

# C | Y | M

LONDON'S CENTRE FOR  
YOUNG MUSICIANS



## Progression routes in London for young jazz, world music and folk musicians

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Funded by

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Research partner

**the :: hub**

## 1. FOREWORD

The Centre for Young Musicians (CYM) engaged arts development practice, the hub, in early 2008 to research progression routes in London for young jazz, world music and folk<sup>1</sup> musicians. The research brief was two fold:

- To examine the routes already in place and to outline how they could be enhanced for the benefit of young Londoners;
- To consider what this might mean for CYM in the future

the hub completed its research and made its final recommendations in June 2008. This document summarises the research ‘headlines’, and is intended to facilitate a debate about this issues amongst musicians, delivery organisations, funders and policy makers.

**One of the key research recommendations was that this research intelligence should be shared,** to aid strategic planning and action amongst delivery organisations, funding bodies and policy makers. In light of this we’re particularly pleased to have the opportunity to share these headlines as part of the Mayor’s Music Education Summit.



The work done by the Mayor’s Office in the lead up to this event has done much to network those working in music education in the capital, and demonstrates the value of another of the hub’s recommendations: that relevant bodies should explore the potential for London-based providers and policy makers to network and share intelligence with each other. Perhaps the leadership afforded by the Mayor’s Office can help facilitate the joined up thinking and doing identified by the hub as critical to the development of progression routes for London’s young jazz, folk and world music talent?

**The Centre for Young Musicians is unique in its position as a pan-London provider of training for 420 talented students.** We believe the blueprint is in place at CYM for successful pan-London provision. During the course of today’s Summit you will hear one of the many CYM Saturday Centre ensembles - comprised of 18 young saxophonists. It’s worth pausing to reflect on how the effective participation of so many Inner London boroughs brings together these talented students; ensemble members come from nine such boroughs: Southwark, Lewisham, Greenwich, Hammersmith & Fulham, Kensington & Chelsea, Wandsworth, Brent, Richmond and Haringey. This is a truly London-wide ensemble, and we hope that you enjoy their performance today.

*1. For the purposes of this project, folk music is identified as music associated with the indigenous people of the British Isles. World music is described as having an association with the output of cultures and countries of people historically (beyond last 50 years) not indigenous to the British Isles.*

## 2. ABOUT THE CENTRE FOR YOUNG MUSICIANS



Since its founding in 1970, CYM has provided high quality music training for thousands of talented students. Uniquely amongst London music training providers CYM's focus is pan-London: our students are drawn from all of London's boroughs and principally from schools in the maintained sector. CYM's status as one of the Department for Children, Schools and Families' Centres for Advanced Training (CATs) reflects CYM's dual approach to supporting musical excellence - by enabling real access and supporting sustained progression. This is not something we are able to do alone. Long term partnerships between CYM and participating Inner London local authorities enable talented young musicians, most of whom otherwise would not get the opportunity to train at this level in a sustained way, to benefit from high quality, affordable, jazz and classical musical training.

CYM provides a broad and eclectic programme. Holiday activities range from open access courses for primary age children, which for many leads on to a long term involvement with the Saturday Centre, through to the London Schools Symphony Orchestra, the largest and best known of all the CYM ensembles, which has a truly international reputation. 420 students attend the Saturday Centre through the year. Young people, some of who come late to music, flourish in the rich and stimulating atmosphere of the Centre's dynamic Saturday Centre. Students are encouraged to forge musically diverse pathways - for example a student following a more jazz based curriculum may be encouraged to explore Bach chorales, classical guitarists will encounter creative improvisation. Singer songwriters rub shoulders with fiddle players, jazz composers with harpists, gamelan specialists with classical string players. Crucially, students intent on pursuing music need an environment in which to test their aspirations against wider standards and we believe CYM offers an environment in which students test themselves against the best. The quality and commitment of CYM's tutor ensures that our students develop the musical and personal skills required for further study and we have a strong track record in preparing them for further FE and HE level.

One of the hub's clearest research findings was that that much reported 'drop off' in engagement at the transition point between primary and secondary school is as much an issue in jazz, folk and world music as in western classical music. The relationship between CYM and a network of junior centres founded by the Centre across

London, offers a clear progression path for those with the potential and desire to pursue musical training as they move from primary to secondary school. The junior centres have grown over the years, and with the emergence of music services in Inner London it has been rewarding to note that by September 2009, all of these Centres will have been transferred to local authority control, each with their own unique and distinctive focus and strengths. These centres are a practical example of our partnerships with local authorities: relationships which sit at the core of what we do.

Partnerships underpin what we believe CYM can achieve in the 21st century. As one of the government's CATs we are part of a network of other nationally renowned centres of excellence. Other partners include some 300 schools and colleges in the capital, Music for Youth (the schools and primary proms), the South Bank Centre (with whom we've been able to weave gamelan into the fabric of the curriculum as well as countless other project-based initiatives), the City of London Corporation (supporters of the London Schools Symphony Orchestra), the Barbican Youth Orchestra, the new Kings Place concert series, the BBC (both television and radio), Classic FM, both ENO and Covent Garden and, most recently, we've developed an exciting relationship with the National Youth Jazz Collective and Youth Music. Equally important in these days of credit squeeze is our fundraising arm - the Foundation for Young Musicians - and its myriad relationships with businesses, industries, trusts and personal supporters. And in 2009, we're set to develop a raft of new relationships, as we move to an exciting new lead organisation to be announced in April of this year.

As our eclectic range of ensembles and orchestras continue to develop and flourish, we have witnessed a marked development in our young people's commitment and expertise over the last few years. Perhaps diversity is the key word here: the diversity of the student roll is a characteristic of which we are proud. We have an ability to reach out to ethnic minority students as well as those from low-income families and other marginalised groups, supported by local authorities and the Foundation for Young Musicians. But we are also proud of the diversity of our programme as we seek to explore further CYM's role in delivering more jazz provision, and that of the folk tradition and world music.

### 3. FINDINGS



#### **An introduction to the research**

Our research focused solely on inner London boroughs. Using 1-1 interviews with music service Heads, other providers and musicians and key strategic bodies, the hub was able to map headline progression routes; identify gaps in current provision and the reasons for these, and explore possible solutions. Our own experience as educators meant that we already knew that much of this provision is ‘under the radar’, a reflection of the relative lack of infrastructure in these genres compared to western classical music. This research evidences such provision, but we did not attempt to map it in detail.

#### **The headlines**

What has emerged is a picture showing that provision in the capital for young jazz, world music and folk musicians is limited, patchy and primarily focused on first access.

Jazz in the capital offers the most established, strongest and clearest progression route, but opportunities for progression are still limited, compared to western classical music.

World music is an emerging area of focus for the formal music education sector, with the focus on a small number of ‘easily accessible’ musical styles. The very fractured progression routes which exist are provided mainly by specialist, often community-based organisations, and many are ‘under the radar’.

There is very little folk music education provision in the capital at all, perhaps not surprisingly, given that the folk scene - uniquely in the music industry - is not centred around London, and that comparatively few folk musicians live in the capital.



#### **First access and taster sessions**

In recent years, there has been a significant increase in primary level whole class or small group vocal and instrumental jazz and world music provision.

This free or highly subsidised Key Stage 1 & 2 activity has primarily been delivered in partnership with local music services, driven by the government’s *Wider Opportunities* programme.

Provision varies between boroughs, but children and teachers alike have been introduced to a wider range of music styles, primarily African and Latin percussion and singing, gamelan, and some jazz. There is little or no focus on UK folk music, or on other traditional musics, such as Indian classical or traditional Chinese musics. This focus is decided locally on the basis of borough demographics and the range of music leaders known to music services.

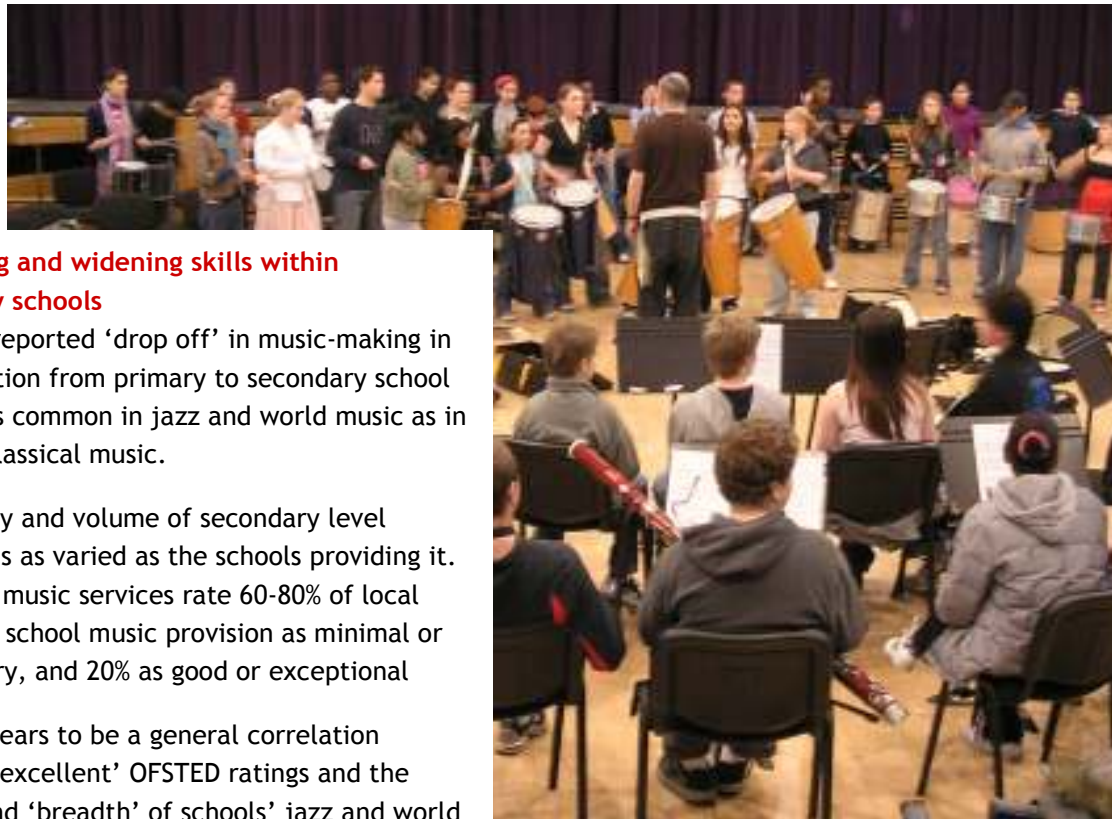
Most music services primarily work directly with peripatetic music leaders to deliver this provision, although some also work with ‘third sector’ arts and music organisations.

#### **Continued instrumental/vocal learning at Key Stages 2 and 3**

Most music services provide sustained in-school jazz and world music instrumental and vocal teaching offer at these levels, and at least one out-of-school jazz or world music activity.

This is again driven by *Wider Opportunities*, and focuses on the genres previously outlined.

In some cases, this stimulates demand for private tuition, for which parents often approach peripatetic music service staff.



### Deepening and widening skills within secondary schools

The well-reported ‘drop off’ in music-making in the transition from primary to secondary school appears as common in jazz and world music as in western classical music.

The quality and volume of secondary level provision is as varied as the schools providing it. Typically, music services rate 60-80% of local secondary school music provision as minimal or satisfactory, and 20% as good or exceptional

There appears to be a general correlation between ‘excellent’ OFSTED ratings and the ‘depth’ and ‘breadth’ of schools’ jazz and world music provision.

The Paul Hamlyn Foundation’s *Musical Futures* project has significantly increased the amount of secondary school provision in these areas of music.

### Further support for ‘high potential’ progression

Most music services provide some support for ‘high potential’ young musicians, but it’s mainly directed at those studying western classical music. Fewer than 25% support ‘high potential’ jazz or world music players.

This is a resource issue: most music services prioritise entry level access over more intensive support for high potential young players.

Most progression opportunities at this level fall outside of the formal sector.



In jazz, a small number of organisations provide subsidised progression routes. Tomorrow’s Warriors offers opportunities for young players to play and learn alongside experienced professional musicians. CYM itself provides opportunities, through its borough-based activity and its Morley College programme. Music services also direct young jazz players to junior conservatoire departments, and private tuition is important too.

In world music the visible offer is smaller, and generally much less sustained. Informal, community-based activity is very important, but largely ‘under the radar’. Organisations providing largely project-based support include Asian Music Circuit, Grand Union Orchestra, and the LSO and South Bank Centre (through their gamelan programmes). Beyond this, the Bhavan Centre also provides a B.Mus degree in Indian music, accredited by the University of Westminster.

There are no clearly visible progression routes for young London-based folk musicians; the capital’s one major folk music organisation, the English Folk Dance and Song Society, has a national remit, and only a very limited presence in the capital’s music education landscape.

## 4. BARRIERS TO PROGRESSION IN THE CAPITAL

### Signposting and mapping

- There is little signposting to progression opportunities for young musicians and their families; only the most resourceful are likely find information, and as a result some talent goes un-developed.
- Online signposting resources provide only a very partial connection between music education providers and potential students.
- The relative lack of infrastructure in these areas of music also compounds the disconnection between music services and musicians, potentially limiting the scope of music services' offers.
- In supply and demand terms, these all limit the availability of progression routes to young musicians in the capital.

### The majority of investment is in 'entry' level access - 'breadth' not 'depth'

- Public funding is generally focused on entry level access (breadth) rather than the development of high potential young musicians (depth).
- The main public source of support for progression, the DCSF's Music and Dance Scheme, is often hugely over-subscribed.
- Providers have to secure additional resources - typically from trusts and foundations - to make available this kind of provision.

### Local music services provide a focused range of entry level opportunities

- As a result, local music services are focused primarily on maximising entry level opportunities, largely through *Wider Opportunities*.



- Whilst jazz and - to some extent, world music - are part of the *Wider Opportunities* music offer, folk music is not.

### Progression routes are few and not highly visible or accessible

- There are few easily accessible opportunities for young musicians in the capital to further develop their talent in these areas; music service provision is limited as is signposting to other subsidised activity.
- Award schemes which reward talent, and those which aim to identify it, are generally focused on either classical or more commercial pop music.
- Opportunities for ensemble-based learning, an important element in musical development, are limited - particularly in world music.
- As a result, the only 'available' provision is often private tuition, beyond the reach of some young musicians.

### A lack of joined up thinking and doing

- There is generally a lack of strategic planning for joining up provision in jazz, world or folk music education.
- There is no 'framework' or 'rubrik' for joining up local music service provision and resources with that of other providers, to support individual progression routes for highly talented young jazz, world music or folk musicians.
- That these organisations don't connect as much as they could limits music service ability to signpost young musicians to other 'informal' opportunities.
- Such disconnection may also mean that music services are unaware of the numbers of talented young jazz, world music and folk musicians in the capital.

## 5. SOME POSSIBLE WAYS FORWARD



### Signposting and networking

- Action taken by existing signposting and networking resources (eg. Musical Routes and MusicLeader) to better connect delivery organisations, music leaders and young musicians.
- Strategic approach taken to their development, to achieve the ‘critical mass’ required to make them properly effective.
- DCSF should ensure that local music services better map borough-based activity and resources, and a template for doing so should be made available.

### Joining up the planning and delivery

- Funders and policy makers should ensure that organisations they fund write into their strategic plans a firm commitment to joined up thinking and doing.
- The aim should be to increase connections between music leaders, local music services, ‘third sector’ arts and music organisations, junior conservatoires, relevant HE/FE providers and other less visible community-based delivery organisations or musicians.

### Writing jazz, folk and world music into planning frameworks and supporting organisations to deliver in these areas

- DCSF and other relevant organisations should engage with music services to ensure that a firm commitment to increasing jazz, world and folk music provision is written into the latter’s strategic plans.
- A guide to doing this should be made available, with a view to increasing intelligence and aiding partnership work.
- Jazz Services and Folk Arts England, the two relevant national development agencies, should be involved.

### Sharing intelligence

- Findings and recommendations should be shared, with a view to affecting strategic planning and action amongst delivery organisations, funding bodies and policy makers.
- Relevant bodies should explore the potential for London-based providers and policy makers to network and share intelligence with each other.

### Increasing investment to support these progression routes

- The DCSF should increase the resources available to young jazz, world music and folk musicians in London through its Music and Dance Scheme, and in particular its support of CYM.
- The DCSF’s national network of CATs should explore ways of working together to exploit individual specialisms and extend provision.
- Award-making and showcasing organisations should expand their focus, to include young jazz, world and folk musicians.
- Relevant funders should seek out and support the development of community-based delivery organisations with a focus on under-represented world and folk music activity.
- They should also support venues and festivals which have a folk, jazz or world music programme to develop relevant participatory opportunities.
- They should also seek out and support the professional development of individual musicians/ensembles who have clear plans for developing participatory activity.

### Skills development

- Relevant funders or policy makers should provide funding to develop the fundraising intelligence and capacity of local music service and local authority staff and those in other delivery organisations.
- MusicLeader, local music services and other relevant organisations to provide music teachers and other relevant education professionals - or signpost them to - additional CPD opportunities, to increase capacity in, and understanding of, these genres.
- Conservatoires should ensure that their offer equips their students with the business skills, industry/contextual knowledge and networks they need to earn a living (in the capital).

## ABOUT THE MUSIC AND DANCE SCHEME



The Department for Children, Schools and Families' Music and Dance scheme currently enables over 1,600 exceptionally talented children to have access to the best specialist music and dance training available alongside a good academic education. Around half of those children hold Aided Places in the participating residential schools and half are attending Centres for Advanced Training (CATs) and benefiting from the national grants scheme so that they can gain access locally to high quality, out of school hours training. The Music and Dance Scheme also supports choir schools in their work and provides a limited number of scholarships for talented young Choristers attending them.



The Centre for Young Musicians is one of 20 of the Department's CATs: organisations or consortia of organisations/partners that include existing Saturday provision at junior departments of music conservatoires and new weekend schools, after school hours and holiday courses for young musicians and dancers. They provide children with local access to the best available teaching and facilities alongside strong links with the music and dance profession, ensuring that children who are talented and committed dancers and musicians have appropriate, tailor-made, specialist provision even if they do not choose to attend specialist boarding schools.

For further details about the scheme, go to: [www.dcsf.gov.uk/mds](http://www.dcsf.gov.uk/mds)

## THE CENTRE FOR YOUNG MUSICIANS: CONTACT DETAILS

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LONDON'S CENTRE FOR  
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By post: The Centre for Young Musicians, Morley College, 61 Westminster Bridge Road, London, SE1 7HT



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