY): 20+

12 CREATIVE DEVELOPMENT WORKSHOPS WITH SOME OF THE UK'S MOST DISTINGUISHED MUSIC CREATIVES AND EDUCATORS AS PART OF HQI'S MUSIC DEVELOPMENT PROGRAMME.

6 PUBLIC TALKS EXPLORING CREATIVITY, RANGING FROM AI, TO WORLD-BUILDING AND DESIGN, LED BY INDUSTRY PIONEERS.

A YOUTH PROGRAMMED AND HOSTED LIVE EVENT, SHOWCASING 26 YOUNG ARTISTS AT WESTFIELD SHOPPING CENTRE.

## Key Findings

To meet SLHF's overarching aim to act as a catalyst for change, providing opportunities to foster and facilitate collaboration between professionals, young people of all backgrounds and abilities and the community, the initiative sought to provide young people aged 13-30 who live, work or study in the borough with opportunities to expand their music-making and event-producing skills. The evaluation team captured evidence for SLHF's objectives (explored further in the Phase 1 and Phase 2 overviews) through 25 participatory observations, several in-person and online surveys, interviews and focus groups.

### 1. ALL STAKEHOLDERS IN THE MUSIC ECO-SYSTEM NEED TO WORK TOGETHER TO IMPROVE THE QUALITY OF PROVISION AND TO DISSEMINATE BEST AND NEXT PRACTICE.

There are strong examples across Hammersmith & Fulham Council of teaching and provision of formal and informal music education practice that is inclusive, differentiated, innovative and creative. There is a need to provide long-term support for music provision by developing further contemporary teaching resources and increasing staffing. The Council can produce clear, comprehensive guidance to assist teachers and music leaders in making choices about curriculum and pedagogy.

### 2. DEVELOP AND TEST SUSTAINABLE PEER-NETWORKING MODELS FOR CHILDREN AND YOUNG PEOPLE, MENTORED BY EXPERIENCED MUSIC TEACHERS, INDUSTRY PRACTITIONERS AND LEADERS.

*Despite having the luxury of access to all the tools and resources I needed to make music, increasing isolation from peers and a lack of awareness about establishing healthy live work practices led to burnout and productivity grinding to a halt within a few short years of starting out. I reflected back to times when I was happier and more engaged as an artist, and all signs pointed towards a slow and gradual loss of my creative community<sup>1</sup>. HQI Founder, Muz Azar*

There is a pressing need for significant changes to music strategies and provision to address the serious issues of resourcing and infrastructure that undermine what can be achieved within the classroom setting and in informal learning. This should be done in collaboration with pan-sector lobby groups and should become part of Local Authorities' strategic development activity. Bespoke and holistic mentorship models and peer to peer networks are a valuable way of bringing best practice and knowledge transfer to communities. Such initiatives need ample investment to ensure they are sustainable and iterative.

### **3. BRING TOGETHER EXAMPLES OF BEST PRACTICE AND INNOVATION IN USE OF DIGITAL AND MOBILE TECHNOLOGIES IN MUSIC EDUCATION AND MUSIC PRODUCTION. DISSEMINATE WIDELY FOR LOCAL ADOPTION.**

There is a need for a repository of resources to ensure strengthened dissemination of best practice, peer challenge and support for innovation. This may additionally catalyse further online information and supported training programmes that can be used by other local authorities and organisations.

### **4. ENGAGING AND RESPONDING TO CHILDREN AND YOUNG PEOPLE'S VOICE WITHIN THE DEVELOPMENT OF MUSIC PROVISION AND ENGAGEMENT ACTIVITIES CAN CREATE STRONGER PROGRAMMING AND IMPACTS.**

The ways in which children and young people seek out new learning and the models of engagement they desire continue to evolve. Their changing needs must be acknowledged to keep provision current, accessible and valuable within the changing landscape.

## ***Legacy***

SLHF used music as the vehicle to test out ways working creatively in the community. Working with skilled creative organisations and practitioners to enhance the creative and cultural offer in the borough will deepen the development and nurturing of music talent. SLHF's long-term ambitions to open up further creative opportunities in the borough will most certainly be underpinned by the learnings in this report and be reflected in the borough's new Arts Strategy. There is a desire and commitment to develop partnership programming, working in collaboration and responding to the needs and desires of local young people.

The delivering partners continue to develop and champion the breadth of work explored across the SLHF funded initiative. TBMH continues to engage children and young people in music provision, both in formal and informal settings. Selected activities from SLHF continue to be offered by the music service, such as extra-curricular music production classes and partnership programming, where funding allows. HQI is committed to fostering creativity and mentoring up and coming creatives. The SLHF cohort was given 6-weeks of access to the studio to continue to develop their craft. To continue to offer programming of this calibre and supply the needed infrastructure and pastoral support, there is need for sustained funding, enabling the organisations to reach more young people and deepen engagement with those already taking part.

<sup>1</sup> From Interview: [HQI The Rotunda Founder Muz Azar On White City's New Experimental Arts Space - Something Curated.](#)

# EVALUATION METHODOLOGY



The evaluation team captured evidence for SLHF through use of a mixed method approach. We attempted to balance out some of the post-pandemic challenges that affected the delivery of the programme with the willingness of the participants and audiences to engage in traditional models of evaluation, such as online and paper surveys. Young people experience digital [fatigue](#) and often do not engage proactively with traditional quantitative and qualitative surveys. Often, we had to think on our feet about how to engage young participants in the evaluation process and to ensure their voice was heard. Therefore, a participatory observation method, along with other methods, were used to capture the journey throughout the programmes and witness the development first hand. The delivery partners developed their programme prior to the evaluation team coming on board.

From January 2022- September 2022, we took part in weekly culture team meetings to deepen our understanding of the programmes and to act as critical friends to the delivery team as they refined and implemented activities. We used these meaningful meetings to design the evaluation strategy and framework. These conversations informed key questions we sought to answer.

- 1. How do young people engaging with SLHF shape the programme and how do we make this process more responsive?*
- 2. What would a more joined up/partnership model of seeking and activating youth voice look like within development of youth focused initiatives? How might existing youth boards, youth councils and young ambassadors of creative and cultural organisations, schools and Hammersmith & Fulham Council work together to inform delivery models?*
- 3. How might SLHF instigate a wider strategic conversation about the long-term role of music and creative art in both formal and informal education?*

The limitations of the timeframe and scale for this report mean that evidence of impact is within the short to medium term alone. Phase 1 saw light-touch engagement with students in formal education settings and a drop-in/free flow of young people taking part in the informal settings, making followup discussions difficult. Meaningful discussions with participants in Phase 2 took place post-engagement in August 2023. It is expected that the true impact of engagement in Phase 2 will take 12-24 months to fully emerge as the young creatives hone their craft and utilise the skills learned to promote their work and extend their networks. What the evaluation does demonstrate is changes, shifts in attitudes, awareness of opportunities, and commitments to action as indicated in autumn 2023.

## *Qualitative and Quantitative data collection*

15 MEETINGS WITH TBMH AND HQI DURING PHASE 1 TO UNDERSTAND PLANNING AND IMPLEMENTATION OF THE PROGRAMME

4 RESPONSES TO ONLINE SURVEYS FOR TEACHERS

78 ONLINE AND PAPER SURVEYS FOR YOUNG PEOPLE ACROSS ALL PHASE 1 WORKSHOPS

19 EVALUATOR/ASSISTANT EVALUATORS OBSERVATION OF PHASE 1 WORKSHOPS

3 RESPONSES TO ONLINE SURVEYS AND INFORMAL DISCUSSION WITH ROYAL COLLEGE OF MUSIC STUDENTS (PHASE 1 WORKSHOP ASSISTANTS)

7 INFORMAL/SEMI-STRUCTURED INTERVIEWS WITH WORKSHOP FACILITATORS (PHASE 1)

9 (OF 12) SURVEY AND SHORT INTERVIEWS WITH ARTISTS WHO WERE SELECTED TO TAKE PART IN HQI'S MUSIC DEVELOPMENT PROGRAMME

9 PARTICIPATORY OBSERVATIONS OF TALKS AND WORKSHOPS BY HQI

FOCUS GROUP LUNCH WITH 6 YOUNG ARTISTS AND 3 MENTORS/ FACILITATORS AT HQI

INFORMAL CONVERSATIONS WITH PARTICIPANTS, TEACHERS, MENTORS, AUDIENCES, AND OTHER STAKEHOLDERS

INFORMAL FEEDBACK FROM STAKEHOLDERS VIA EMAIL

ONGOING INFORMAL CONVERSATIONS WITH HQI AND TBMH STAFF

REVIEW OF DELIVERY PLANS, DOCUMENTS AND IN HOUSE EVALUATION PRODUCED BY HQI AND TBMH



*SLHF Phase*

*1 Triborough*

*Music Hub*

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*Triborough Music Hub's (TBMH) programming for SLHF was delivered between January and December 2022 with legacy programmes continuing throughout the 2022/23 academic year. TBMH provides a broad range of musical pathways and opportunities for children and young people to develop a life-long love of music and reach their musical potential whilst developing their personal and social identity. They work in partnership with other like-minded music and education organisations to develop, implement and sustain their work. The development and delivery of SLHF was underpinned by TBMH's ethos, values and priorities to work with young people both in and outside the school setting.*

*SLHF Phase 1 was specifically designed by TBMH for young people aged 14-18 in the borough and aimed to build the music making skills of young people through music production and technology, hip-hop and rap and songwriting workshops. One public facing event, Big Gig Take 1 was held in July 2022 at Westfield Shopping Centre, Shepherd's Bush. A further reflective look at the programme through a documentary was shown in December 2022 for invited guests and is available [online](#).*

*SLHF Phase 1 worked across multiple settings: workshops within formal and alternative educational*

*settings; specialist music workshops in secondary SEND classroom settings; musical opportunities for young people outside of school time; and mentoring and accredited pathways for young people not in education, employment or training performance opportunities to celebrate local talent, all underpinned by youth engagement. A series of music curriculum schemes of work were also produced to enhance formal and informal learning. Importantly, all of the opportunities provided were free to young people, schools and teachers.*

*TBMH set high standards for the programme, aiming to engage with all schools in the borough and opening up access for young people to engage in music workshops outside the school setting. The programme aimed to bring young people, professional musicians, specialist educators, schools, teachers and the local community together to encourage, promote and celebrate the diverse musical creativity of young people in the borough. Ultimately, the vision was to inspire young people.*

*SLHF Phase 1 was led by TBMH's Deputy Head, Jane Da Costa and supported by a team of excellent musicians/workshop facilitators and teachers. The expertise of teachers and professional musicians was sought in the development of the programme and curriculum guides.*



# KEY ACHIEVEMENTS AND IMPACTS

- *Provided with funding of £200K, TBMH skilfully managed funds to develop meaningful music opportunities for young people and teachers in the borough. With careful planning, legacy opportunities were developed (as described within this report), high-quality equipment secured to ensure continuation of learning opportunities (e.g. music production workshops), and adequate payments of music professionals with expertise in the given areas.*
- *180+ workshops were delivered for young people aged 14-18 across the borough reaching 500+ young people.*
- *Solid partnership working was undertaken with Rhythm Studio to develop high-quality schemes of work and to deliver engaging workshops.*
- *CPD opportunities were provided for teachers in songwriting, hip-hop and rap and music production.*

- *26 musicians were showcased at The Big Gig Take 1 at Westfield Shopping Centre, Shepherd's Bush.*
- *The creation of bespoke music curriculum resources covering music production, hip-hop and song writing for students in Key Stage 3-5 made available for teachers and informal music providers across the UK.*
- *A dedicated 6-week music curriculum for teachers working with SEND students was developed and offered to Hammersmith & Fulham Council's three secondary SEND specialist schools.*
- *Westside School, an alternative provision secondary school, benefitted from hands-on music production and songwriting workshops. Working with Westside School, TBMH was able to extend this provision across the 2022/23 academic year, ensuring students had access to music provision. Westside School has seen the value of having music provision in place and has arranged to work with the lead music tutor directly in the 2023/24 academic year.*
- *Music production, learning to DJ and podcasting workshops at Masbro Youth Centre proved extremely popular and beneficial, with many young people coming in specifically for these sessions. TBMH extended this offer throughout the 2022/23 academic year.*
- *Vocal Scholarships for 10 young people were provided for the 2022/23 academic year, consisting of voice lessons within their school setting and inclusion in TBMH's Next Voices Choir.*
- *Engagement with SLHF aided in strengthening and rekindling relationships with some secondary school music teachers and TBMH.*
- *Continuation of Music Production Logic Pro weekly sessions at Lyric as part of TBMH's after school provision.*
- *Widening TBMH's offer through the creation of the curriculum guides and workshops content.*

# THE NEED TO EXTEND MUSIC PROVISION

TBMH recognised that contemporary music practices including music production, hip-hop and rap, and songwriting, were not fully explored in their offer to young people. This was reflected in feedback from local music teachers who identified a need for further resources to cover these aspects of contemporary music in the classroom and extra-curricular workshop space, alongside bespoke lessons that met the needs and imaginations of young people with additional needs. TBMH were excited to take part as a lead partner in SLHF to develop these tools and workshops to engage further young people in the borough and extend young people's musical talents 'from the bedroom to the studio'.

Integral to the programme's initial design was a desire to provide inviting and accessible programming to encourage young people most at risk of knife crime to take part in music-making, in a safe and welcoming environment. TBMH worked with Lyric Hammersmith

Theatre and Masbro Youth Club as venues for informal workshops during the after-school hours (16:00-19:00), where knife crime and anti-social behaviours are most likely to occur. The workshops aimed to provide a safe and inviting alternative, complemented by other workshops during work hours. TBMH additionally connected with Key4Life, a local charity that works with under 18s to tackle anti-social behaviour and knife crime, to ensure specialist youth workers and support was made available to young people. (This partnership is explored further within the report).

TBMH envisaged Phase 1 of SLHF as an opportunity for young people to engage with, listen to, and work with a variety of professional musicians, peers, teachers, and mentors, exploring different genres of music, from DJing, music production and beatboxing to songwriting. TBMH developed a series of expected outcomes for programme including:

ALL YOUNG PEOPLE (YP) AGED 14-18 ACROSS HAMMERSMITH & FULHAM COUNCIL WILL HAVE THE OPPORTUNITY TO ENGAGE WITH, LISTEN TO, WORK WITH AND LEARN FROM PROFESSIONAL MUSICIANS FROM A RANGE OF DIVERSE GENRES AND BACKGROUNDS.

YP WILL BE INSPIRED TO EXPLORE, CREATE AND PERFORM MUSIC IN A VARIETY OF STYLES.

YP WILL BE EQUIPPED WITH THE KNOWLEDGE AND SKILLS TO USE THE POWER OF MUSIC AS A CREATIVE TOOL TO EMPOWER POSITIVE RELATIONSHIPS AND DEVELOP SOCIAL AND EMOTIONAL WELLBEING.

YP WILL HAVE LEARNED THE SKILLS AND DEVELOPED CONFIDENCE TO WORK COLLABORATIVELY WITH PEERS, TEACHERS, PROFESSIONAL MUSICIANS AND MEMBERS OF THE WIDER COMMUNITY.

YP WILL DEVELOP CONFIDENCE AND BE EMPOWERED BY SHARING AND PERFORMING THEIR CREATIVE RESPONSES IN A DIGITAL FESTIVAL CELEBRATING CULTURAL DIVERSITY AND MUSIC ACROSS HAMMERSMITH & FULHAM COUNCIL.

YP WILL LEARN ABOUT PATHWAY OPPORTUNITIES TO DEVELOP THEIR SKILLS FURTHER AND TO LEARN ABOUT CAREER POSSIBILITIES.

TEACHERS AND EDUCATIONAL SETTINGS WILL LEARN TO DEVELOP KNOWLEDGE AND SKILLS (SUBJECT KNOWLEDGE AND PEDAGOGY) BY WORKING WITH PROFESSIONAL MUSICIANS AND WITH STUDENTS TO CREATE NEW POSITIVE OUTCOMES.

THE PROFILE OF MUSIC WILL BE RAISED ACROSS ALL (14-19) EDUCATIONAL SETTINGS, HIGHLIGHTING THE CORRELATION BETWEEN MUSIC AND SOCIAL AND EMOTIONAL WELLBEING, AND RAISING ATTAINMENT ACROSS ALL SUBJECT AREAS.

YOUTH VOICE WILL BE AMPLIFIED BY ENABLING A GROUP OF YP TO HAVE PLANNED AND PRODUCED A COMMUNITY EVENT.

PROFESSIONAL MUSICIANS WILL HAVE THE OPPORTUNITY TO PERFORM, WORK WITH YOUNG PEOPLE AND EDUCATIONAL SETTINGS, WHICH WILL DEVELOP AND ENRICH THEIR LIVES, GIVING BACK TO LOCAL COMMUNITIES.

FAMILIES AND THE LOCAL COMMUNITY WILL LEARN ABOUT AND CELEBRATE THE POSITIVE IMPACT THAT MUSIC CAN HAVE ON YP'S LIVES BY LISTENING TO AND CELEBRATING THE MUSICAL ACHIEVEMENTS.

FAMILIES, SCHOOLS AND THE LOCAL COMMUNITY WILL KNOW HOW TO ACCESS FURTHER OPPORTUNITIES FOR MUSIC MAKING WITHIN THE BOROUGH, AND A LEGACY OF THE POWER OF MUSIC WILL BE EMBEDDED.

Back Row has used the expected outcomes to develop the narrative within this report and highlights the progress towards and achievement of many of these expected outcomes.



# MUSIC CURRICULUM

Prior to the launch of SLHF Phase 1 workshops, TBMH invested considerable time into the development of teaching resources exploring music production, hip hop and songwriting for young people in Key Stages 3 - 5. The curriculum guides are linked to the national curriculum for GCSE, Btec and A-level exam boards. TBMH commissioned experts in their field to develop these in-depth guides.

The guides are hosted on TBMH website<sup>2</sup> and are accessible for anyone who wishes to use them. This tangible output for the SLHF initiative ensures the legacy of the programme can continue in classrooms and informal sessions across the country. To complement the online guides, TBMH sent hard copies to all Hammersmith & Fulham Council secondary schools and hosted online webinars for teachers and music facilitators to learn more about the resources and ask questions. These complementary are also made available to the general public.

[KS3 VIDEO TUTORIALS HERE](#)

[KS4 VIDEO TUTORIALS HERE](#)

[KS5 VIDEO TUTORIALS HERE](#)

The initial webinars saw a small number of attendees, ranging from 3-7 per curriculum guide. Attendees logged in from a variety of institutions including local schools, local authorities outside of London and youth engagement services. Attendees reported that the webinars were useful tools for teaching contemporary music and felt inspired to create new lesson plans for their students.

*The KS3-KS5 resources were very useful, lots of ideas on how to use music tech creatively.*

*It was nice to have some ideas of how the [webinar facilitator] would teach actual lessons.*

*Being able to see how other teachers planned their music lessons [was helpful].*

*I will definitely discuss the methods with colleagues and also share the webinars once available.*

*(Feedback from webinar attendees)*

The curriculum guides provided the foundation for the subsequent workshops in schools and in informal settings. In creating these robust guides, the activities could be continued by music teachers/facilitators once the SLHF workshop had completed. The guides are an excellent resource that hold potential to inspire and engage students in the coming years as teachers adapt their lesson plans to address increasing demand for contemporary music provision.

<sup>2</sup> [Music Production Syllabus, Songwriting Syllabus, Hip-Hop Syllabus, Educator's resource pack for teaching music production, songwriting and hip-hop for young people with SEND.](#)



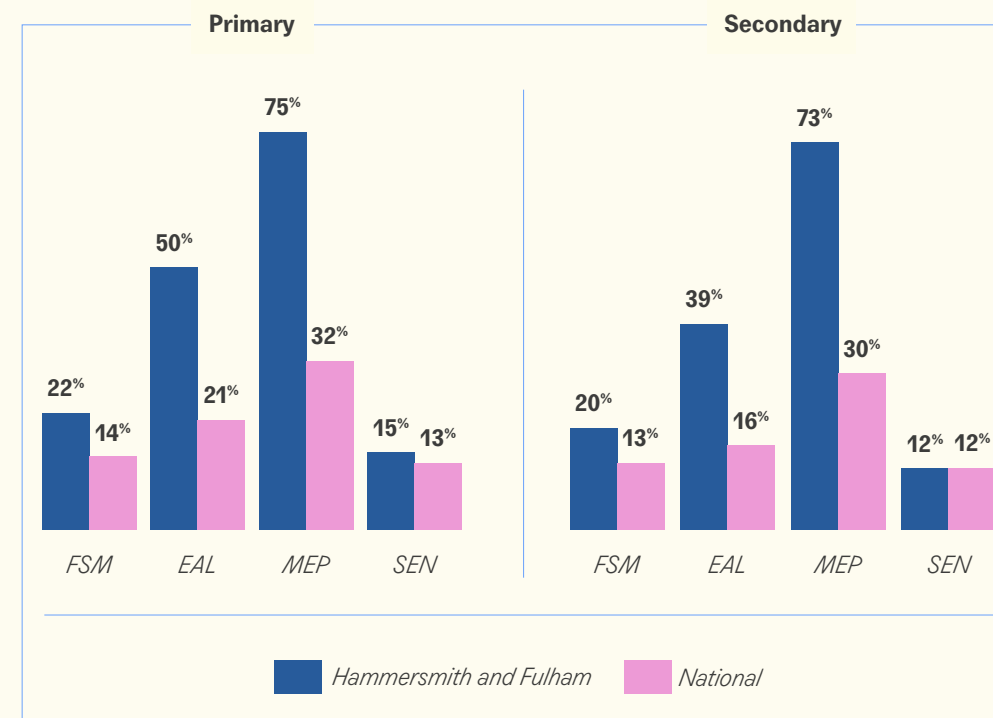
# MUSIC WORKSHOPS IN H&F SECONDARY SCHOOLS PROVISION

All secondary school providers (mainstream, alternative, and specialist SEND provision) were given the opportunity to select a SLHF Phase 1 90-minute music workshop to take place within their school. Some schools used the opportunity to extend the current music offer provided for GCSE music students, others as an enrichment activity for pupils who did not regularly receive music tuition, and others still used the opportunity to learn from professional musicians in the given specialist area of hip hop and rap, songwriting, or music production. TBMH set and reached an ambitious goal of delivering music workshops in every secondary school, which was achieved with at least one music workshop.

## Secondary and Sixth Form Schools taking part in SLHF Phase 1

<i>School</i>	<i>Type</i>	<i>Number of Pupils in the School</i>	<i>Percentage of children eligible for free school meals</i>
Ark Burlington Dances Academy	Church of England non-selective, mixed	1087	42.7%
Fulham Cross Academy	Academy converter, non-selective, mixed	554	38.7%
Fulham Cross Girls' School	Non-selective, girls	583	36.6%
Hammersmith Academy	Academy sponsor led, non-selective, mixed	929	35.3%
Hurlingham Academy	Academy sponsor led, non-selective, mixed	697	35%
Phoenix Academy	Academy sponsor led, non-selective, mixed	532	45.1%
Sacred Heart High School	Catholic comprehensive girls' school with Academy status, selective	1,024	N/A
The Fulham Boys School	Free school, boys	782	22%
The London Oratory School	Academy converted, selective, boys	1,374	9.2%
West London Free School	Free schools, mixed, non-selective	911	21.2%
Lady Margaret School	Academy converter, non-selective, girls	763	11.2%
William Morris Sixth Form	Community school, mixed	703	N/A

In the [Borough Profile](#), last published in 2018, reviewing performance of schools in Hammersmith and Fulham an analysis was also made of the achievements of pupils in vulnerable groups. This includes those entitled to a free school meal (FSM), special educational needs (SEN) and those with English as an additional language (EAL). It also includes information of minority ethnic pupils, and those who are in the care of the local authority. In secondary schools the percentage of pupils entitled to a free meal (20%) was considerably more than the national average (13%), and pupils speaking English as an additional language (39%) was over twice the national average of 16%. 73% of pupils were from an ethnic minority (compared with 30% nationally), and 12% were SEN (the same as nationally).



## Special School and Alternative Provision taking part in SLHF Phase 1

<i>School</i>	<i>Type</i>	<i>Number of Pupils in the School</i>	<i>Percentage of children eligible for free school meals</i>
Cambridge School	SEND provision Community special school, mixed	138	60.9%
Queensmill School	SEND provision Academy special converter, mixed	243	53.9%
Jack Tizard School	SEND provision Community special school, mixed	70	60.3%
Ormiston Bridge Academy	Academy special converter, mixed	35	80%
Westside Academy Trust School	Free school alternative provision	20	31.6%

The schools' workshops were delivered by passionate, experienced musicians in their specific fields, delivering workshops that incorporated key activities from the TBMH developed curriculum guides. In total, 180+ workshops were delivered in school and alternate provision settings. The number of participants per workshop varied between schools, ranging from 8-22 young people.

Teachers and students alike valued the opportunity to work with professional musicians who had the skills and experience to guide them through use of new programmes such as Logic Pro and GarageBand, who encouraged their creativity in songwriting and provided an excellent overview of aspects of contemporary music. For some schools, being able to use TBMH's high quality MacBooks and professional music making software provided a new opportunity within the classroom. Indeed, at many of the schools, the equipment available for music production was tired, in need of updating, and in some instances, unusable for group work (for example, having ample computers but not enough headsets for all students).



Many students came with some experience of using some type of music production software and were able to draw on their knowledge, having undertaken similar tasks themselves. They appreciated the tips and shortcuts the facilitators provided and asked questions about how to best use the software. All lessons, especially the music production session underwent skilled refining as sessions were taught and facilitators found the right balance between teaching those with no experience and those who were more advance. Overall, the ability to differentiate the sessions was well developed.

Students benefited from the guided instructions to help them create their music tracks and compositions. The use of electronic dance music, drill and grime beats within the lessons was welcomed as was the instructions on sampling. The songwriting workshops saw students taking leadership roles within small groups-based exercises to create melody, lyrics, rhythm and basslines. Confidence grew within these sessions with encouragement from the facilitator. Indeed, one group of keen students formed a band as a result of the workshop. The majority of students whom the evaluation team spoke to noted enjoyment in the group activities and dedicated time to create music with their peers, resulting in collaborative songs and lyrics. In some settings, the teachers provided further enrichment activities for students using the skills developed in the workshops.

## *Inviting the next generation of workshop facilitators to assist in the classroom*

TBMH often works in partnership with Royal College of Music (RCM), offering their students an opportunity to assist in music workshops and develop their skills in leading and assisting in the classroom. 6 RCM students supported the workshops, providing extra one to one assistance to students and gentle encouragement. These sessions were welcomed by the RCM students as learning opportunities that supported their own music journey and insights into schools based work and different facilitation methods. The RCM students provided the following reflections:

*It was enjoyable seeing the students' perceptions change from thinking songwriting and using a DAW [digital audio workstation] would be difficult at the start, to getting into the process and being proud with what they had produced at the end, realising it wasn't such a daunting task. This should help them a lot with GCSE composition and the confidence surrounding it.*

*The students found my presence in the workshops useful- in the songwriting one, a strong leader was needed to guide a smaller section of the group, and in the production workshop, anyone who didn't quite understand the instructions being given the first time could ask me for help.*

*The most successful workshop I was part of was the songwriting one ... where the children had to write their own verses. This was because the staff had such a clear plan, they cam with the music for us to play as a band and they really bounced off each other which was so engaging. I really felt confident and involved in this workshop...*



The evaluation team attended 10 workshops in school settings, undertaking participatory observations to better understand the impact of the given music workshops. The overall observations were of students' enjoyment in getting to work in groups, to be creative and have a brief to complete within the parameters of the workshop. For the most part, the teachers were welcoming and excited to have TBMH in the classroom and introduce professional musicians to their students. At some workshops there was a sense of apprehension from the facilitators and RCM assistants on entry to the space, setting up and getting the sessions started as they, at times, felt underprepared and without full knowledge about the group they would be working with, the equipment available in the classroom and the protocols/time schedules they needed to work within. That said, once the workshops were up and running, the brilliance of their knowledge and passion for working with young people overshadowed any apprehension.



*The workshop facilitator is capable and reacted really well on his feet. He is very inspirational and relatable. The children liked that he could perform on multiple instruments and that he was young and spoke like them. (Back Row Observation)*

A music technology teacher at one school noted that she,

*... teaches the class largely on the exams that the students have at the end of their A levels. This includes the history of different genres of music, recording techniques and the different types of composition and evolutions of the genre. These exams are largely based on the student's ability to synthesise this information and create their own music.*

In many instances, the SLHF workshop acted as an extension and complement to the existing work happening in the classroom. This resulted in some schools requesting further workshops, which, when possible, were delivered by TBMH. As a time bound and funding finite programme, fulfilling all requests to work with more students, or to create a series of workshops at one school was not possible. Feedback from students highlighted specific skill enhancement and enjoyment in the session.

*The workshop helped me understand the ins and outs of logic and improvise with their workflow.*

*The workshop let us choose the style of music to make music. The people were helpful and answered every question I asked. It was really enjoyable.*

*I have a better ability to create drum kits using samples, more freedom with melodic sampling [following the workshop].*

*[The workshop] increased my knowledge, helped my composition ability and [I] gained confidence in making music.*

The free provision provided to schools was an opportunity for TBMH to engage with music teachers again post-covid and offer a hands-on opportunity to see how the curriculum guides might be implemented within the classroom. The dedicated time to arrange school visits was labour intensive, especially as the offer was one-off. It is only with further funding and commitment resources that such programming can continue.



## *Provision for students with Special Educational Needs and Disabilities (SEND)*

Provision for young people with special educational needs was delivered by two music facilitators with expertise in this field. Hammersmith & Fulham's three schools (Queensmill School, Jack Tizard School and Cambridge School) for secondary SEND provision, with each school provided with six hour-long workshops over six-weeks with students and staff creating songs together. Additional workshops for young people with SEND at Queensmill Annex at Fulham Cross Academy were also provided. In total, 19 workshops were provided across the four schools. By applying a holistic approach to the offer with SEND schools, each workshop was bespoke to fit the needs and interests of the students and responded to the feedback from teachers and support staff, creating joyful experiences for students and staff alike. SEND Specialist Music Practitioner, Emily Stratford talks more about her experience working with two of the schools [here](#) in this short video.

In the evaluation team observed workshops, students were enthusiastic about getting involved in creating rhythms, beatboxing, and creating songs. The students' input was core to the development of shared songs and experience. For example, a mapping exercise on a large piece of paper about 'What do you love about your school?' led to improvised song about travelling, friends, good students, BFFs, cheesy puffs, teachers and music. The resulting song was recorded and left with the school to use with the students. Students and teachers experimented with GarageBand on the iPad to think about changing tempos and use of beats and bass. As they experimented the joy of music was present with students improvising to the beats created both vocally and with percussive instruments.



The teachers and support staff commented on how the music workshops complemented the creative provision offered within the schools, with all noting the enjoyment that music brings to the students being of great importance. This was evident in an observed session at Queensmill Annex at Fulham Cross Academy. 11 students on the autistic spectrum took part in a music production and song-writing workshop. Although the Annex room is directly next to the music room, the students do not usually have access to it, with the teacher noting that 'it is up to us as teachers to see if we can sit in on lessons [like music]'. The students were excited to have a music lesson. Six of them reported that they already had experience in working with music production software. The whole group was enthusiastic and engaged. They worked diligently to create beats and lyrics, ending the session by sharing their work with their peers.

The class cheered and clapped for everyone, and their talents really shone. Some students focused on the production elements, with one student acting as ‘producer’ for his friend, others poured their energy into the lyrics. A favourite lyric from the session was, ‘I rap like a burger rap, like a rat in a rap attack’.

*The workshops at special schools which I've attended were very helpful for students with different levels of disabilities, giving them the chance to be involved in music making. It's inspiring to see them improvising along the given music context and developing it intuitively. The musical communication is genuine. RCM student*

The enjoyment felt in the workshops and the freedom to be creative through music was welcomed by all settings. Finding further opportunities to bring in music specialists to engage students in new music and other creative opportunities would be advantageous in supporting the personal and social growth of the young people.

## Provision for students in Alternative Provision

- Hammersmith & Fulham Council has two secondary schools for alternative learning provision, Westside School and Ormiston Academy. TBMH had intended to offer the same workshops at each school, beginning with three music production classes per week, over 10 weeks. Ormiston Academy found it difficult to find ample staffing and space to accommodate the offer over the time period, coming out of Covid restrictions. As a result, TBMH was only able to offer one day of workshops for students. Conversely, the offer at Westside School was fully staffed and became a welcomed weekly offer for students.

Westside School is an alternative learning secondary school for young people aged 11-16 in Hammersmith. They do not have music provision as part of their daily timetable. TBMH worked closely with Westside School to create an offer that would work within their schedule and be of benefit for students. Running across summer term in 2022, two music production facilitators visited the school once a week to deliver three workshops over the course of the day. This enabled young people from across Years 7-9 the opportunity to access the provision. The workshops were 90 minutes in length, which proved difficult for some young people as the usual class period was 45 minutes in length, whereas others enjoyed the extended time to work on their music. The initial sessions saw young people working individually to create tracks. They were challenged and worked through feelings of nervousness and apprehension. Some of them noted, ‘mine [track] is terrible’, ‘I don’t know what to do next’ and ‘I’ve never done something like this before’. At the end of the observed sessions, the group reflected on their progress:

*Changing the sound was difficult.*

*How to add vocals, would be good for next week.*

*How to colour the sound.*

*Doing everything at the same time was difficult.*

*I liked sampling.*

*How to use percussion in a beat and make sure it's in time for my beat so it sounds good*

*Being able to be creative was the best part.*

The format of the sessions was iterative, with the team responding to the needs of the group and adapting to fit differing schedules and allowing time for students to take a break. Westside School staff found the workshops of great value and wished to continue to offer music in their weekly schedule. TBMH revised their plan and was able to

offer a further 30 days of music provision to the school throughout the 2022/23 academic year. In 2023/24, Westside School is working directly with the music facilitator who delivered the programme, to deliver music provision.

The students engaged on different levels: some found it to be a welcomed alternative to attending other classes, some had a general interest in music and others had a deep connection to music and desire to expand their skills. One young person joined the Big Gig Take 1 Young Music Producers Steering Group as a result, and another attended further music production workshops run by TBMH at Lyric Hammersmith.

This tailored approach to working with a school demonstrates how embedding music can provide a creative outlet for students and highlights the legacy of SLHF's programming. SLHF funding allowed for the development of curriculum guides and upskilling of music facilitators to deliver the programming. Additionally, funds were used to purchase high quality equipment so that students could work with up-to-date software. The continued use of the prepared curriculum guides places them as useful and timely resources and an excellent outcome to the initiative.



## *Music provision outside the classroom*

TBMH considered how best to reach young people from multiple entry points. Schools provided one way of engaging with young people, although the reach was limited as workshops could only work with one or two classes of young people. TBMH used its existing model of 10-week blocks of music classes held at Lyric Hammersmith to engage more young people in a new offer. They opened up a free 10-week block of classes for H&F young people interested in developing their skills using Logic Pro Music Production from January 2022. The initial block of classes was successful and was repeated in the summer term and the following academic year, totalling 5 blocks of classes across the evaluation period.

Feedback was sought from 18 young people at the beginning of the first block of classes, with 7 completing the post-engagement feedback. All young people were interested in developing their music production skills and had some experience in using music production software. Some young people used the block of classes to enhance their GCSE and A level music knowledge and others were interested in learning more for producing their own work at home.

**Students' expectations included:** Some young people used the block of classes to enhance their GCSE and A level music knowledge and other were interested in learning more for producing their own work at home.

*I want to feel confident in my ability to produce my own music without help and develop my GCSE compositions.*

*I want to produce and create beats, my own arrangement for A level and my free time.*

*To learn how to produce my own music and create it in a digital format.*

*I will continue to work on my YouTube channel.*

In addition to the music production classes, TBMH listened and responded to feedback and interest from young people. This included both a half term and summer music production and songwriting course for young people held at Lyric Hammersmith. Sessions were well attended, and the young people produced material that they were proud of. TBMH also added vocal scholarships as part of the SLHF Phase 1 offer, inviting 10 young people to take part in subsidised places with in-school vocal tuition and enrolment in TBMH's weekly Next Voices Choir.

## *Meeting young people where they are in the community*

TBMH reached out into the community, seeking to work with young people in locations where they felt at home and safe. This resulted in the development of weekly sessions at Masbro Youth Club, working with their senior programme for young people aged 12-19. Masbro Youth Club aims to improve the health, wealth and wellbeing of young people in Hammersmith and Fulham by providing activities, workshops and learning opportunities in a welcoming environment. Masbro Youth Club already had a music studio and equipment but were lacking in funding for a skilled and dynamic facilitator to deliver sessions. TBMH provided an initial ten sessions to test out interest and found a dedicated and enthusiastic group of young people wanting to engage. TBMH put further funding towards the project that saw a facilitator lead classes on a regular basis across the 2022/23 academic year, with some pauses to accommodate other commitments.

*Working with the Tri-borough Music Hub allowed us to build on small pockets of work and offer youth club members access to regular high-quality support. Their support and understanding of*



*the environment in which we operate has made it easy for us to offer a high-quality project to our members, most of if not all of whom wouldn't otherwise be able to access it. Continuing this work and developing it and the space we use for it is of paramount importance to us. — Masbro Youth Worker*

## *Provision for young people not in education, employment or training*

Produce! was designed to work in partnership with Hammersmith & Fulham Council Teams and local organisations supporting young people who are not in education, employment or training (NEET) to develop skills in music production. TBMH aimed to run this programme three times across the funded programme, delivering

18-20 hours of provision for participants and resulting in an AQA Level 1 qualification. There was ongoing difficulty with recruitment and retention of young people on this project, resulting in low numbers of young people taking part in the first two projects, and none completing the third and final project. TBMH invested ample time and networking towards attracting NEET young people to the project but underestimated how long pre-engagement relationship building would need and the need for a dedicated person to liaise with services and young people on a regular basis. SLHF Phase 1 was led by one TBMH staff member in addition to their regular role within the organisation, stretching the limits of what was possible in a given day. TBMH revised and refined the offer, in hopes of recruiting more young people to the project including adapting the length of the sessions, number of days and session schedules, yet recruitment remained an issue. It is also important to recognise the many reasons in which young people may be NEET and the barriers they face to taking part, including lack of confidence, financial barriers, substance misuse, homelessness, the location of the classes, and others. Additionally, one must not forget that a young person (NEET or otherwise) must also have an interest and desire to engage with a given project. Music production may not have been a motivational and engaging prospect to some young people.



The first project saw four young people take part, developing their skills and working closely with a skilled music producer. They each produced original tracks and found the offer a rewarding experience. Only one of the young people had experience in using music software prior to the project. They feedback that they enjoyed making beats and tracks and were interested in making music. One noted, *The fact that it is free and still has an amazing teacher is great.* This is an important point, the skill of the facilitators and professional experience made the experience special and unique for participants. All four young people on this project recorded their tracks and worked with a singer, or put the vocals down themselves. The sessions did not result in AQA qualifications due to various barriers, but the young people were invited to take part in the next project to ensure they could complete the qualification. In total, three young people achieved an AQA Level 1 qualification in the second phase of the project.

TBMH engaged Key4Life in the early stages of developing the SLHF offer to increase their understanding of how best to recruit and nurture young people who may be NEET and young people at risk. Key4Life took part in the first Produce! project, with 1-2 Key4Life youth workers taking part in every session to ensure the young people had ample support. The youth workers were passionate about music and offered helpful feedback to the participants. In working towards the second Produce! Course, TBMH requested assistance from Key4Life in recruiting young people, but this did not prove fruitful, with no young people taking part recruited via Key4Life. Key4Life did not play an integral part further Produce! courses.

## *Celebrating Music Talent*

As part of SLHF Phase 1, one of the key aims of TBMH plan was to provide performance opportunities and celebration of talent. TBMH

celebrated talent within the classroom by sharing students' composition but wished to reach a wider local audience with a public sharing of music talent in the borough with a one day event at Westfield Shopping Centre, Shepherds Bush. To keep young people and young talent at the heart of the performance, they created a Sounds Like Hammersmith & Fulham Young Music Producers Board to assist in curating an event titled, The Big Gig Take 1. This was then complemented by a smaller final celebration for invited stakeholders, hosted by Lyric Hammersmith, The Big Gig Take 2.

## *Young Music Producers Board*

TBMH recruited young people interested in learning about event management to help shape and deliver the public facing music festival The Big Gig Take 1, with the Young Music Producers helping to shape bespoke roles in co-creating the music event. They were tasked with the call out for young talent to submit their interest in performing at the event, selection of applications for inclusion in the event, assisting on the marketing and communication, budgeting, ticket sales and overall design; and taking an active role at the event.

Seven young people aged 14-17 took on roles as Young Music Producers. Three of the young people were known to TBMH, with the other 4 recruited via SLHF posters, discussions with teachers and/or taking part in SLHF workshops. The Young Music Producers either lived in or went to school in the borough. Those taking part voiced enjoyment in taking part and a sense of ownership in defining roles, which were tailored to their interests, and agency in the design and running of the event. There was a perceived increase in confidence and team working skills amongst some of the Young Music Producers as a result of taking part.

Six planning meetings took place online and one meeting in person to facilitate the young people's schedules. Sessions were structured and led by the TBMH team, with ample opportunities for the Young Music Producers to voice their ideas and take initiative to lead on



specific areas of research, reporting back at the next meeting. The group discussed aspects of pulling together a line-up of performers and leading an in-person event, a new experience for all the young people. Motivations for taking part included: to learn about what makes a great gig; and to have an experience of working on an event. The Young Music Producers all had an interest in music and brought with them performance skills and a willingness to get involved:

*I play the recorder, piano, electric guitar and sing. I am always interested to see the background to music and I am happy to listen to anything!*

*I like RnB and Hip hop the most but I have always loved music.*

*I play the piano and do music production at school using music production software at a youth club.*

*I listen to most genres but in particular RnB and Rap.*

The Young Music Producers Board was a time-bound experience, disbanding upon completion of The Big Gig Take 1. Some of the young people continued to engage through other SLHF workshops or TBMH classes. The Young Producers were given £70 gift cards as a token of appreciation for their hard work. The recruitment, continued follow-up to ensure young people were attending meetings, and planning of sessions took ample time and resources on TBMH's part but proved extremely fruitful in the learning experiences the young people gained.



# THE BIG GIG TAKE 1

Big Gig Take 1 was the borough's biggest festival in the summer of 2022, with 26 performers aged 14–18-year, from across the borough performing a mix of singing, rap and instrumental music throughout the afternoon. The open-air performances were selected by the TBMH Young Music Producers Board and the festival was attended by more than 100 residents throughout the afternoon, despite it happening on one of the hottest days that summer. The event was held in front of Westfield Shopping Centre, which made it accessible to passersby. The programme also included presentations and a round table about the music industry, with industry professionals including Samson Jatto, Alike, Phoebe Fox, Shamime Ibrahim and Dylan Mysercough-Harris. The festival also hosted the Key4Life team who performed some of their music. The Mayor of Hammersmith and Fulham, Cllr Emma Apthorp welcomed the audience and provided much due praise for the excellent young performers.





The event was well executed, with the space divided into four areas, giving a professional atmosphere and exciting opportunity for both the Young Music Producers to lead an event and the young people taking part. The main stage had professional equipment and was staffed to the highest standard. The backstage area for performers was also well equipped, with designated safeguarding leads that looked after the young performers and ample catering provided to help the performers cope with the heat and the length of the festival. The young performers felt well supported and in the survey responses highlighted on multiple occasions how important this event is for them as young performers:

*It was organised amazingly, with an awesome crew and tech assistants. Being together with the other performers was spectacular. It was really exciting for me, and I loved getting myself out of my comfort zone.*



However, some of the performers commented on the length of the event and suggested improvement in communication/advertising of the event.

*The people running the event are friendly, however there was not a clear schedule or communication with just one person.*

A VIP area was available for SLHF stakeholders and special guests that provided drinks and additional comfort for the event. The wider audience area for anyone that had booked a ticket or wanted to attend the event on the day was open and large. Refreshments were served throughout the day, to help the audience stay well hydrated during the event, due to the unusual heat. The evaluation team surveyed the audience that stayed in this area. Most of the respondents were young people between the age of 12-28, that lived and/or studied in the borough. They have received information about the event from their friends, schools or alternative music providers.



And finally, all of the respondents were interested in having more festivals and initiatives like SLHF in the borough in the future. Some of the comments were:

*Very well organised, great music!*

*Great exposure for budding musicians*

*Great for young people*

*Enjoyed every act, all gave 100%*

*Great to see young local talent!*

The event was publicised via Hammersmith & Fulham Council's social media channels (Twitter, Facebook and Instagram) and was on the website. Promotional material was also on the two BT large screens at Westfield Shopping Centre (both the call to join the Young Music Producers Board and to attend The Big Gig Take 1). Posters were sent to schools and other local businesses and information circulated via Hammersmith & Fulham Council's School Staff Zone newsletter and resident's newsletter. Nevertheless, whilst promotional material was in the public domain, many of the respondents said that they would like to see improvement in how events like SLHF are promoted and advertised on the council's website, via social media and physically in the local areas.

Overall, the event was well organised, with incredible attention to detail and a lot of thinking about how to make the event safe, but also enjoyable for young performers. It was an incredibly hot day, but this did not stop the organising team from working hard and ensuring a good atmosphere throughout the day. The high standard of delivery made the young people experience what it means to take part in a professional event and provide them with insights towards careers in the music industry. The programme was well curated, and paid attention to representing different ages and musical styles. The event was professionally hosted by a young music producer



and educator from the borough and a member of the Young Music Producers Board. The presentation styles were complementary, and the young person was able to feel safe on stage, supported by a more experienced mentor. There was use of humour, spoken word and rapping, that also relaxed the audience and created interesting interactive situations between the hosts, performers, and audience, based on their belonging in the borough. However, the event was long, and many audience members struggled to stay due to the heat conditions. This was unfortunate but did not significantly impact the overall experience of the young performers. The event was carefully documented by a professional crew that recorded what was happening both on and behind the stage, as well as engaged with the audience. Overall, this was a celebration of the hard work done by both TBMH, their partners, and the young people that participated in their programmes, after two years of Covid lockdowns.



# THE BIG GIG TAKE 2

SLHF Phase 1 culminated in a sharing of a reflective film, highlighting the breadth of the offer and showcasing individual successes and impacts of the initiative. This film provides documentation of the SLHF Phase 1 journey and acts as a piece of evaluation in itself, demonstrating how individuals reflected on their own learning through their personal involvement. [The full film can be found here.](#)

Young musicians and singers who took part in various projects across the SLHF Phase 1 or connected to TBMH's other classes provided pre-screening entertainment. Invited guests had an opportunity to talk with other stakeholders over mulled wine and mince pies before entering the cinema space. Stuart Whatmore, Head of Triborough Music Hub welcomed the attendees and introduced invited speakers to provide further content.

The event was attended by 55+ people including project participants, partners, council representatives from Hammersmith & Fulham Council, representatives from the Mayor of London's Culture Team, TBMH staff and other invited guests. The event provided a moment to celebrate the success of the programme and introduce Phase 2, led by HQL.

# CONCLUSIONS FOR PHASE 1

SLHF Phase 1 aimed to enable young people to explore and expand their music skills through expansion of TBMH music offer, bringing new genres of music making to young people. TBMH successfully delivered SLHF Phase 1 with the addition of legacy programmes. The majority of TBMH's ambitious expected outcomes were met and those not fully successful, still demonstrated ample thought and engagement. It is within these areas that there is opportunity to deepen learning and explore alternative or revised models to fully deliver on these outcomes. As example, the music production workshops in schools assumed a beginner's knowledge and skill in using the software. As many young people came with skill in this area, the workshops were not able to extend their knowledge and skill as much as it could have. Developing differentiated learning pathways and/or workshop series that allowed for entry at different levels (beginner, intermediate and advanced) would enhance the experience for students.

SLHF Phase 1 successfully:

- *Inspired young people in the borough to explore, create and perform music in a variety of styles.*
- *Equipped young people with the knowledge and skill to use the power of music as a creative tool.*
- *Provided young people with skills and developed their confidence in working collaboratively*
- *Equipped teachers and educational settings with curriculum guides to strengthen their knowledge, pedagogy and skill in specific aspects of contemporary music.*
- *Raised the profile of music within secondary school education settings.*
- *Enabled young people opportunity to develop skills and have their voices heard in the production of *The Big Gig Take 1**
- *Professional musicians were given the opportunity to work with young people and educational settings, expanding their own knowledge, honing their skills and giving back to the local community.*
- *Families and the local community were given the opportunity to celebrate young musical talent in the borough at *The Big Gig Take 1*. The documentary also provides an opportunity to learn more about how music can lead to positive impacts.*

The following expected outcomes needed were demonstrated in specific aspects of the SLHF Phase 1 programme but were either unrealistic in their expectation or needed further time/investment to be fully successful.

- ***TBMH aimed to work with all young people aged 14-18 across Hammersmith & Fulham Council the programme of workshops. They achieved their goal of working with every secondary school provision, yet working with every young person was not feasible in the timebound, resource sensitive programme.***
- ***Whilst some young people learnt about pathway opportunities to further develop their musical skills, there is more that can be done to solidify access routes and guidance to finding the appropriate pathways for each young person.***
- ***The scope of the evaluation was unable to evaluate the correlation between music and social/emotional wellbeing and raising attainment across all subject areas for students. It is the evaluation team's belief that such correlation would be difficult to assess in the light-touch approach of one 90-minute school session holding such an outcome, although further research within more established programmes such as the ongoing relationship with Westside School, Masbro Youth Club or within TBMH 10-week courses would be possible.***
- ***SLHF Phase 1 aimed to provide families, schools and the local community with a strengthened understanding of how to access further opportunities for music making within the borough. This was achieved in some regards, with schools having stronger awareness of how to engage with TBMH. Further work is needed to reach into the community, especially amongst families who are not already engaged with music programming within a school setting.***

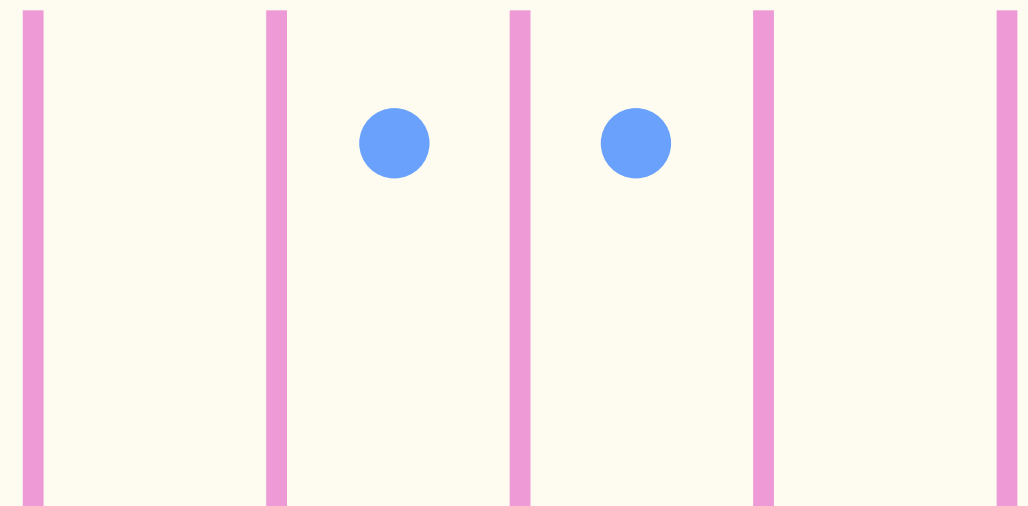
## Key messages

**POST-COVID THERE IS A NEED TO PROVIDE CREATIVE OPPORTUNITIES FOR CHILDREN AND YOUNG PEOPLE TO EXPLORE THEIR CREATIVITY AND AID IN POSITIVE HEALTH AND WELLBEING.**

**TBMH IS INSTRUMENTAL IN BRIDGING THE GAP, BRING MUSIC INTO THE CLASSROOM WITH PROFESSIONAL MUSICIANS, ENABLING YOUNG PEOPLE TO ENGAGE IN MUSICAL OPPORTUNITIES OUTSIDE OF SCHOOL, AND OFFERING NEW PERSPECTIVES FOR STUDENTS AND TEACHERS.**

**ALL PROGRAMMING FOR PHASE 1 WAS FREE TO SCHOOLS AND YOUNG PEOPLE.**

**YOUNG CREATIVES NEED TO BE GIVEN PLATFORMS TO PROMOTE THEIR TALENTS AND GROW AS ARTISTS.**





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*SLHF*

*Phase*

*2*

*HQI*

*In England, all pupils should study music until the end of Key Stage 3. The requirement for maintained schools and academies to offer a broad and balanced curriculum is set out in the Education Act 2002 (for maintained schools) and the Academies Act 2010. This expectation is reflected in the national curriculum and is at the heart of the education inspection framework.*

*However, we have witnessed a serious decline in the number of pupils taking music at Key Stage 4, in both BTEC and GCSE courses. Notably, the fall at GCSE between 2010 and 2019 has been far more pronounced for boys, with male uptake falling from 24,000 entries to 15,500 and female uptake falling from 21,500 entries to 19,000<sup>3</sup>. Uptake has also fallen over the*

*last 10 years at Key Stage 5. It is notable that the number of pupils taking music A level nationally implies an average uptake of around one to two pupils per school. This means that, if a normal size school has five pupils opting for music A level, the cohort is over double the average and with limited interest in music A levels, there continues to be a phasing out of music being offered as an option due to cost implications. The unanswered questions continue:*

***What is the reason for this decline?***

***How can young people in this age bracket be best supported to continue their engagement with music and entry into the music profession?***

<sup>3</sup> Current data reflects male and female uptake, not yet accounting for non-binary and trans identities.



HQI begins to address these challenges directly and boldly, devising a major free music development programme for aspiring musical artists aged 18-25, who had a connection to Hammersmith and Fulham. Over a span of 10 months, 12 artists were offered free access to professional workshops, one-on-one mentoring from HQI's resident artists and professionals, access to HQI's music and editing studios, and a grant of £1,000 to support the development of an output to share more widely. The programme culminated in a showcase of work presented to an invited audience from the media and music industries, which resulted in extended exposure of the young talent to industry professionals (producers and musicians) with three of the young people engaging in conversations with record labels and management companies.

In their pursuit to reimagine music development, the HQI team prioritised conceptual thinking, professional development, and a multi-disciplinary approach during the 10-month educational programme. The team identified these areas as critical catalysts for creativity and, as highlighted above, conspicuously absent in the existing music educational landscape. To note, such critical catalysts do exist within highly selective art schools and technology hubs, but these valuable



insights are often beyond the reach of young people pursuing careers in music, especially if they come from disadvantaged backgrounds. To address these socio-economic and geographic gaps and ensure young creatives were engaged in high quality provision, HQI divided the programme in three terms (from November 2022- July 2023).

- Term 1 Public facing programme of talks*  
*Recruitment for the music development programme*
- Term 2 Public talks*  
*Masterclasses for the selected cohort*
- Term 3 Dedicated to the talent producing their own work*  
*Connecting with mentors*  
*Presenting works in progress to the public.*

For reporting purposes, we discuss the programme in two parts: 1) Public Engagement, 2) Music Development Programme.







## *Key Achievements and Impacts*

6 PUBLIC TALKS EXPLORING CREATIVITY, RANGING FROM AI, TO WORLD-BUILDING AND DESIGN, LED BY INDUSTRY PIONEERS

12 CREATIVE DEVELOPMENT WORKSHOPS WITH SOME OF THE UK'S MOST DISTINGUISHED MUSIC CREATIVES AND EDUCATORS AS PART OF HQI'S MUSIC DEVELOPMENT PROGRAMME

2 SHARING EVENTS: 1 FOR MUSIC INDUSTRY PROFESSIONALS (RECORD LABELS, DISTRIBUTORS, PRODUCERS, AGENTS, CREATIVES AND FUNDERS) AND ONE FOR FRIENDS AND FAMILY

A DOCUMENTARY EXPLORING THE CREATIVE PROCESS AND OUTPUTS OF THE PROGRAMME

STUDIO AND MENTOR ACCESS FOR PARTICIPANTS FOR 3 MONTHS POST-PROGRAMME

SIGNIFICANT CAREER OPPORTUNITIES FOR 4 PARTICIPANTS WITH PARTICIPANTS USING NEW SKILLS FOR FURTHER OPPORTUNITIES POST PROJECT INCLUDING 1 PARTICIPANT SECURING FUNDING FROM YOUTH MUSIC NEXT GEN FUND; AND 3 ENTERING CONVERSATIONS WITH RECORD LABELS AND MANAGEMENT COMPANIES MET DURING THE SHOWCASE

## Programme aim

SLHF Phase 1 opened up access to contemporary music practice to young people aged 14-18 across the borough through one-off experiences, short engagements of 10 weekly sessions, and more sustained work in some settings. This approach brought the programme into the community at many different levels to introduce new ideas and stimulate interest. SLHF Phase 2 took on a different approach for the 18-25 year old engagement, focusing on developing talent with a small number of young people over a longer length of time. This was in part due to HQI's strong belief that there is a lack of dedicated artist development in the music industry that focuses on conceptual thinking, professional development, and a multidisciplinary approach. HQI's aim to nurture new talent through a transformative music development programme fit within and responded to many of SLHF's objectives including:

**ESTABLISHING NEW, POSITIVE PATHWAYS FOR YOUNG PEOPLE**

**RAISING THE PROFILE OF MUSIC ACROSS THE BOROUGH**

**CHAMPIONING HAMMERSMITH AND FULHAM'S LOCAL TALENT**

**CONNECTING LOCAL YOUNG PEOPLE, ARTISTS AND VENUES**

**NURTURING NEW EMERGING YOUNG ARTISTS**

Inspiring the next generation with a rich array of musical opportunities The SLHF Phase 2 Team from HQI was led by founder, Muz Azar. Azar had a core team that was integral to the implementation of the programme including Harry Fisher-Jones, Charlotte Mandell and Alice Ray. Experts in the field were consulted in the development of the programme and the wider HQI community of artists and residents took part in the mentoring of the young artists on the programme.



# PUBLIC ENGAGEMENT

HQI invited some of the UK's most distinguished educators and creatives to share their insights across SLHF Phase 2. This commenced with a tailored series of six public talks centring interesting provocations and topics connected to the music industry. They were promoted on HQI's website and social media platforms, with free tickets available for the general public. Tickets were very popular resulting in most events being sold out weeks in advance. As with the nature of 'free' events, there were people who did not attend. HQI adjusted the number of tickets available following the first event to accommodate more people obtaining tickets, with the knowledge that many would not attend. Across all talks there was a good-sized audience comprised of HQI resident artists, young people interested in the music development programme, students, and other interested people with a connection to the industry. HQI envisaged the public talks as an entry point for interested young people to come and learn more about their way of working and ask questions about the music development programme. Given the timeline for the recruitment phase and line up of talks, this proved fruitful for some young people,

whereas others applied directly without attending the public talks. The six public talks included:

[EXPLORING WORLDBUILDING AND AUDIO-VISUAL LANDSCAPES](#)

[EXPLORING TECHNOLOGY](#)

[EXPLORING WELLBEING AND CREATIVE ENDURANCE IN MUSIC](#)

[EXPLORING MINDSET](#)

[PRINCE: PIMP & POET](#)

[VISUALISE YOUR MUSIC: GRAPHIC DESIGN AND IDENTITY](#)



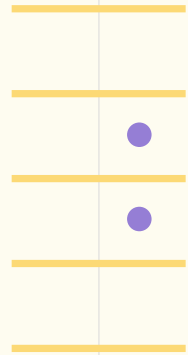
HQI launched its public talk series with an energising and rich discussion, with moderator Dr Cecilia Wee (Royal College of Art) facilitating a conversation between Seb Gainsborough (Vessel) and Rakhi Singh (Manchester Collective) about their eight-year collaboration as musician-artists. The two spoke about their individual inspirations, processes, and specific projects they had created together, noting what they continuously admire and learn from each other, through each other's

different art forms (inclusive of dance, visual art, spoken word and sound art). They highlighted the value of drawing on multiple media formats to create exciting and surprising compositions; a desire to push back against the industry trend of dissipating attention span; and the fruitfulness of collaborations, even when they are not easy and what comes from challenging each other.



The second talk was moderated by Dean Kissick (Spike Art Magazine), who facilitated a conversation between musician/composer Gaika Tavares and research scientist Sander Dieleman (Google Deepmind) about their respective thoughts and perspectives on the use of AI and its impact on transforming the art of making music. Through Sander's experiences exploring AI as a means to (re)create music in specific genres and Gaika's passions for the humanness of music composition, the evening focused on the reasons for using AI and ethical dilemmas surrounding use of AI to replace humans. The discussion led to a lively audience debate and questions that helped push past some of the binary nature of 'for/against' AI by delving into some deeper aspects of how we perceive creativity.

In 'Exploring Wellbeing and Creative Endurance in Music', moderator Dr George Musgrave facilitated a conversation between DJ and mental health advocate Vanessa Maria and musician, visual artist and writer, Mykki Bianco. With his own history as a musician, Musgrave spoke about the toxicity of the industry and the ways in which it



has contributed to a rise in mental health issues. Each artist shared their own experience of working in unhealthy aspects of the music business and shared ways in which they have navigated it, built new coping mechanisms, and opened themselves up to prioritising their mental health. The topic and discussions demonstrated the relevance to a wide spectrum of people in the music industry, from those just entering through to those with years of experience.

December 2022 saw a screening of David Lynch's 'Meditation, Creativity, Peace'. The 2012 documentary follows Lynch (director and composer) on a journey to different countries as he gives interviews and masterclasses. It invites viewers to consider who they want to be through creativity and meditation. The screening was followed by informal yet meaningful discussions.

The penultimate public talk featured set designer and artist Gary Card and illustrator and art director Ferry Gouw in a discussion about the varied musical and visual worlds of legendary music and fashion icon, Prince. Through a mix of concert clips and images, the two artists (who both work in the music industry) journeyed through Prince's





musical history, citing his numerous reinventions of himself and the way in which the creation of alter-egos both reflected and informed societal norms and deviations from mainstream culture.

The final talk took place in April 2023, moderated by Clara Goodger, associate creative director at NTS Radio, with Paul Nicholson (a.k.a. NUMBER 3), the designer of the iconic Aphex Twin logo. With a specific focus on the design of the Aphex Twin logo, Nicholson shared the details of his working processes with inspiring sets of visuals from his notebooks, including numerous sketches and found images. While a public talk, this was a focused workshop for the cohort (described further below) to engage with the details of visual design. Understanding the different routes into designing visuals for an album or a musician's identity was insightful and inspiring as some of the cohort noted that even if they weren't visual artists, they could begin to think like one and look to their local surroundings for inspiration. Nicholson's insight into his process had a positive impact on the audience and the collaboration between designer and musician was made very clear.

## *Audiences*

Across all five talks there was an engaged audience comprised of students, early career creatives and those established in their given fields. Audience numbers ranged from 35-55 attendees, with exception of the final talk 'Prince, Pimp & Poet' which was nearly 100 people in attendance (with a median average of 52 per talk). The space and audience size led to excellent debate, discussion and meaningful networking. Moderated talks included a dedicated time for questions from the audience, sparking interesting conversations, including a query from an audience member at the first talk about whether emotion in the creative musical process could be outsourced to AI. Gainsborough and Singh said "Please, no!", and this provocation led to intense discussion of the emotional struggle that is part of the creative process and how in those moments of struggle, one might prefer to outsource, but ultimately in hindsight, this is a key part of the process to experience as musicians.

In the second talk, exploring the use of AI, the audience posed more specific questions for collective interrogation including:

[WHAT'S THE END POINT?](#)

[HOW CAN WE VIEW AI IN RELATION TO CREATIVITY?](#)

[WHAT ABOUT VEGAN AI, WHICH ONLY INTERPOLATES NON-COPYRIGHTED CONTENT?](#)

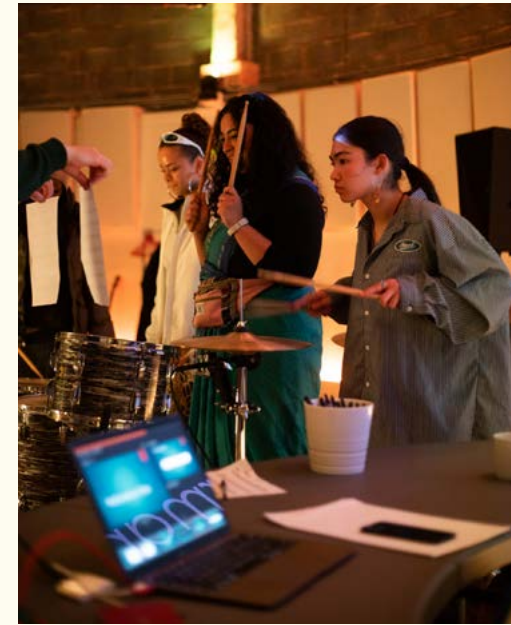
[CAN WE ASCRIBE AGENCY TO AI?](#)

In 'Exploring Wellbeing and Creative Endurance in Music' the speakers posed questions to the audience, inviting the audience to reflect on their own experiences and to challenge fixed ideas. Questions included:

[DO YOU THINK THERE'S A WAY FOR THE MUSIC INDUSTRY TO BE HEALTHIER?](#)

[WHAT CAN BE DONE BY ARTISTS TO CREATE CHANGE?](#)

[HAS ANYTHING CHANGED IN THE LAST 10 YEARS?](#)



Each talk ended with time for informal discussion, with drinks available and a casual atmosphere that enabled attendees to network freely. Evaluative data collected from conversations with attendees highlighted a desire for engaging in meaningful discussions and creating community, with some noting how much they enjoyed the talks, making connections to their own practices.

*The parts I found most interesting were them discussing the collaborative process as well as how they continue to stay motivated and inspired by the world around them. And given how different their musical backgrounds are, it's really interesting to see where they had overlapping ways of working and concepts... I really appreciated how vulnerable they were about it all as well, like him mentioning he cries when he finds a chord he really likes. — HQL audience member*

As each audience member approached the talks from their own personal schema and specific artform, the conversations were rich and nuanced. The final talk exploring the work of Prince saw the public talk series' largest audience, with the space at standing room only. The talk also held the widest visible range of diversity in terms of age and race. Audience members commented on how many of the issues Prince was reflecting and challenging 30-40 years ago are more resonant now than ever in terms of gender and racial identity and expression.



## Key Findings

THE PUBLIC TALKS WERE WELL ATTENDED AND RECEIVED. THE HQI SETTING AT THE ROTUNDA BUILDING CREATED AN INTIMATE AND INCLUSIVE FEEL TO THE TALKS, ENABLING EXCELLENT DISCUSSION AMONGST SMALL GROUPS. CONVERSELY, THE SIZE OF THE SPACE HINDERED LARGER AUDIENCE ATTENDANCE.

THE TALKS WERE DELIVERED BY EXPERTS IN THEIR FIELD, PRESENTING HQI'S PROGRAMME AS A DESIRABLE AND SOUGHT AFTER EVENT TO ATTEND.

AMPLE DATA ON WHO WAS ATTENDING WAS NOT SUCCESSFULLY CAPTURED AT POINT OF SALE, MAKING ANALYSIS OF REPEAT ATTENDANCE, INTEREST IN ATTENDING AND DEMOGRAPHICS DIFFICULT. THE EVALUATION TEAM ENCOURAGED SHORT SURVEYS AT ALL EVENTS THROUGH QR CODES, BUT THIS WAS NOT SUCCESSFUL. AS A RESULT, THE TEAM MOVED TO PARTICIPATORY OBSERVATION AND INFORMAL DISCUSSION WITH ATTENDEES TO CAPTURE FEEDBACK.

THE TALKS BROUGHT NEW AUDIENCES TO HQI, MANY OF WHOM WERE INTERESTED IN COMING BACK AGAIN. FURTHER PLACEMENT OF HQI AS A BRAND AND LEADER IN MUSIC DEVELOPMENT PROGRAMMING WOULD BE USEFUL TO ENSURE CONTINUED ENGAGEMENT.

THE EXCELLENT ADVERTISEMENT OF THE TALKS ON SOCIAL MEDIA SAW PEOPLE REGISTER FOR TICKETS QUICKLY VIA HQI CHANNELS. THIS RESULTED IN THE WIDER SLHF CHANNELS (VIA HAMMERSMITH AND FULHAM COUNCIL) AND PARTNERS, NOT HAVING OPPORTUNITY TO SHARE THE INFORMATION, AS TICKETS WERE ALREADY SOLD OUT. THERE WAS A NEED TO FIND FURTHER STORIES TO SHARE TO CONTINUE THE MOMENTUM OF SLHF AS A BOROUGHWIDE INITIATIVE.

THE PHYSICAL SPACE AT HQI IS EXCELLENT. THOUGH TUCKED AWAY AND PERHAPS TRICKY TO FIND ON A FIRST VISIT, ONCE YOU ARRIVE, YOU DO FEEL AS THOUGH YOU'VE ENTERED A HIDDEN GEM WHICH HAS A GREAT FITTING HISTORY AS BBC'S FORMER NIGHTCLUB FOR THE TELEVISION CENTRE. THE PHYSICAL STRUCTURE OF THE SPACE IS COMPLEMENTED VERY WELL BY A CASUAL AND COZY DESIGN OF COUCHES AND CHAIRS WHICH GIVES THE SPACE AN INFORMAL, HIP AND WELCOMING FEEL.



For newcomers to HQI, it would have been valuable for them to find out more about HQI and the SLHF initiative. Whilst ultimately, they were in attendance for the given talk, understanding more about the ethos and underpinning strategy would have helped to create further buy-in and engagement. HQI have a lot to be proud of, so being the face of the organisation would help audiences feel more clarity as well as benefit HQI in terms of potential contacts knowing who to speak with after the event should they want to further connect.

To reach a wider audience, HQI recorded each talk and has plans to make these publicly available.

HQI delivered excellent and engaging talks, bringing people from across London together to learn from experts and take part in lively discussion. HQI's space allowed for a comfortable audience of 60 tickets to be sold per event with most talks seeing an average of 52 people in attendance.





# MUSIC DEVELOPMENT PROGRAMME

The main focus of SLHF Phase 2 was the launch of HQI's music development programme, using their expertise and previous knowledge in mentoring young talent. Their fresh take on music development was delivered in a multidisciplinary approach over 10 months. The HQI team worked with 12 young artists, fostering a community approach to learning, exploration and reflecting on their individual creative practice.

HQI used an informal and emerging approach to music learning and teaching. One of the core principles of HQI is to allow young artists the opportunity to make choices about what and how they learn (and with whom), challenging the traditional 'teacher/student' dynamic. The music development programme sought to equip participants with the skills and knowledge to make a significant step change in their careers. Beyond taking part in the bespoke workshops, the focus was not driven by content (other than that which was chosen by the participants themselves); nor was it dependent on resources. Whilst the £1,000 grant was made available to develop a product, the work

focus was firmly on the process of creating the product, making the learning community based and experiential. The perspectives of a learner were at the programme's centre, deconstructed in conversation with mentors and the wider cohort to develop an adequate approach to support each young person as an individual and assist them through the practicalities of implementing their approach. Muz Azar commented on this approach at the final sharing, explaining the system of learning as 'The Community is the Curriculum', wherein participants built their inner confidence through the support of the community. Azar highlights the psychology behind making art being of great importance to working artists, with low confidence sometimes preventing progression more so than technical deficiencies amongst artists. Integral to creating this emerging approach to music learning was a unique emphasis on entrepreneurship, industry access and financial stability as well as creativity.

## *Recruiting young music talent in Hammersmith and Fulham*

HQI distributed an open call for applications through a dedicated online portal in autumn 2022 (12 October-31 November). They adopted a five-step rigorous recruitment methodology to select participants, receiving 75 applications from aspiring artists. 21 young people were asked to take part in an interview, with 15 selected for the programme, ultimately resulting in 12 young people taking up the offer and seeing it through to completion. Retention of 100% is commendable given the length and complexity of programming. The cohort of 12 received a £1,000 grant to support their development of a new musical project.

HQI's recruitment and selection process was fair, transparent, and responsive, providing a solid model for other arts organisations to consider.

### ***Application and Initial Review***

*To apply, applicants had to meet certain eligibility criteria including age (18-25), availability, active musicianship of an intermediate or above skill level, active engagement as a musician, musical artist, music producer or visual artist working predominately with music, and location of their home or work in Hammersmith & Fulham, before providing information about their experience, objectives for the programme, special access needs, and a work sample.*

### ***Shortlist***

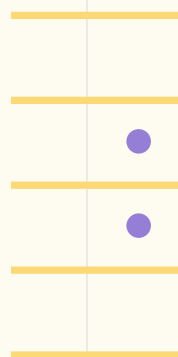
*Following this initial application review, the HQI Selection Committee shortlisted 24 candidates for interview.*

### ***Interviews***

*The HQI Selection Committee conducted informal interviews virtually with shortlisted candidates to better assess their fit for the programme and to inform some elements of the programme design.*

### ***Cohort Selection***

*15 applicants were selected to take part in the music development programme. Some selected not to take up the offer due to work and/or study conflicts, others started the programme but did not continue to engage in the workshops. This resulted in a core group of 12 young people who engaged with the programme. The selection of programme participants was based on the assessment of work samples, written responses, and interviews. To ensure that the final cohort met SLHF ambitions for access, diversity, and inclusion they considered the applicant's musicianship (instrument/speciality, experience, etc.), and protected characteristics to ensure a diverse cohort was recruited.*





Additionally, interested applicants were given the opportunity to attend the workshop on 30 November: ‘Exploring Technology’ with Dr Rebecca Fiebrink a professor at the Creative Computing Institute at University Arts London. The workshop explored the use of machines in music creation. This hands-on workshop allowed prospective participants an opportunity to engage with the HQI team and for the team to see how they interacted and worked together. Reflecting on this workshop, Azar noted that he always finds it helpful to meet people in a workshop as it demonstrates their passion and interest for collaborative working. From his experience, granting access to programmes based on submissions alone is detrimental to growing a respectful and dynamic collective of artists.

Following the bespoke workshops (explored further below), the cohort of 12 young creatives were invited to submit a project proposal: a description of the artistic concept, process, goals and outcomes, and a detailed budget to demonstrate how a £1,000 grant would be utilised. The grant was provided as 75% upfront and 25% on receipt of an activity report post programme, exploring how funds were used. Proposals were evaluated carefully and advice given to refine

proposals, resulting in the cohort being awarded grants in June 2023, with an understanding that the grantees would create an independent musical project supported by expert guidance and access to HQI’s studio facilities to be presented at a public showcase in August 2023.

## *Bespoke Music Development Workshops*

HQI initially designed eight workshops, delivered between February and May 2023 for the cohort. Upon understanding the cohort more fully, the HQI team provided an additional four, online tutorials to develop specific skills, two group socials/check-in, and four 1:1 check-ins as participants worked towards their individual projects.

The initial workshops included:

[DESIGNING ORGANIC RHYTHMS WITH PERCUSSIONIST SAM WADE](#)

[DESIGN YOUR SOUND AND PERFORMANCE WITH LIVE ELECTRONICS WITH JO AND TOMAS KASPAR A.K.A. ASTRYD](#)

[DESIGNING YOUR SONG ARRANGEMENT AND COMPOSITION WITH DAVE OKUMU](#)

[DESIGNING YOUR SOUND WITH SYNTHESIS, WITH JO AND TOMAS KASPAR A.K.A. ASTRYD](#)

[COMPOSITION REVIEW WORKSHOP, FACILITATED BY HQI MUSIC RESIDENTS, HAICH BER NA AND SEREN 4 EVER](#)

[DESIGNING YOUR VOICE, WITH VOCAL COACH CHRIS JOHNSON](#)

[MOVING IMAGE FOR MUSIC, DELIVERED BY HQI RESIDENTS LUCY LUSCOMBE, RICHARD WILKINS, ELI IVOR ALICE](#)

[DESIGNING A SUSTAINABLE CREATIVE PRACTICE WITH ‘YELLOW SQUARES’ ELIJAH](#)

The complementing online tutorials honed participants' wider knowledge base of entry into the music industry. Tutorials featured an industry professional in addition to the expertise of the professionals in house at HQI including:

[BRAND BOOK AND ARTIST STATEMENTS TUTORIAL WITH CREATIVE DIRECTOR LEA FEDERMANN](#)

[PR WRITING & RADIO STRATEGY TUTORIAL WITH TOMMY HUDSON](#)

[SOCIAL MEDIA PAID MARKETING TUTORIAL WITH TOM OBAFEMI, FOUNDER OF LEAN DIGITAL](#)

[MUSIC FUNDING OPPORTUNITIES \(ARTS COUNCIL ENGLAND, HELP MUSICIANS AND PRS\) WITH HANNAH MINA](#)

*You're always listening to someone who's a master at what they do. So for me, the live set one ... I took a lot from it because I still need to start a live set properly with analogue equipment but I was under the impression that I could maybe do that in an afternoon and be like, oh [I'll] get that done at some point. And then when we sat down with them and they showed us one and they said that it had taken them two years of tweaking, I thought maybe I need to get my expectations right, need to get everything together. So that was very useful. And also the visual branding of [the third workshop], the Aphex twin logo creator obviously for electronic music, that is a huge, huge piece of the puzzle. So even just to have him there and talking about it and how the simplicity of the logo is actually what makes it so incredible. It was pretty useful and interesting for sure. —Thomas, HQI Participant*

Participants were encouraged to attend all workshops to gain the most from the offer. Workshops were generally well attended with an average of 9-10 (from the evaluation team's observations) in attendance due to illness and conflicting schedules. The evaluation team



attended three cohort workshops to further their understanding of the impact of the engagement.

The workshops were all three hours in length, allowing ample time for presentation, discussion, and practical working. As explored in the short case study above, workshops met participants where they were at: some with experience and interest in a given area, and others coming with little or no knowledge of a given aspect of music production. For example, in the 'Design Your Sound with Synthesis' facilitated by ASTRYD, some participants were familiar with the concept of synthesis and using instruments to create new effects, whereas others were learning this for the first time but eager to engage with creating sounds in different ways. Other workshops encouraged participants to consider their own artistic practice and how they might apply learnings from the workshops, such as the workshop on designing a sustainable creative practice, facilitated by Elijah. In this workshop, which took the form of a presentation/conversation, the cohort discussed ways they could keep their artistic practices viable, considering social media presence and the rising cost challenges facing the industry. Workshops built rapport amongst the cohort, creating what a few referred to as 'family' and 'community'.

# *Design Your Song: Arrangement & Composition with Dave Okumu*

*Dave Okumu is a Mercury Music Nominated Artist and Producer. In this 3-hour session, he spoke to the cohort about his vast experience as a creative producer in music and then listened to their music and offered feedback. There were ten of the cohort present, with some noting it was “the best session yet”- feeling full of inspiration about the creative process as well as feeling very recognised for their own music.*

*In the first half of the evening Okumu shared his experience as a producer and an artist currently preparing to release his first solo album. He spoke to the importance of defining the role of a music producer for himself, rather than having others define who he should be. This seemed particularly resonant for the cohort, empowering them to consider their own pathways to success in ways that are meaningful and authentic to themselves. Additionally, he spoke to the following key points:*

**THE VALUE OF COLLABORATING ACROSS OTHER ARTS INDUSTRIES AS A WAY TO KEEP MENTALLY AND CREATIVELY FULFILLED**

**THE ROLE OF MUSIC IN HEALING AND TRAUMA**

**BALANCING TECH AND HUMAN CREATIVITY**

**THE CRITICALITY OF COMMUNITY AND COLLABORATION AS WAYS TO NAVIGATE THE LONELINESS THAT CAN OCCUR WHEN CREATING ONE’S OWN MUSIC**

*The cohort asked a range of questions from the practicalities of arranging music to adapting ‘liveness’ from live to recorded to performance, to sustaining a career in the industry. The second half of the workshop turned towards the cohort and their experiences. Okumu listened to an original track from each member of the cohort. Afterwards he would ask them:*



**HOW WAS IT TO LISTEN TO YOUR SONG IN THIS CONTEXT?**

**WHAT DID YOU FIND?**

*This was very clearly a meaningful aspect for the evening. Some were sharing their music for the first time in front of this group. Many spoke of feeling impressed with their fellow cohort members’ talents. There was a lot of respect and support for each other’s music. The following was expressed by the cohort as they took turns sharing music and receiving feedback.*

**A FEELING OF SAFETY AND COMMUNITY NEVER EXPERIENCED BEFORE.**

**EMBRACING A FEAR OF SHARING SOMETHING NEW AND UNLIKE OTHER MATERIAL THEY’D CREATED.**

**A DESIRE TO OFFER UP SOMETHING THAT WAS INCOMPLETE AND UNPOLISHED AS A WAY TO EMBRACE SHARING SOMETHING IMPERFECT AND IN PROGRESS.**

**ONE COHORT MEMBER WASN’T GOING TO SHARE BUT CHANGED THEIR MIND AND DECIDED TO IN THE END.**



## *Music Development Programme Sharing Event*

HQI opened its doors to an invited audience on 2 August 2023, to share the amazing work the cohort had made across the programme. The sharing was attended by 60+ people including key supporters of the SLHF programme from Hammersmith & Fulham Council including: Deputy Leader, Cllr Ben Coleman; David Pack, Strategic Head of Industrial Strategy; Val Birchall, Artistic Director for Civic Campus; representatives from the Mayor of London's Culture team, including Shonagh Manson, Assistant Director of Culture and Creative Industries; music industry professionals from industry leaders such as Platoon, XL Recordings, September Management and TAP Management, HQI resident artists and other invited guests.

The sharing focused on the journey of each young artist, hosted by Mercury Music Nominees, Dave Okumu. Each of the 12 artists was given 10-15 minutes to perform and/or share an output from their process with the audience, followed by a discussion with Okumu. Okumu encouraged the artists to expand on their learning across the programme, highlighting successes but also moments of failure that were integral to their learning process. Each discussion was unique and offered audiences rich depth and surrounding knowledge to the cohort's presented works. Some artists performed live, some shared music videos they had created with their £1,000 bursary, and others shared other outputs including a music visualiser and hologram. The sharing of artists' work was interspersed with short speeches from people connected to and championing SLHF including Cllr Coleman, Shonagh Manson and HQI Founder, Muz Azar. The audience was invited to stay and network with the artists after the sharing, resulting in a few follow-up conversations with music industry professionals.

A further low key sharing event was held on 7 September 2023, for friends and family to watch music videos the young people creat-

ed. To round out the programme and capture the narrative of the journey, HQL is preparing a documentary, Modes to Reason, which will be made available via HQL's website.

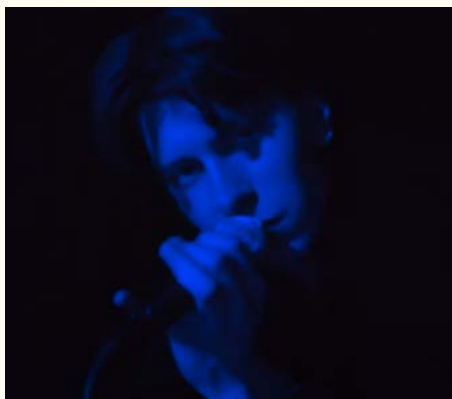
Links to the 12 artists' social media can be found via [HQL's website](#) and many have YouTube channels to feature their music, including music videos created on the programme:



Sharifa's ['Bedroom Light'](#) took shape during the programme, combining hip-hop and experimental pop. Sharifa secured representation from a major music law firm, approaches from major management companies and record labels, and secured funding from Youth Music's Next Gen programme.



West London rapper, Cushyhaze's music video ['Vogue'](#) utilises his skills and learning across the programme.



Beside the Pool secured conversations with a number of record labels following the showcase.



Eva created and edited a behind the scenes video of her debut performance at Glastonbury using equipment, skills and resources gained on the programme. Eva went on to win 3 awards at the Youth Music Awards, including the prestigious Rising Star Award.

[Youth Music Award](#)



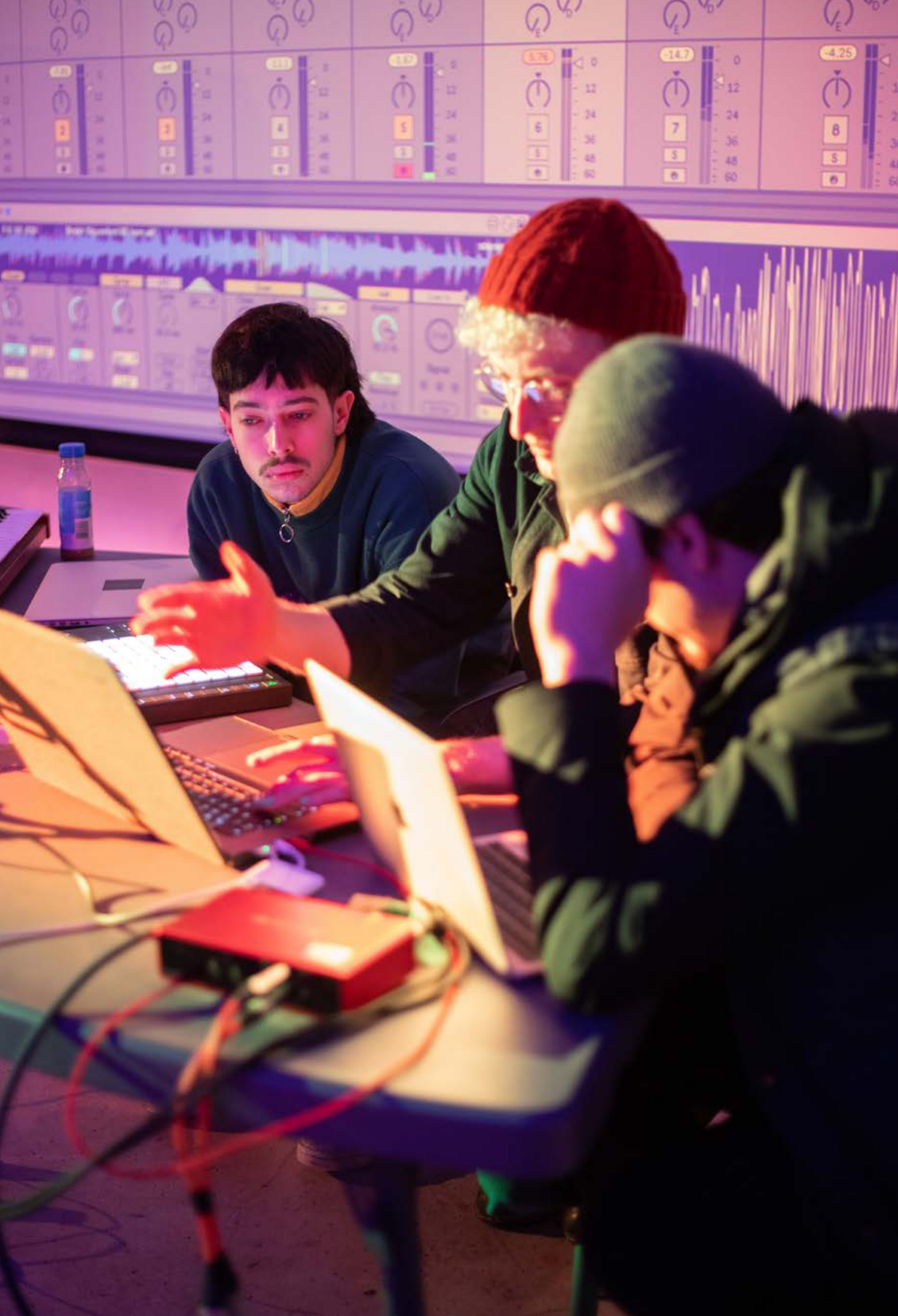
Giles Petersons' Future Bubbles programme featured Ume's song, created on HQL's music development programme. Ume secured free advice from a music law firm, with potential for future representation as a result of the programme.

The music development programme provided a safe and creative environment for the young artists to expand their artistry and learn from professionals in varied roles connected to the music industry. The depth of knowledge was unique to each participant as they made connections to specific aspects of the programme and interwove new ideas into their practice.

All the artists' work delivered on the programme can be found [here](#).







# YOUNG ARTISTS AND HQI REFLECTION DISCUSSION

The evaluation team conducted a focus group with six of the programme participants, five weeks after the sharing event. Hosted at HQI, the evaluation team supplied lunch, and over food the group informally discussed the programme over two hours. The evaluation team ensured that the participants fully understood the aim of the session and explored what evaluation meant in the context of SLHF. Consent forms were collected from the group and the semi-structured discussion was recorded to ensure key ideas could be analysed using verbatim transcriptions. Across the discussions, the following themes emerged:

***1. HQI's location and how the SLHF initiative enabled West London to develop as a music hub. The programme participants noted that this is of great value, citing more prevalence of music mentorship and programmes happening in South or East London. They felt***



***there was a perception that West London is ‘a sleepy, suburban neighbourhood’.***

*When I saw [the call out from HQI], it was probably the first thing I'd ever seen that was local to me! I was like ‘wow, how could you not apply’?*

The participants noted a lack of venues in Hammersmith and Fulham for them to test out new material, locating the well-known venues such as the Apollo as too large and a selection of small spaces in short supply. Additionally, there was an animated conversation about the lack of truly affordable rehearsal space appropriate for more time-dedicated creative processes, with most studios offering ‘pay by the hour’ which limits the conditions needed for creativity to emerge with equipment and collaborators.

***2. Style, structure and interdisciplinarity of the programme was a huge pull for the participants. Some of them were aware of the work HQI are doing and some were attracted to the programme’s focus on contemporary music making that is usually supervised or undermined in similar programmes.***

*I knew someone else who had a residency (at HQI) and a lot of her music has electronic kind of feel to it. So, I kind of thought it would be a good opportunity to see if they were open for electronic music and more electronic stuff. I mean I might not be looking in the right places, but it felt like a more electronic targeted one [elsewhere] is a little harder to find.*

*I think a general highlight for me would be the routine of the programme and its structure because I've [been a part of] other artist development programmes that feel a bit arbitrary ... Do you know what I mean? And not as planned out. It's really nice to have such a solid plan, like okay, every Wednesday meet at seven o'clock in the evening and then this is what's going to happen this week...*



***3. HQI’s informal education setting allowed for closer interaction with people from the industry and enabled a quick applied learning process that was cost and time-effective, preparing young artists for the reality of working in the music industry.***

*I think it broke [me out of] that whole uni/school mindset of sit[ting] down with [a] supervisor [who] ... might tell me off or ‘we have to sit down for a lesson now.’ There was none of that. It was all just like you can go and talk to them, you can ask any questions and they'll give you good guidance.*

*The strict, current education system I think is so outdated and I think it feels like it's still kind of catered to our parents and grandparents. You have to make money and know what you want to do by the age of 17, when it's not like that anymore, we are not currently in that situation. We are all a bit like, well we are still getting the pressure and backlash off that from our parents. ‘Make sure you know what you want to do’, ‘make sure you've got all this in lock’, when in reality we actually have a long time and we are young. Take your time,*

*relax. And I don't think the school system helps with that at all. So, I think this was far better. It's a community. You get to know all the people around you in a fun, interesting, engaging atmosphere rather than: 'you're going to sit down for three hours and you are going to learn about chemicals'. Some people, it's just not for them and I think this was just like 'this is how it should be!'*

**4. Financial support paired with a community feeling: peer-support and focused mentoring. While many participants originally came across the call with a desire to obtain the £1,000 financial support, many talked about the fact that they liked that they received both the financial incentive but also close mentoring to enable them to use the money in a more productive way.**

*What attracted me? Obviously a thousand pounds, that's not a lie guys. I think that the monetary element, I think it's important in a city like London, that is the most expensive city in the world. So, I think that's fair enough.*

*I think the sense of community is the biggest thing for me personally, just being around people who deal with the same problems that you deal with and just get you on every level. It's not the same as with friends who are not in the creative part of things at all. It's not the same, they just don't get a lot of things. So yeah, just being that and just getting support from people around you. That's the most important thing I think for me personally.*

The cohort spoke highly of the HQI team, mentors and their peers, feeling that they had taken part in something special and of value. Through the discussions and evaluator observations across the programme, it was evident that the cohort's commitment to their craft and ambitions to carve out a future in the music industry was most certainly nurtured by the HQI community.



# CONCLUSIONS FOR PHASE 2

SLHF Phase 2 engaged with 18–25-year-old art professionals over a period of 8 months, focusing on developing talent with a small number of young people over a longer length of time. This was in part due to HQL’s strong belief that there is a lack of dedicated artist development in the music industry that focuses on conceptual thinking, professional development, and a multidisciplinary approach. The majority of TBMH’s and HQL’s ambitious expected outcomes were met and those not fully successful, still demonstrated ample thought and engagement. It is within these areas that there is opportunity to deepen learning and explore alternative or revised models to fully deliver on these outcomes.

SLHF Phase 2 successfully:

ESTABLISHED A CLEAR PILOT MENTORING PROGRAMME FOR YOUNG PEOPLE, THAT CAN BE REPLICATED AND EXTENDED INTO A MULTI-YEAR PROGRAMME



ORGANISED SERIES OF MUSIC TALKS, WORKSHOPS AND PRESENTATIONS FOR THE PUBLIC, THAT RAISED THE PROFILE OF MUSIC ACROSS THE BOROUGH

ENGAGED AND CHAMPIONED HAMMERSMITH AND FULHAM’S LOCAL TALENT, BY TARGETING CLEARLY THE COMMUNITIES THROUGH SOCIAL MEDIA CAMPAIGN

SUCCESSFULLY CONNECTED LOCAL YOUNG PEOPLE, ARTISTS AND VENUES, THROUGH A SERIES OF TARGETED EVENTS, THAT ENCOURAGED NETWORKING WITH THE INDUSTRY

DEMONSTRATED A STRONG COMMITMENT TO ESTABLISHING AN EXEMPLARY PROGRAMME TO NURTURE AND DEVELOP NEW EMERGING HAMMERSMITH AND FULHAM’S LOCAL TALENT



## Key messages

PROVIDING FREE MUSIC DEVELOPMENT PROGRAMMING ALLOWED TALENT YOUNG ARTISTS ACCESS TO NEW OPPORTUNITIES AND PROFESSIONALS.

THERE IS A NEED FOR FURTHER CREATIVE SPACES FOR YOUNG ARTISTS TO DEVELOP THEIR CRAFT THAT IS AFFORDABLE AND ACCESSIBLE.

THERE IS A NEED AND DESIRE FOR NURTURING AND COMMUNITY HELD SPACES FOR YOUNG CREATIVES.

## Legacy

For the organisers, this programme represents what can be achieved when artists, local authorities, and commercial partners unite with a shared vision. It's a testament to HQL's collective efforts to support London's emerging artists during a time when the industry struggles to provide adequate backing. HQL are committed to preserving H&F and the city's reputation as a global innovator in contemporary and popular music. The interest levels towards being a part of the music development programme and retention of recruited participants demonstrates the need for such programming. Those taking part were introduced to new ways of working and given opportunity to create new business relationships with key industry players following the programme. It is expected that as the 12 artists continue to develop their artistry and promote their work, the true impact of the SLHF Phase 2 programming will emerge.





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*SLHF*

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*Conclusion*

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*and*

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*Recommendations*

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The outcomes of both Phase 1 and 2 points towards enhanced music and event planning skills for young people in the borough with some excellent legacy programming. One of the key strategies for these successes is due to the focus and attention on young peoples' needs. As such, this report recommends a specific continuation in this direction with greater attention on co-created music programming with the young people it seeks to serve. Moments of such collaborative practice were evidenced in events like The Big Gig Take 1, which sought young peoples' opinions; but, more widely, we recommend Hammersmith & Fulham Council consider where and when to seek young people's contributions and reciprocity as a way to resist tokenistic placement of youth voices.

Programming was delivered by the partner organisations of TBMH and HQI, producing outcomes that benefitted each organisation and direct beneficiaries. The true value of SLHF as a Council-inspired initiative remains unclear outside that of a grant provider to the organisations. It was successful as a pilot for further initiatives supported by the Council, yet the sustainability of programming remains difficult without continued funding. The reach, legacy and expenditure on programming was very different within Phase 1 and Phase 2. As an established and education focussed provider, TBMH held expertise and years of experience in delivering programming and large-scale events. The funding provided was stretched wherever possible to ensure that the end users, young people within the borough, were given as many opportunities to engage with music provision as possible. Conversely, as a relatively new organisation, HQI needed to build the infrastructure to conceive and deliver programming. This resulted in excellent, bespoke work with a limited group of young people.



# RECOMMENDATIONS

## *Sustainability and Logistics*

**Sustainability:** Both TBMH and HQI undertook significant preparatory work (building networks of local support and developing relationships within the community – engaging artists, venues and a strong cohort of volunteers who undertook mentorship roles throughout the programme) and built a good model for working in a holistic way to nurture the talent and wellbeing of artists. Hammersmith & Fulham Council and partners can, with refinement, ensure steady continuity and making the more sustainable, developing an ecosystem of new artists supporting each other. In order to support emerging artists and deliver educational opportunities to enable their inclusion in and to signpost to training opportunities and career pathways, the council needs to sustain initiatives like SLHF and provide more opportunities for peer-to-peer learning and support, paired with interactive sessions with industry facilitators. Hammersmith & Fulham Council can assist in empowering the next generation to make positive change through multi-year support to allow local organisations the ability to nurture local participation and have significant impact on organisations' ability to keep qualified mentors with industry experience.

**Space:** To champion and raise the profile of Hammersmith & Fulham Council local talent and vibrant musical offerings, the Council needs to strategically address the need for more community spaces where young people can practise / play/ do music and creative activities and simply, just be together. Furthermore,

for the Council to see a positive contribution to the local cultural economy and to extend its Industrial Strategy aims, they need to further invest in developing and promoting more specialist facilities for a subsidised price, to enable growth and innovation within the Council to attract and retain talent.

**Staffing:** Coordinating sessions with schools was labour intensive for one-off engagement. A dedicated junior member of staff to fulfil this role would be advantageous: to keep consistent contact, visit schools and ensure both schools and facilitators are well briefed for workshops.

**Continuity:** Connecting music and young people in the community through projects such as the TBMH and the Masbro Youth Club offer are only sustainable with ongoing funding. With a dedicated space, existing equipment and an eager audience, continued funding is only needed towards the dedicated facilitator. This demonstrates an excellent value for money and fills a much-needed gap in the creative skill and wellbeing of young people attending the club. Continued use of resources (equipment and curriculum guides) through legacy workshops, as highlighted in the strengthened relationship between TBMH and Westside School. Additional support from Hammersmith & Fulham Council towards continuation of provision in schools with less access to music equipment and specialists.

**Networking:** Both lead partners engaged with specialist the development of programming (TBMH with Rhythm Studios and other professionals; HQI with Barbican, Battersea Arts Centre and Youth Music). In future, there is opportunity to expand the knowledge exchange between participating delivery partners. Whilst the developed curriculums were very different, new ideas and ways of thinking can be found in creating ongoing dialogue,



especially when moving between the formal and informal teaching environments. Consortium bids and partnership working will create sustainable pathways into the music industry: getting record labels, tech companies, etc onboard to host sessions, provide funding and work experience in the industry. (E.g. less of a project by project based funding approach and more of a supporting the growth of the industry in H&F and local talent). Furthermore, to promote and celebrate cultural inclusion and diversity, the Council can build on the experience and legacy of SLHF, to develop opportunities to work on creative partnership programmes across London boroughs and bring young people together. This will enable the Council to become a leader in cross-sectoral work in London and UK.

## *Learning and legacy*

**Curriculum:** The engaging music curriculum, workshops and complementing extra-curricular activities developed by TBMH as part of the SLHF initiative should be integrated into Hammersmith & Fulham Council's Arts Strategy as an excellent example of how embedded creative and cultural organisations can improve access and widen opportunity in the creative industries. The curriculum guides are an excellent resource that should be disseminated more widely and championed as an output of the SLHF programme. Furthermore, continued CPD sessions for teachers, musicians and other interested parties would greatly complement the guides. It is evident that there was an appetite for the music workshops in school settings and desire from schools for provision led by professionals. A more thorough investigation on how best to serve schools, meet TBMH's strategic aims and enhance creative learning within the classroom is needed.

**Non-formal education provision:** To use the SLHF as a springboard to develop sustainable models of delivery of non-formal music provision, that will draw on the West London communities and traditions.

## *Promotion of Youth voice*

**Inclusion:** Inclusion of embedded youth voice more widely across creative partnership programming within Hammersmith & Fulham Council. Hammersmith & Fulham Council have a robust Youth Voice Strategy in place with an aim to open up opportunities for young people to be co-producers and agents of change within the borough. Further consideration of how TBMH's existing Youth Voice Council members can add value and take leading roles in smaller, time bound experiences such as the Young Music Producers Board would be advantageous. Similarly, where can signposting to leadership opportunities for young people be more widely advertised through Council led channels.

**Progression:** Consideration of progression routes for young people taking part in leadership roles both within TBMH and the wider network of creative organisations in Hammersmith & Fulham Council. What guidance and signposting can be provided?

**Promotion:** Marketing and communications for SLHF was delivered in partnership between Hammersmith & Fulham Council and the delivering partners (TBMH and HQI). In some regards this was successful as wider communities were reached. Messaging was not always on point and larger events were seemingly unseen. As a Council backed initiative there needed to be further dedicated support, internal championing and buy-in to support the work of the programme.



ART IS  
MAKING  
WITHIN  
YOUR  
MIND'S



## *Acknowledgements*

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Hammersmith & Fulham Council for supporting the initiative with additional funding and championing the initiative throughout its pilot.

Delivery partners, Triborough Music Hub and HQI for the passion and dedication to deliver high quality music provision and creative opportunities in the borough.

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