



# Pilot Rehearsal Spaces Report



**A report commissioned by Sound Connections**

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## Executive Summary

Access to a rehearsal space is an integral part of the career development of young musicians and music ensembles. However, little investment has been specifically directed at the building infrastructure for music rehearsal spaces. The capital investment to convert a music space can be a big outlay representing a significant challenge to public and private operators. Funding from the Department for Culture, Media and Sport enabled UK Music, working in partnership with Sound Connections, to support a two-year pilot Rehearsal Spaces project.

In 2009 the project invested £430,000 to establish 14 pilot music rehearsal spaces in community settings across England for young people aged between 8–25 years. The funds paid for instruments, equipment and necessary capital works, such as soundproofing. An evaluation of the project ending in December 2012 found it raised the quality of provision and that a music space is defined by its purpose and the availability of equipment and instruments and falls in to one of the following descriptions:

- music practice room
- recording studio
- music technology suite
- performance space

The pilot supported music activity in 64 separate rooms with music practice rooms the most commonly used. The cost of capital works such as sound-proofing came to £190,000, instruments such as guitars and drum kits £100,000 and equipment such as DJ decks and amplifiers £140,000. Much of the music-making was amplified requiring sound proofing.

Typically, participants came from within a 5 miles radius of a space with weekday opening times during term-time and out of school hours. Session length and opening times were flexible for 19-25 year olds characterised by acting as volunteers, running sessions themselves and using the space independently. There were approximately 33,000 visits to the spaces, three quarters of the young people were aged between 11-18 years and the gender balance was 68% male. The entire project gave paid work to 65 people, including music specialists, youth workers and project managers.

A number of achievements were cited in music, personal and social development. Many spaces supported young people from poorer socio-economic neighbourhoods in to employment, education and training. Working in groups raised self-esteem, taught them how to deal with anger and take responsibility for their own health. Excitement and hope fostered a passion for music-making.

Spaces created safe and attractive rooms and activities, offering an alternative to the school curriculum to help reduce anti-social behaviour, leading to public performances that improved the perception of young people amongst the wider community. One space involved young people in deciding how to spend £10,000 on their space while another hosted a German and a Chinese orchestra to launch its Olympic week. Participants were also encouraged to retrieve instruments from their lofts and to enter local and regional talent competitions.

Many spaces assisted young talent to make headway in the fickle music industry. One space formed a partnership with Field Music, a band nominated for a 2012 Mercury Music Prize. And while rioting took hold of our cities in the summer of 2011, another space working with its young people, took over an empty high street shop to record young people's music. Musicians from The Enemy and The Specials saw the importance of space acting as ambassadors to the project.

One young music producer performed at Glastonbury and Reading Festivals and another young artist at the Royal Albert Hall. One band was invited to record their songs at the prestigious Sawmills and Rockfield recording studios going on to win the 'Best Live Act' at The Exposure Music Awards. Another band won the Student Band of the Year award while other bands supported McFly and Bombay Bicycle Club. One artist had his track played on BBC 1Xtra.

Each space was reliant on local partnerships and grants complementing the DCMS investment. At the project end the spaces were described as developed, progressing or advocating.

## 1. Introduction

Funding from the Department for Culture, Media and Sport enabled UK Music, working with the London-based music organisation Sound Connections, to support a two-year (2009-2011) pilot Rehearsal Spaces project<sup>1</sup>.

The project invested £440,000 to establish 14 pilot music rehearsal spaces for young people aged between 8–25 years located in urban and rural areas of England experiencing multiple deprivations. The funds were used to provide instruments and equipment, and contributed towards the cost of necessary capital works, such as sound proofing. The vast majority of the spaces were located in local authority owned buildings – often existing community spaces.

The spaces were located in:

- Liverpool
- Bristol - Docklands
- Bristol – Unicorns/Colston Halls
- Washington
- Birmingham – ER Masons
- Birmingham – The Pump
- Coventry
- Hastings
- Manchester
- Rotherham
- Nottingham
- North Norfolk (mobile facility)
- West Norfolk
- St Austell (mobile facility for the wider rural community)

The project piloted a mix of new spaces, converted or enhanced existing spaces and mobile facilities. The spaces were equipped with musical instruments for use by young people. The aim of the scheme was to enable partners to address social issues, develop grass-roots talent and nurture creativity in a broad range of music industry disciplines.

Each space had to meet the DCMS Eligibility (app. 1) and Aims (app. 2) of the scheme. Spaces were also asked to submit an Expression of Interest (app. 6) naming the lead applicant, address of proposed facility and budget. A summary of the amounts requested by each space broken down by instruments, equipment and capital is in appendix 7.

This report draws together various documents and primary evaluation of the pilot rehearsal Spaces project to suggest a number of considerations when planning future projects and spaces.

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<sup>1</sup> [www.culture.gov.uk/what\\_we\\_do/creative\\_industries/5016.aspx](http://www.culture.gov.uk/what_we_do/creative_industries/5016.aspx)

## 2. Background

In 2007, The Culture and Young People's Secretaries tasked Feargal Sharkey, former Chair of the Live Music Forum, to set up a network of rehearsal studios for budding musicians throughout the country following the success of a space in Wrexham, North East Wales<sup>2</sup>. The initiative was to address the lack of affordable, well-equipped rehearsal studios for young artists who have nowhere to practice and no access to professional equipment.

In 2006 Wrexham County Borough Council donated space in its youth centre free of charge and the Music Industries Association provided instruments and equipment. Between May and August 2006, more than 700 people – the majority of whom were under 18 - used the rehearsal studio.

Andy Rimmer, Wrexham County Borough Council Youth Services, on the Wrexham Rehearsal Project said:

"There are essentially two groups of young people who use the facility. Firstly, aspiring and experienced musicians who are attracted by the centre's quality facilities and use the centre to make valuable contacts with other musicians. They also receive support from the project worker and peers, performances and access to gigs and access to the recording facility. Secondly, young people who are excluded, either physically or socially. The centre offers small group sessions during which young people explore music in a less formal setting than they may have previously experienced."

The sessions had a range of beneficial outcomes, such as providing a diversionary activity as an alternative to previous behaviour, enabling young people to express ideas and concerns through creative and socially acceptable media, and increasing confidence and communication skills.

The Director of Programmes at Youth Music visited the space in March 2007 and concluded in his report:

"The Wrexham rehearsal room is a basic facility. It is not equipped with state of the art instruments. While it plays a significant role, it is to some extent, dependent on the studio that has a control room with recording equipment. There is no doubt that the rehearsal room is valued. However, the Studio is a commercial venue whose owner has no experience of youth work or youth management."<sup>3</sup>

One of the findings emanating out of the Live Music Forum's 2007 report was there appeared to be a great deal of demand and support for "this most basic form of infrastructure".<sup>4</sup> Feargal Sharkey initiated the pilot Rehearsal Space project by setting up a network of 14 spaces with £500,000 from the DCMS based on what was learned from the Wrexham model.

The establishment of UK Music in 2008 and the subsequent publication of its vision document *Liberating Creativity*<sup>5</sup> made rehearsal spaces one of its seven priorities: "Rehearsal is integral to the career development of a young musician but there are not enough suitable, well-equipped, affordable facilities for those people starting out." The statement was based on research that found:

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<sup>2</sup> <http://www.soundnation.net/article.php?a=141>

<sup>3</sup> Youth Music Report on visit to Wrexham Music Studio based at the Victoria Youth Centre, David Sulkin, March 2007

<sup>4</sup> p. 5 Live Music Forum: Findings and Recommendations,

<sup>5</sup> UK Music, *Liberating Creativity*, 2009 <http://www.ukmusic.org/policy/liberating-creativity>

- Youth Music's 2006 Omnibus survey revealed nearly a fifth of 7-19 year olds are engaging in making music outside school, many without supervision<sup>6</sup>
- The Make Space Campaign run by 4Children found half of 11-18 year olds complained of a lack of facilities said an informal space for arts and creative work would be most important. Two thirds of this group were interested in music-making<sup>7</sup>

UK Music considers: "There is a need to open access to public spaces so people can practice – whether for pleasure or for an aspiring professional... the establishment of rehearsal rooms to be vital; but is equally committed to making them vibrant, well-connected places. Ensuring the facilities become resources of real value is where efforts must turn in the future"<sup>8</sup>

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<sup>6</sup> p. 20 Our Music: Musical Engagement of young people aged 7-19 in the UK: Omnibus Survey, May 2006, Carrick James Market Research/Youth Music, 2006

<sup>7</sup> p. 11-12, Make Space for Young People, Nestle Family Monitor, 2002

<sup>8</sup> p. 30/31 UK Music, Liberating Creativity, 2009 <http://www.ukmusic.org/policy/liberating-creativity>

### **3. Towards defining the rehearsal space - context**

#### **The artistic and educational importance of a rehearsal space**

Usually when informal music groups start they rehearse at home. It is not until parents or neighbours want peace and quiet are young musicians obliged to seek an undesignated and often unsuitable environment, such as a church hall or garage. Rehearsing as a group helps to develop perseverance, self-discipline and patience. Playing with other musicians helps to produce good tone, intonation and attack and to develop sensitivity and style in an individual's playing.

Rehearsal is a vital and integral part of the career development of young musician and is essential for the growth of music ensembles. Providing young people access and ownership of a space can in itself foster empowerment. Pamela McCormick, Director at community music organisation Urban Development found in her research commissioned by ACE/PRSF in 2005, that the emergence of professional development programmes is a significant trend and often includes access to music spaces.

Music educators have shown an interest in the rehearsal space. Researchers at the Institute of Education found: "Working in small groups without teacher supervision can support the development of teamworking skills. Good social relationships and the development of trust and respect are crucial to the successful functioning of small musical groups. For long-term success, rehearsals have to be underpinned by strong social frameworks because interactions are typically characterised by conflict and compromise, related mainly to musical content and its coordination. In other words, participants learn to negotiate<sup>9</sup>.

The education work of orchestras have used the rehearsal space to immerse children & young people in a rehearsing ensemble to inspire musicianship and to overcome any apprehensions they may have about approaching a formal concert experience. Indeed, rehearsal activity is a valuable source of income for many professional musicians. The rehearsal space is a working environment with its attendant access and health & safety requirements like any other work space. The Musical Futures project in schools found having the right sort of space available is a major consideration when implementing music-making. It is about ensuring the overall environment and atmosphere of the space is one in which musicians are able to be creative.

The needs of different genres, and the artistic expression within a genre, may require different patterns of organisation. For example, independent FE/HE music colleges such as the Guildford Academy of Contemporary Music and The Institute of Contemporary Music use their spaces to host showcase evenings for students' to perform in front of invited record label staff, artist managers and publishers. The rehearsal space is a route to being "signed".

In January 2012, the Greater London Authority (GLA) published its findings from a major survey of music in schools in the capital carried out by the Institute of Education. The report highlighted related issues to the Rehearsal Space project identifying:

- the importance of access to ensemble music-making
- other sources of funding to sustain longer-term activity
- inspirational progression routes including links between schools and industry
- inadequate accommodation

In the GLA's subsequent published music strategy, Making Music Matter, it stated:

"There is a high, unmet demand for rehearsal and recording spaces for young

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<sup>9</sup> p. 10, Institute of Education: Music education in the 21st Century in the United Kingdom: Achievements, analysis and aspirations, Hallam & Creech, July 2010



and amateur musicians. This poses a particular problem for inner London music services which lack centralised spaces for youth orchestra rehearsals, and are therefore unable to expand their offer to young people”<sup>10</sup>.

Lucy Green’s work in schools<sup>11</sup> makes the point that: “Attention to informal learning practices within music education could offer pupils a level of autonomy from their teachers, which would increase their capacity to carry on their learning independently, and thus to participate further in both formal and informal music-making beyond the school.”

Despite the prevalence of music-making, and by this we can also mean rehearsals, there is little direct investment from the public sector in the building infrastructure for rehearsal spaces alone. There is no one policy, but various strategies, programmes and publications have stressed the importance of space for rehearsing as part of other activity.

One such strategy produced by the DCMS Creative Economy Programme, identified the importance in supporting: “a wide range of specialist and accessible facilities for different parts of the creative industries – such as through media centres, rehearsal space, studio space, and workspace. Crucial is affordability and accessibility – across the creative industries value chain”<sup>12</sup>.

It is perhaps not commonly appreciated the large part of being a musician involves rehearsing on your own and with others, not in front of an audience. To date, the provision of rehearsal spaces have largely been left to the commercial sector, with very little insight in to the artistic value and development, or otherwise, of physical space. Music spaces play a practical and often active role in supporting the development of talent. Without a network of local groups there will be no national ensembles.

Mayoral candidate Ken Livingstone in his 2011 manifesto Protecting London’s Live Music asserted: “The preservation of particular venues alone will not secure the future of live music in London - it is just as important to ensure that support for venues is coupled with a strategy that supports the provision of rehearsal space and places for making and performing and studying music”<sup>13</sup>.

Playing music of one’s choice, with which one identifies personally, with like-minded and willing peers, and having fun doing it must be a high priority in the quest for increasing numbers of young people to make music meaningful, worthwhile and participatory. With all these different uses of space, it’s useful to look at the definition of a rehearsal space, but first let’s turn to one national project that has stressed the importance of accommodation.

### **The Musical Futures and Spaces for Sports & the Arts programmes**

Musical Futures began as an action research project in 2003 when the Paul Hamlyn Foundation instigated an initiative to find new and imaginative ways of engaging young people, aged 11-18, in meaningful music activities. Its aim was to try to understand the factors affecting the disengagement of young people with sustained music-making activities, at a time in their lives when music is not only a passion for many young people, but plays a big part in shaping their social identity.

In its early inception it found many school music facilities built in the 60s and 70s were designed on the premise that a single teacher stood before a class of 30 with, at best, a couple of additional broom cupboards to accommodate piano practice. OFSTED too, had similar concerns in 2008:

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<sup>10</sup> p. 11, GLA, Making Music Matter: Music education Strategy for London 2010-2012

<sup>11</sup> Green, Luch: How Popular Musicians Learn, 2001 (Ashgate)

<sup>12</sup> . p. 8, Creative Economy Programme: Infrastructure Working Group, Executive Summary, DCMS/Tom Fleming Creative Consultancy, 2006

<sup>13</sup> p. 7, Ken4London, Protecting London’s Live Map. 2011

“There was generally at least one specialist classroom and some practice rooms. A space was usually available for rehearsals. However, practice rooms tended to be too small to enable students to work in medium-size groups and the sound-proofing was poor. These poor features were also seen in recently built music accommodation. The best provision had a range of impressive facilities, including recording studios and extensive rehearsal and performance spaces”<sup>14</sup>.

With the advent of music technology, these rooms now frequently house a range of electronic keyboards around the perimeter. The experience of all three of the Musical Futures’ pilots was that schools can make their music provision more vital, and closer to their students external experience of music, by recognising the social importance which students place upon the activity, and designating accommodation accordingly.

In a chapter on consulting with students, Musical Futures<sup>15</sup> found during the pilot phase students wanted:

- To experience all sorts of varieties of music
- To use music technology
- To use a recording studio
- To play with other people
- To learn to play something
- Stay to try instruments after school
- To have access to rehearsal space
- To perform/have a concert
- To take part in competitions
- To have a mix of ‘organised’ and ‘what you want’

It found many young people perceive as critical motivation-boosters access to adult ‘authentic’ venues, equipment and instruments, where they can meet other musicians, make their music available to others and find ways into the music industry. Many young people don’t want to be told about more education activities, they want to find out where they can rehearse, how to get their demo listened to and put on their own events. This desire to access the resources which adults take for granted grows from a philosophy that wherever possible music-making is placed in a ‘real-life’ context.

In January 2009, a group of music practitioners from the education, community and arts sectors met at Morpeth School in Tower Hamlets to consider what music spaces being developed through Building Schools for the Future programme should look like. The following is an outcome of these discussions, and represents a series of ideas and concepts for further discussion<sup>16</sup>:

- The design of music spaces needs to consider how it can respond to the needs of the community and the way people engage with music at a local level
- Spaces need to be a combination of ‘flexible’ and ‘fixed’
- Adequate storage space is critical and should be positioned in such a way users can easily access what they need close to the space in which they are working
- Current regulations relating to the acoustic requirements in school spaces were inadequate for modern music making and needed to be revised
- Any new build should be positioned so sound is projected away from neighbouring buildings, including nearby housing
- Heating and ventilation should not be secondary considerations
- Lack of natural light can be detrimental to performance, mood and ambience
- Recording and playback facilities in every room

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<sup>14</sup> p. 34, OFSTED: Making More Of Music – An evaluation of music in schools 2005/08

<sup>15</sup> p. 32-33, Musical Futures: Paul Hamlyn Foundation Special Project – Musical Futures: An Approach to teaching and learning: Resource Pack – 2nd Edition, 2010

<sup>16</sup> p. 196-197, Buildings, Space and Musical Futures: Musical Futures: Abigail D’Amore, Anna Gower, Ian Sutton

- Doors need to be wide enough and easy to open when you're carrying for example a double bass or a guitar amp
- Positioning your main entrance so it's accessible from the street makes it easier to use the space beyond the school day (thereby increasing access for users who may want to rehearse in their own time, or to promote access by the community)
- Personal safety, security and behaviour are important issues
- Clear lines of visibility including liberal use of window space and wide corridors will allow monitoring of activity and ease of access

Anthony Everitt in his Calouste Gulbenkian Foundation work on participatory music asserted:

"If resources of this kind are also open to use by the local community children will find it easier to make the imaginative and practical link between school work and music-making in the world at large: this may help to ensure that they maintain their musical interests after leaving school...what is needed is a kind of 'one-stop shop' for music-makers, a network of citizens' music advice bureaux which would not only offer good counsel but identify the whereabouts of such resources as musical instruments and equipment, studios and rehearsal space"<sup>17</sup>

School projects offer an insight in to the cultural aspects of creating an attractive music space.

### **Definition of a rehearsal space**

'The Space' is where it all happens – the performance, the workshop, rehearsal, even the brain. A good space nurtures the artistic process. It helps people to feel comfortable, encourages freedom of expression and is defined as part of the learning contract as a safe place. It is where people can learn, compare, compete and collaborate and through which ideas can be proposed, developed and shared.

The paper *The Art of Doing: Geographies of music*, suggested: "Rehearsals assemble the elements of a musical event, offering an experimental space where sounds are put together and taken apart, played with, argued over"<sup>18</sup>. It is important, therefore, to understand the significance of the physical space where rehearsals take place.

At its basic, a music space is a dedicated acoustic environment. This can be defined in terms of its purpose and layout, its acoustics, furnishings and treatments that can be used to modify them. They are designed to keep sound inside and often have a PA system and microphones. The PA system is set up to produce a balanced sound by amplifying all sound sources to an equal level. Music spaces vary according to the economic needs and the size of the community they serve, and to their system of financing. Some must necessarily be for general (and perhaps limited) purposes, whereas others may specialise<sup>19</sup>.

Previous research suggests existing rehearsal spaces can broadly fit into the following categories:

- Performance venues with learning and participation spaces
- Community music spaces
- LEA Music Service & school music learning spaces
- Commercial training facilities
- Commercial rehearsal and practice rooms
- FE/HE and conservatoires

In an evaluation of the new arts centre in Gateshead, Holden & Jones at Demos found the

<sup>17</sup> p. 77/161, Everitt, Anthony, *Joining In: An Investigation into participatory music*, Calouste Gulbenkian Foundation, 1997).

<sup>18</sup> p. 874, *The Art of Doing (Geographies of Music) – Society and Space: Environment and Planning D: Society and Space* 2007, volume

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<sup>19</sup> adapted from Alec Nisbett's *Sound Studios*, 1995, p. 34, Focal Press

benefits of having 26 rehearsal spaces is scale:

“Scale is important in two ways. First, scale involves the notion of critical mass. Only by being on a large scale, with the involvement of large numbers of schools and young people can some of the beneficial features of the whole system emerge. For example, scale enables progression, where talent can be taken to its limits. Scale offers variety, so that if a young person is not drawn to one genre, they can still flourish in another. Then there is the scale of the building itself and the facilities that come with an investment of that size – opportunities to perform, chances to listen to the world’s best musicians, rehearsal spaces of differing sizes and formats”<sup>20</sup>.

In commercial terms, the cost of running music rehearsal spaces is such their number can only be supported by any given population is limited. With a smaller population it may be difficult to sustain a number of spaces or even jeopardise their very survival. Largely speaking there are better equipped and larger rehearsal rooms situated in major conurbations where most of the work for music groups takes place. The size and citing of such a facility would be determined by the “drive-time” of a certain population size and possibly its demography. As a rough guide, Nisbett suggests it may be that a population size of 250,000 within a half hour drive time would make a facility with 8-12 separate spaces economically viable<sup>21</sup>. In its non-formal Teaching guide, the Musical Futures pamphlet recommends schools should at least have four practice/rehearsal spaces with associated equipment<sup>22</sup>.

New spaces can’t simply be built and then ignore what’s happening around them. Supporting mixed areas that offer the opportunity for the entry of musicians looking for low-rent spaces while encouraging the involvement of the indigenous population will create an environment out of which solutions might emerge. As the monetary value of land and buildings grow, such spaces can be increasingly scarce and expensive. Policies of access to facilities are of great importance in terms of cultural production, representation and identity.

There remain various definitional issues to resolve including what is included in the term “rehearsal”, the minimum people capacity of a space to qualify as a music space and the extent to which mixed spaces should be included.

Providing space is just the starting point: what matters is what people do in a shared space. Using the term Rehearsal Space does not do justice to the potential range of work taking place in a space dedicated to music-making.

### **Access to the pyramid of success**

To the casual observer, the quality and number of physical spaces for local sports groups are not as proliferate as with those for young enthusiastic musicians. At the top of the business pickings are rich indeed, like those for our top sports men and women, but what of the groups struggling to get on the ladder. Certainly in the most part, the record companies, national promoters and agents have little direct input in helping many of these groups.

The Arts Council’s *Taking Part* project is the biggest ever survey in to arts attendance and participation in England designed to be representative of the population, including people in every region, from every type of social group. It found in its 2005/06 data the combined reach of music through either attendance or participation is 39% of the English population. Playing a musical instrument for one’s own pleasure (typically regular weekly participation) is among the more popular arts activities alongside textile crafts (13%), creating computer art/animation

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<sup>20</sup> p. 23, The Paul Hamlyn Foundation: Hitting The Right Note – Learning and Participation at The Sage Gateshead (Holden & Jones, Demos), July 2005

<sup>21</sup> adapted from Alec Nisbett’s Sound Studios, 1995, p. 34, Focal Press

<sup>22</sup> p. 89, Musical Futures: Paul Hamlyn Foundation Special Project – Musical Futures to teaching and learning: Resource Pack – 2nd Edition

(12%) and painting/drawing (12%)<sup>23</sup>.

One writer who has been particularly concerned with amateur music-making is anthropologist Ruth Finnegan. She conducted extensive research among 'invisible' musicians - those amateur, semi-professional, relatively unknown enthusiasts who play music week in, week out, in orchestras, choral societies, rock and jazz bands, folk groups and brass bands. The musicians Finnegan has studied are mostly people who play music for pleasure of the experience, rather than those overtly attempting to 'make it' in the music business. She argued it would be misleading to think such musicians are 'outside' or independent of the music business, or that they are only tenuously connected through their consumption and appropriation of various products (instruments, amplifiers, recordings, etc). Clearly, amateur or voluntary musicians involved in music-making on an informal basis contribute to the wider music industry<sup>24</sup>.

Although somewhat dated, another writer on the subject, Paul Willis, makes an important point about the demographic of musicians accessing popular music activity:

"Even rock music, which was expected to be associated with working-class cultural creativity, was often found to be more accessible to those who had benefited from middle-class upbringings which offered the resources and positive attitudes to encourage musical and artistic involvement from an early age"<sup>25</sup>.

This assertion has been borne out by the *Taking Part* work:

"There are many persisting socio-demographic inequalities in the levels of engagement with music. This is particularly true in the case of attendance at opera, classical music and jazz. Attendance at these events is fairly low and the attending minority are typically white, well educated Londoners of high social status. And, while the regional pattern is different, rock/pop concert attendance is associated with a similar pattern as regards education, social status and ethnicity. Conversely, those who display numerous markers of social disadvantage are significantly less likely to attend: those with a low educational level, low status, minority ethnic background, and poor health"<sup>26</sup>.

The progression from music space to performing in a small venue in front of a paying audience is critical to a young musician's career. Access to the music (rehearsal) space prior to performance is obviously an important part of this ecology too. Suitably equipped and affordable spaces play as significant a role as small venues in honing musicians' skills. Access to such places represent a critical entry point for many interested in music as leisure or a professional pursuit. Access to a high quality music space is likely to sustain young people's music-making across all social strata, where amateurs and professionals can exchange ideas and practice with potentially far reaching social, economic and artistic benefits.

### **Funding – the business of music rehearsal spaces**

London's music industry contributes over £1 billion a year to the UK economy. It is dominated by small and medium enterprises with little public subsidy employing over 55,000 Londoners. Much of its commercial success is due to the relatively unknown enthusiasts who play music week in, week out who may gradually move up the scale to professional work.

Londoners spend around £128 million annually on musical instruments and about a quarter play a musical instrument while an additional third want to play. Adult voluntary musicians can access the same commercially-run music rehearsal rooms as professional musicians which play a critical part in the music industry's economic and cultural production cycle.

<sup>23</sup> ACE, *Taking Part Summary (music)* 2005/06

<sup>24</sup> Finnegan, Ruth, *The Hidden Musicians: Music-Making in an English Town*, Wesleyan University Press, 2007

<sup>25</sup> p. 50-51, Willis, Paul, *Common Culture: Symbolic Work at Play in the Everyday Cultures of the Young* (1990)

<sup>26</sup> ACE, *Taking Part Summary (music)* 2005/06

Previous research suggests there are around 200 individual rehearsal rooms in London. Over three quarters are located in Inner London and nearly a third in the three highest deprived boroughs in England. An annual footfall was estimated at 380,000 supported by an annual economy of £9.3m. A new music rehearsal organisation opens on average every eight months while the whole sector in London supports around 120 full-time employees and 100 part-time employees. A small number of commercial rehearsal spaces have successfully used railway arches because of their location and inherent sound isolation properties.

The capital investment in converting a music space with all its attendant soundproofing and reinforcement can be a big outlay. Such investors are likely to want to know to varying degrees the nature of the governance of such a space, its sustainability model, aims and outcomes, progression and if children and young people are involved, its safeguarding measures.

Looking at the use of performance spaces, the DCMS found over three-quarters (77%) of venues have never used any part of their venue for bands or musicians to rehearse. Church halls/community centres and student unions are the most likely to have held rehearsals. Two-thirds of those who do have rehearsals in their venues do not make a charge to the musicians who rehearse there. Church halls/community centres are the most likely to make a charge<sup>27</sup>.

In the professional music world, rehearsal time appears on the budget sheet. UNESCO's model contract for Hire of Artist, Musician or Backup Singer for Live Performance includes a requirement upon the artist to attend a rehearsal in advance of the performance. The rehearsal forms part of the contract and therefore payment to the artist for his time in participating in the rehearsal<sup>28</sup>.

If more rehearsal spaces are to be developed and accessed by musicians, with the consequent benefits to the economy, regeneration and the leisure scene, new ways of financing development must be considered. The challenge is finding ways to play a role in supporting music spaces. Commercial music rehearsal spaces may not realize their importance or potential to connect young people with the wider music-making community. Their overall significance goes unnoticed.

### **Technology & future spaces**

The demand for low to mid level recording studios has waned with the advent of affordable home computers and accessible software. The cost of employing a professional sound engineer to operate a recording studio is a bigger commitment than maintaining a rehearsal space. On the other hand recording your tracks in your bedroom, however, will never be a substitute for the subtleties of musical interaction in a shared environment. While in most boroughs and districts there is a music venue, concert hall or arts centre with a focus on maintaining a performance space, there are almost no dedicated informal music-making spaces.

Andrew Missingham working for the Musicians' Union and BASCA found:

"The healthy state of live music in the UK is underpinned by the high quality of UK musicianship and composition. If we are to maintain and better the standard of playing and composition, the UK music sector will have to continue to invest in research & development... from rehearsals, working on new material, through to exploring the potential of new techniques, instruments or effects"<sup>29</sup>.

Children and young people are very resourceful at being able to enjoy and make music almost anywhere. However, access to the means of exploring new ideas, styles, genres and

<sup>27</sup> p. 34, DCMS - A Survey of Live Music Staged in England & Wales in 2003/4, Chapter - Use of Venues for rehearsals, Sept. 2004

<sup>28</sup> p. 14-15, UNESCO: 10 Music Contracts, 2009

<sup>29</sup> p. 25, Musicians' Union/BASCA – Status Quo: An exploration of the status of composers, performers and songwriters in the UK's creative economy (Missingham) Oct. 2006

instruments, and accessing the emerging technologies in music, can seriously inhibit their interest, progress and creativity.

The DfES (now the DfE) has produced two reports recommending the coordinated setting up of music spaces for young people:

“We recommend schools, local authorities, music services, Youth Music Action Zones (YMAZs), other music organisations, DfES, DCMS and the commercial music sector work together to devise a development plan for music spaces for young people and ensure that they have ready and regular access to rehearsal and performance spaces designed specifically for young people’s needs”<sup>30</sup>.

The DfE in its Youth Matters<sup>31</sup> consultation with young people found:

- 71% of young people said they would do up to four hours of activities in their spare time if they had the opportunity
- 73% of young people thought having more places for young people to go would stop some teenagers getting into trouble
- 83% of adults/organisations and 85% of young people supported proposals for empowering young people to shape local services

The way young people make and share music has and is changing. The Strummerville studio<sup>32</sup> is part of the Roundhouse Studios complex in Camden, London used for workshops and tuition as well as individual practice. The Roundhouse Studios offers an example of how a future music space may look, with access to other artform activities (expertise, spaces and equipment) with strong links to the means of distributing product.

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<sup>30</sup> p. 55, DfES: Music Manifesto Report No. 2 – Making Every Child’s Music Matter, 2006

<sup>31</sup> p. 2, DfES: Youth Matters; Next Steps – Something to do, somewhere to go, someone to talk to, 2006

<sup>32</sup> <http://www.strummerville.com/roundhouse-studios>

#### **4. Methods – monitoring and evaluation methodology**

Not all the interim and final reports submitted by each of the spaces to the DCMS were available to the evaluator. Sound Connections chose to commission its own evaluation to elicit a qualitative sense of how well the programme progressed using a universal questionnaire (app. 3). Telephone interviews lasting up to one hour with the key delivery manager or strategic officer was undertaken.

A central and clearer line of communication and evaluation could have been established at the outset of the DCMS pilot so regular qualitative monitoring and sharing could have taken place. The evaluator was conscious this was essentially a capital grants programme, and the success of each space was reliant on a financial partnership from local partners to support the activity (essentially music leader and staff time). No attempt was made to assess the level of financial contribution made by local partners, the types and range of music making on offer to attract different groups, or the technical benefits associated with the capital works including sound proofing/reinforcement.

To calculate the total number of participants over the two years, each space was asked to approximate the number of users each week, multiplied by the number of weeks each space was open during the year (e.g. school term only), multiplied by 2 years. Although this methodology is not perfect, we felt monitoring and calculating an accurate figure and the likely impact upon participants would be difficult to establish and onerous on the spaces. We however, feel this is likely to be a good estimate of the total number of users and confident it is a reasonable indication of the likely number of beneficiaries who derived a meaningful benefit from their use of the space, instruments and related activity.

The evaluator had found some difficulty in tracking down some project managers, who were not the individuals and organisations named in the original DCMS contract. All responses have been treated confidentially to elicit fair and balanced reporting.



## **5. Partners' roles**

Sound Connections was contracted by the DCMS in June 2008 to distribute departmental local government capital funding to local authorities in England over 2008-09 and 2009-2010 for a national pilot scheme of music rehearsal spaces, finishing in December 2012.

UK Music was tasked with identifying an existing space in either an urban or rural area (a number of separately located spaces could be included as part of a coherent scheme), that is either ready or can be easily converted at reasonable cost, for use as a community rehearsal space. The local authority was required to guarantee the continued use of the space(s) during the project, and should normally therefore have been the owner or leaseholder of the building(s) concerned. The space(s) were to be easily accessible by young people in an area experiencing multiple deprivation.

### **Grant conditions for rehearsal spaces**

A grant up to £48,000 was made available from the DCMS for each rehearsal space (or set of spaces) to meet the cost of purchasing musical instruments and 75% of the cost of capital works. The remaining 25% of capital costs were to be met by the local authority. The purchase of instruments was conditional upon purchase from a list provided by the Music Industries Association (MIA). Grant recipients needed to demonstrate demand for a community rehearsal space for young people, where no similar publicly subsidised or commercial facilities existed in the immediate area, and the proposed space(s) would have no adverse impact on other affordable, youth provisions. At the end of the capital grant allocation period, the local authority was required to state whether it intended to sustain the running of the space in the longer term.

## 6. Findings

The spaces were created in collaboration with local and regional government, youth music and arts organisations. The following is a mix of statistical and qualitative assessment of the interview responses.

### Access times

Opening times ranged from between 9am-11.30pm, from Monday to Saturday throughout the year. Typically, opening times were on weekdays during term-time after school from 4pm to 9pm, with three spaces opening on Saturday afternoons and one on Saturday night. One space reported weekend evening opening times attracted more young people. After-school opening times differed for the age ranges outlined in table 1. One space opened 10am-10pm Mon-Sat. One space opened seven days a week (weekdays midday-11.30pm/weekends midday-midnight). One space opened as early as 8am. Session length and opening times were more flexible for the 19-25 year olds in one space. One space opened seven days a week during school holiday times (rural space).

Table 1: Rehearsal Space opening times		
Age range	Opening times range	Typical opening times
8 – 10 years	4-6pm	-
11 – 16 years	8am – 10pm	4 – 9pm
17 – 18 years	9am – 10pm	5 – 10pm
19 – 25 years	9am – 11.30pm	10am – 9.30pm

### Target groups and gender balance

Spaces targeted specific groups such as disabled groups during the school day. Disability groups used one space during the day on weekdays, with another space reporting it struggled to attract users during school time on weekdays. It therefore worked with different groups where access was more difficult. It reported local bands preferred using spaces at weekends. Wheelchair/physical access was not audited. A policy and practices in child protection and health & safety were evident in all the spaces.

The mean of the gender balance of users for all spaces was 68% male. Reasons given for the higher number of males participating were as follows:

- More girls tended to attend on Saturdays
- We encountered more problems with mixed gender groups
- The gender in-balance reflects the wider music industry
- MC and DJing appealed more to boys, whereas girls liked to sing and perform
- Females lack confidence
- Young bands tend to be male
- Girls clash in groups
- Young women were running other arts activities so they were not under-represented in our wider offer
- We had more positive male role models

Three spaces actively encouraged young women to participate. One space developed a partnership with Women in Music - a national membership organisation that celebrates women's music making across all genres of music. It raises awareness of gender issues in music and supports women musicians in their professional development. Another space described its greatest success as enabling 12 young women to complete a songwriting & recording course, producing a CD with sales raising £500 for charity. A third space worked with the Girls Friendly Society, which offers a safe, single-gendered and non-judgemental environment where girls and

young women can explore their personal development.

## Age ranges

The evaluation stratified users according to school age ranges. For the 11-16 age group, older children within that range accounted for the later closing time. For the 17-18 age group, these included NEET and work with specific/target groups. Opening times for young people in the 19-25 year age range were more fluid, characterised by members acting as volunteers, running sessions themselves and using the space independently.

The spaces were mostly used by 11-18 year olds, making up nearly three quarters (73%) of all users (see table 2). These numbers are approximate. A large number of 11-16 year olds (2,000) used one space located in a secondary school, which eschews the balance between 11-16 and 17-18 year old users. Only one space reported working with over 25s. It is likely many 17-25 year olds are making music at home with friends or in informal spaces outside programmes such as this. The unit cost (total grants divided by total number of participants) was £12.86 for a two-year programme. Although this represents good value for money, it does not necessarily mean each experience was high quality. By way of comparison, Youth Music's open grant programmes typically vary its unit cost between £250-£600 for a one year project.

Table 2: Age range of users		
Age range	Total number of users in 14 spaces	Percentage per age range
8-10 years	352	1%
11-16 years	14,749	44%
17-18 years	12,894	39%
19-25 years	4,515	14%
Over 25's	700	2%
<b>TOTAL</b>	<b>33,210</b>	<b>100%</b>

Approximately the total number of users attending activities ran by the spaces for the two-year programme was 33,210. The number of users per space ranged from 150 to 7050. This range is very wide. It is likely some spaces directed their resources towards smaller music-making groups, while other spaces lent towards larger and a higher number of groups. Larger and more groups would have created greater wear and tear on equipment through greater usage, and therefore have budgeting implications. We have not attempted to identify the optimum participant group size, but it is probably no more than 10 to give a high quality experience dependent on resources and the music genre.

## Management of use of the spaces

Spaces were made available mostly through a booking system used by young people themselves or arranged by a supervising adult (project manager, music leader, youth worker). Spaces also offered drop-in sessions, that is, the space was made freely available to young people. These sessions were instigated by older young people who workers felt demonstrated a responsibility in using the space and/or had undergone an induction programme in using equipment and instruments. Five spaces used drop-in sessions and open days to initially recruit participants and for self-referrals. A second space used drop-ins to target specific groups and felt this made a more attractive offer to young people. Many spaces reported a core group of young people emerged who were increasingly entrusted to self-direct sessions. These tended to be older young people. One space allowed music students from a local commercial music college to use the space independently. It was felt by one space that over 18 year olds required little direct supervision.

## Storage

In music education, it is common practice for instrumentalists to either own or hire a personal instrument. It is kept at home and commonly used for daily practising. This was not the case in this project because the instruments were supplied and kept by the space. Five spaces offered storage, enabling users to securely locate their instruments/equipment at the space. Existing commercial spaces often have a facility available to users to store their instruments and equipment for a weekly fee.

## Deprivation

Whether the project helped to address deprivation and social issues is difficult to objectively quantify, but generally the scheme's aim to reach disadvantaged young people was met. All the spaces reported this initiative was part of a raft of activities made available to young people. It was therefore difficult to differentiate how and whether the pilot Rehearsal Spaces project alone impacted on young people. However, anecdotally, all the spaces agreed this initiative helped, supported by the following statements:

"It raised expectations. The rehearsal spaces had a significant effect on anti-social and crime figures. Police figures suggest crime figures have reduced."

"There has definitely been a significant drop in anti-social youth behaviour in the area due to the range of youth activities on offer. The space is part of the offer."

"Many members of the groups came from poor socio-economic neighbourhoods. This project gave them hard skills, for example playing an instrument and singing. The work helped to build their personal and social skills and to be more resilient. It also contributed to lowering anti-social behaviour as part of a range of activities."

"Our Open Mic night on Fridays attracts young people away from the street by offering training, up-skilling, developing confidence, communication and team working skills to NEETs, many of whom, have behaviour issues."

"We offer an alternative curriculum for young people who would otherwise be in school. We take referrals from the Youth Offending Service, the Police, Connexions and secondary schools. We offer one-to-one and small group work with targeted kids. As part of the bigger picture we helped to address deprivation and social issues."

"Music activity can engage hard-to-reach young people in a positive way. It gives them something to focus on and to help them move on. It helps them to develop a passion in music. We know it helps young people to focus and get involved."

"Living in an isolated rural community means many young people are territorial. This project helped to overcome this by offering group music sessions. The project helped towards community cohesion - in some villages, adults changed their attitudes to young people after seeing them perform. Young people were better represented."

"Community Police Officer's say there is less trouble on the streets when our centre is open such as gang clashes. We offer mentoring to create a good atmosphere amongst young people and staff. We have found this activity reduces anti-social behaviour."

"I have seen a marked improvement in his emotional self; he is more resilient and resourceful, seeking answers to self-set questions and less prone to bouts of

frustration. His social interactions dramatically improved as the sessions continued and are being sustained.” - Referral Agency Learning Mentor

“We drew upon young people from poorer neighbourhoods, walking distance from the city centre. We do have a case study of a mental health user.”

“Music workshops greatly improved the confidence of adults with mental health issues by participating in music. Our project was more involved in working with the creative industries rather than a youth service context.”

“There are very few cultural and young people facilities in North Manchester. The potential of the project was not fully realised. The project was located in an area of high deprivation and poor attendance levels at school. Some young people exceeded their teachers expectations of them by performing at the school.”

“Lots of young people came from deprived areas. It is already an establish youth music space so it has a reputation locally as a centre for music-making. It has been identified by community police officers as a centre for perpetrators of anti-social behaviour.”

“We took over an unused shop when young people in other parts of the country were looting them. In the summer of 2011 during the rioting in the cities, we took over a shop in King’s Lynn and young people recorded their own songs. We received good positive press for this. We have high unemployment, low education attainment and low aspirations in our area.”

“The project helped participants to raise their self-esteem, taught them how to deal with anger and take responsibility for their own health.”

“We were really happy with the wide range of 8-25 year olds who used the equipment. We were delighted to be able to offer the use of equipment young people wouldn’t have otherwise had access to.”

## **Progression**

Where youth services were involved, there was a greater awareness of the importance of progression routes in continuing young people’s interest in music-making. Nine of the 14 spaces surveyed reported varying degrees of relationship with FE and sixth form colleges. One space hosted a community arts undergraduate who shadowed a Music Leader, while another identified a weakness in tracking progression pathways. Another space applied to become a City & Guilds Accreditation Centre for music technology. One space organised performance opportunities at a local college working with Heads of Music at two secondary schools. Vocational BTEC courses were mentioned by two spaces. Some spaces offered their own in-house training to participants. A number of spaces supported young people to enter local and regional talent competitions.

Music mentoring was offered in one space via a 36-piece non-traditional ensemble. This used peer mentoring to develop players’ skills, branching out in to developing related skills in music business and events promotion. Young people were supported in promoting their own events. One space offered an ‘alternative curriculum’ and accredited learners’ work via the Open College Network. Another space supported young musicians to progress to the largest rehearsal studio complex in the city. One space operated as a commercial live music venue and a record label where young people were signposted to opportunities in these two areas. Other comments included:

“The atmosphere at the space set by the music technology tutor welcomed young people – it did not feel like a school space. There were opportunities for 6<sup>th</sup> form

pupils to mentor younger pupils and for independent learning. The space enhanced music-making opportunities at the school.”

“We were able to provide performances at local festivals including the Splendour Music Festival, Nottingham’s largest outdoor music festival attracting 20,000 people. Also performances at the arts centre, Nottingham Contemporary and progressing young people on to a local recording studio and sound engineering courses.”

“We hosted a visiting lecturer from LIPA. Some young people progressed on to specialist music technology courses at Confetti training who deliver courses from Level 1 up to BSc and is part of South Nottingham College and Foundation courses for 16-19 year olds at New College Nottingham.”

“We have no Youth Service in Norfolk. We enabled young people to independently run a venue and then an outreach project. We didn’t really offer progression routes although we identified keener musicians and offered them apprenticeships at a local commercial recording studio, Grange Farm where they learnt about the music business.”

“Some young people at the local College of West Anglia on level 2&3 BTEC music courses were involved in this project. They organised a live music gig at the Shakespeare Barn.”

“We offer young people an R&D space with technical backup, then songwriting, recording and performance opportunities. We ran a rock showcase night, Pandemic, for under 18s – the youth service now runs it due to its popularity. We also run a night in association with The Bunker (NE music promoter/development agency) for 18-25 year olds more serious about pursuing their interest in music. We act as a link to local music festivals – Sunderland Live, Split Festival and Evolution (run by Generator based in Newcastle).”

“We worked with Access to Music to deliver sessions. We do not know who or where to signpost young people on to because courses and opportunities are limited locally.

“The project enabled us to signpost young people to Deep Blue Sound which has a state-of-the-art music course at Cornwall FE College. We also developed links to Truro and Penwith College. Participants went on to study BTEC courses.”

## **Accreditation**

Half the spaces did not offer any formal accreditation to participants. Of the seven that did, four offered the Arts Award, while the fifth offered OCN, AQA, NCFE and ASDAN accredited courses across the board. Those spaces where accreditation was not offered said:

“External accreditation is a resource issue”

“It is the policy direction of our youth service that young people’s participation is based on “recorded outcomes” (softer internally moderated) based on an individual’s progress as opposed to “accredited outcomes” (externally moderated) such as the Duke of Edinburgh or Arts Award.”

“We offered the Arts Award but no-one completed it.”

## Industry opportunities

A small number of spaces demonstrated strong relationships with the local music scene. The strength of the relationships with the local music scene often depended on the music leader. Four spaces ran showcase performances for participants. Some spaces signposted and took young people to external local venues. One space introduced young people to two commercial recording studios. Another saw providing space and technical back-up for songwriting, recording and performance as valuable R&D time and space. A number of spaces supplied bands to local outdoor festivals and Battle of the Bands competitions. Participants at one space recorded a soundtrack to a film that was premiered locally.

Two spaces reported participants were involved in event management and local radio. One space found rather than having a smaller number of expensive hi-tech spaces it benefitted from a larger number of lower tech spaces to reach more young people. Another space encouraged band members to make their own t-shirts and marketing merchandise. One space employed a music technician with funding from the Future Jobs Fund. His role was to maintain the space and equipment. One space had connections with Manchester Music Seminars (a spin off from Showcase in the City), the Band On The Wall venue, its regional Youth Music Action Zone and a community radio station.

## Case studies

Many spaces reported they support young people in to employment, education and training, providing positive activities, especially to those most in need. A number of successes were cited by the spaces set out below:

Table 3: Case studies – Music	
Orchestras	One space hosted a German orchestra and the Chinese pagoda orchestra to launch its Olympic week
Duppy	Duppy's track Dangerous played by Tim Westwood's show on BBC 1Xtra
Goodness	Five-piece band Goodness were invited to the prestigious Sawmills Studios in Cornwall to work with John Cornfield (Muse, Supergrass, Razorlight) and Paul Travers (Co-founder of The Eden Project and Sessions). This was followed by the recording of a six track ep at the world famous Rockfield Studio (Kasabian, Oasis, Queen, Black Sabbath and Coldplay) in the heart of the Monmouthshire countryside. Last year much happened for Goodness - Winners of 'Best Live Act' at The Exposure Music Awards, selected to play at Liverpool Sound City, and endorsement from Animal Clothing with their material featuring in several promotional videos. Recently, Goodness were invited by The Roundhouse EMI studio to record a track for an album released in late December.
The Naturals	The Naturals have supported Bombay Bicycle Club, Johnny Foreigner, Errors, Noah & The Whale, Egyptian Hip Hop and Pete & The Pirates.
Aloe Blacc	Pop artist Aloe Blacc who had a hit with I Need A Dollar in 2011 visited the space to talk to the young people. He was performing at Rock City and he got one of our groups to support him.
Kirk Spencer	Kirk Spencer is a successful producer having come through the project. He helped to set up the rehearsal space and performed at Glastonbury and Reading Festivals.
Empror	Empror is past winners of Teenage Rampage and have recently performed at The Royal Albert Hall and alongside Delilah, Benga, Miss Dynamite and Chase & Status on the BBC 1xtra live tour. He has performed at Bristol University and recorded at BBC Maida Vale.
Field Music	One space has formed a partnership with Field Music, a band nominated for a 2012 Mercury Music Prize.
McFly	One band supported McFly at the Newcastle 02 Academy.

<b>Table 4: Case studies – Personal and social</b>	
Tyler	Tyler was de-motivated at school. He volunteered at the space and is now helping other young people. He was granted work experience by his school.
Star Siblings	Star Siblings are Mark Mlangha and Charlie Layzell, they came to us not long after the CMS project had started, as a result of 'Somewhere To' identifying us as a possible creative support for them. They arrived with little practical music experience but a strong desire to become popular musicians/rappers. We offered them the time and space to create and record music and develop their lyrical and musical skills. Since they first arrived they have been regular attendees, jumping on any opportunity to get in the studio to write and record. The process took them to Birmingham where they attended a production masterclass and they have recently been working intensively with a student from Sunderland University who is helping them to produce their first EP, and as a result of his experience with us Charlie has recently enrolled on an HE music production course at Gateshead College.
Mental health	The music project helped a 21-year old man with mental health issues to build his self-esteem through voice coaching and singing. He was involved in 1:1 and group sessions. His involvement gave him the confidence to perform in public and keep him on track. He now has part-time work. This work helps to reduce costs because he would otherwise be reliant on other support that costs money. Our discussions with case workers at the Lamb Street Centre said the work at the rehearsal spaces: "Greatly improved the confidence of adults with mental health issues by participating in music."
Gift Zama	Gift Zama, an MC/producer came through the project. He encouraged other community members to use the space rather than school students. He attracted friends from Moston and Fallowfield. He recorded people and sustained his involvement with the space. He also performed his first gig at the school.
Apprentice	Pete had been an apprentice at the end of level 2 in community arts (drummer). He installed all the equipment in the town shop. He met and greeted the people in the space. He recorded the groups.
Rural	The project encouraged young people to get instruments out of their loft. Living in isolated rural community means that many young people are territorial. This project helped to overcome this by offering group music sessions.
Mixed ability	The Ponsanooth project brought together a group of young people of mixed musical ability, ranging from an accomplished young musician to some who had never picked up an instrument before.



<b>Table 5: Case studies - Projects</b>	
Video	Work with one of our partners produced a video to promote the scheme which was then cited in a publication.
Ambassadors	Members of The Enemy and The Specials acted as ambassadors for the project. They carried out press interviews extolling the importance of rehearsal spaces and helped to promote the opening event.
School space	One space reported that despite being located in a school, the music technology tutor was instrumental in creating a community music atmosphere and feel of the space. Visitors reported being impressed with the welcoming and supportive atmosphere.
Young promoters	The formation of the young promoters group, New Generation. The collective achievement in putting on an event/performance and the benefits derived from lots of people and skills. Those who wouldn't have otherwise been involved in the music work could get involved in event management eg. designing flyers, photography, etc
Student Band of the Year	One of our bands won Student Band of the Year.
Participatory budgeting	Instigating a £10k programme of Participatory Budgeting (PB) to facilitate young people & community to commission work – Hastings Borough Council and Amicus Horizon (housing association) have also come on board.
Equipment loan	We loaned the after-school percussion group in St Mary's Catholic Primary School in Great Yarmouth equipment for 3 months and the teacher there has extended the project, continuing the group.
Shop Takeover	In the summer of 2011 during the rioting in the cities, we took over a shop in King's Lynn and young people recorded their own songs.
Village attitudes	In some villages attitudes towards young people changed. Adults changed their attitudes to young people after seeing them perform. Young people were better represented.
Excitement & hope	A level of excitement and hope amongst young people without raising expectations.

## Workforce

Typically, each space employed three people to deliver the work, including a music specialist, youth worker and a project manager. The entire project gave paid work to 65 people. Some work was delivered by trainees and volunteers, often young people. Table 3 lists all the workers and their job titles involved in delivering the work.

<b>Table 6: Job descriptions by space</b>			
<b>Space</b>	<b>Job title</b>	<b>Quantity</b>	<b>Total</b>
1	Youth & Community Music worker	1	3
	Senior Youth Workers	1	
	Building Manager	1	
2	Music Mentor	3	4
	Project Coordinator	1	
3	Music Technician	1	7
	Music Leader (specialists)	1	
	Programme Coordinator	2	
	Head of Education	1	
	Marketing Officer	1	
	Assistant Programme Coordinator	1	
4	Theatre Technician	1	2
	Music Leader (not a teacher)	1	
5	Youth Worker	8	15
	Music Tutor (specialists)	6	
	Music Director	1	
6	Project Director	1	3
	Alternative Provision Coordinator	1	
	Youth Worker	1	
7	Director	3	7
	General staff	4	
8	Targeted Youth Support Worker	1	3
	Music Leader	1	
	Music Trainee	1	
9	Music Technology tutor	1	2
	Technician	1	
10	Studio Manager	1	3
	Support Assistant	1	
	Unit Leader	1	
11	Project Manager	1	3
	Sound Engineer	1	
	Youth Support Worker	1	
12	Project Assistant	1	6
	Creative Producer	1	
	Executive Director	1	
	Music Tutor	3	
13	Director	1	3
	Assistant Director	1	
	Creative Apprentice	1	
14	Music Leader	2	4
	Youth Worker	2	
<b>TOTAL EMPLOYEES</b>			<b>65</b>

The questionnaire did not distinguish part-time or full-time workers. However, many were freelance or employed directly by the youth service or delivery organization. Job titles may not describe accurately the work due to the small size of the organization and multi-tasking. Musicians were recruited for their music and young people skills, and youth workers for their pastoral skills. Collectively the skills offered by adult workers included music delivery, project management, pastoral and strategic skills. We did not audit any skills training or CPD courses undertaken by workers during the life of the project.

Eight spaces said in various ways a youth worker was directly involved in delivering the activity, although many staff were experienced in working with young people in all the spaces. One

space employed eight youth workers (specialist youth and/or music workers). Nine spaces ran sessions without direct adult supervision (but adults on site) and usually for over 18s. Adult-led music-making is labour intensive. Inevitably, funding and staff capacity affected capacity and sustainability. The ratio of participants to music leader should be seen as a measure of the quality of the experience and therefore the likely impact on outcomes. Higher numbers of participants does not equate to a better quality project.

DCMS funding helped to lever funding from other local sources that covered core administration and management costs particularly for those independent arts/youth development projects.

## Partnerships

The initiative was largely predicated on the Wrexham model. Initially, but not explicitly, the spaces were advised the DCMS would fund the capital items and Youth Music would support the activity. This did not transpire in a systematic way. Eight of the 14 spaces had no direct contact with their local music service. These partnerships varied from informal to more formal agreements. Three spaces reported indirect contact (supply of music leaders, meetings, partnership development) with their music service. A small number of spaces reported its music service signposted young people to the space.

One space had developed partnerships with a project working with learning disabled young adults, a group of adults with mental health issues, an organisation working with children leaving care and culture & library teams at the local council.

Spaces reported varied support from local authorities. We took it to mean that spaces directly funded or run by a local authority implicitly met local authority priorities. Comments from spaces about how they met local priorities include the following:

- We operate core youth work principles – equality of opportunity, youth empowerment & participation
- We have a service level agreement with Bristol City Council. No Zone started with funding from the local authority's children & young people services. Our strong links with the local authority youth service continues.
- Sunderland City Council wants Sunderland to be a music city. It has an economic masterplan to use the creative industries to be a key employer. The arts centre is taking an interest in early career artists and passing them on.
- Birmingham Youth Service follows the statutory guidance in the Youth Service Section 507b of the Education Act 1996 to "secure positive leisure time activities for young people" (Myplace, Youth Opportunities Fund, Positive Activities for Young People, etc). This includes providing Information, Advice & Guidance, Volunteering opportunities, targeted youth support and positive activities.
- Working with the Music education Hub will I hope make the space increasingly important. We are able to offer reduced rent. Although the project has not been hit by cuts in council budgets, it has found it difficult to find funding to fund staff costs.
- We are sub-contracted by Great Yarmouth Borough Council to deliver its arts development strategy.
- The LA has not expressed its aims & priorities for children & young people

By no means complete, the following table provides a indication of the breadth of partnerships forged across the scheme:

<b>Table 7: Range of partners</b>	
Higher & Further Education	John Moore's University City Bristol College Bristol Institute of Modern Music Sunderland University Access to Music (who supplied tutors)
Venue or arts organisation	Everyman/Playhouse Theatre (outreach dept.) Birmingham Royal Ballet Rotherham Civic Theatre
Youth organisation	Merseyside Youth Association Kids Company No Zone (targeted young people in social housing) Somewhere to Connexions Aspire youth centre (has its own music space) GFS Platform (works with young women) YMCA
Youth music organisation	Bristol Music Education Partnership Remix Youth Ensemble Rhythmix YMAZ Community Music East YMAZ Brighter Sound Norfolk Music Works Livewire music project (venue) CYMAZ
Music organisation (independent /commercial)	An independent community music organisation, Basement Studios ran workshops The Bunker (runs the Hothouse night – a promoter/development agency) Field Music (promoters) Venues – Rock City in Nottingham Manchester Music Seminars (spin off from Showcase in the City) Band On The Wall
Local authority (including youth service)	Bristol City Council (youth service department) LA Youth Service Culture, Arts & Communications & Central Library teams at the LA Youth Offending Services Early Intervention Team YMCA Myplace venue (200 capacity) LA Family & Communities Team (youth service) Youth Cornwall (Cornwall Youth Service)
Other	Voluntary organisations Schools, colleges, voluntary organisations and churches Grapevine Project working with learning disabled young adults Lamb Street Centre working with adults with mental health issues Building Bridges working with children leaving care The Police Voluntary Action Rotherham Residential Associations Other youth centres and clubs Great Yarmouth Library Community Radio

## **Earned income**

Spaces took different approaches to charging fees. Nine spaces offered music-making sessions free at the point of delivery. After 18 months one space began to charge £1 per person per session to encourage a sense of ownership and independent use of the space. A second space found demand increased over the life of the project and subsequently doubled its charge to each participant to £2 for a 3-hour session. It found this even increased demand and instilled greater value amongst participants. A third space ran individual and group tuition (singing, guitar, drums) at £3 per 30min session. It also offered its space and a support worker to external organisations at £5ph and £25ph for its recording studio. A fourth space charged £1 per user per hour for additional sessions. At the most expensive, a fifth space charged £1 per user, per hour, per space or £5 per 30-minute music lesson (guitar, drums and piano).

Many spaces relied on income from grant funders and public bodies to complement the DCMS capital investment. Some spaces adopted an entrepreneurial approach when resources were not available to fund young people's music-making. These were often at minimal rates. This largely came about through the hire of space for various uses as outlined below:

- Community music groups
- City of Bristol College students
- We let the instruments and equipment on a long-term loan to 6 schools for extra-curricular activity
- NHS mental health users
- Small group music tuition
- Hires
- Direct payments from disabled individuals' benefit money
- We undertake some commercial work with schools
- Where lent, the equipment was loaned for free so long as it was insured where it was housed

## **Additional funding**

A range of third party funders financed the activity. Each space employed a different finance model. Four spaces found additional funding for capital costs either from their own resources or other funders (EU Social Fund, Children in Need, Working Neighbourhoods and local trusts were cited). Youth services in half the spaces contributed to staff and music leader costs. One space was able to source Awards for All, Police crime reduction money and YMAZ funding to cover all the activity costs. Youth Music funding (either YMAZ or Open Programme grant) was evident in four of the 14 spaces. Three spaces' bids to Youth Music failed. A number of spaces cited in-kind support from the youth service, venues and volunteers. One space used Youth Opportunities Fund funding for additional capital costs and a third funder to help establish a further space.

A space based in a school invested its own funds in 8 apple computers and music software. It also received a grant of £5k from its local council's arts department. Different degrees of involvement from the local youth service were evident across the whole programme. Spaces directly linked or "owned" by the youth service were more resilient to challenges, particularly funding. The youth service for one space was disbanded and its staff made redundant during the project. The youth service acting on behalf of one leased space negotiated reduced rent and rates with colleagues from another department.

## Purpose of space

Many spaces ran existing activities. The DCMS project raised the quality of provision through the use of improved spaces and instruments/equipment. Grant recipients used the DCMS-investment to create spaces for different purposes outlined in table 3. Funding supported or benefitted a range/use of spaces that can be defined as:

- music practice room
- recording studio
- music technology suite
- performance space

By far the most music practice rooms were the most commonly used. One space used 17 separate locations (rural). The project supported music activity in 64 separate rooms. We did not attempt to distinguish those spaces that had undergone sound treatment.

<b>Table 8: Number of spaces</b>						
<b>Space</b>	<b>Number of spaces funded by the DCMS</b>	<b>Number &amp; purpose per facility</b>				
		<b>Music practice room</b>	<b>Recording studio</b>	<b>Music technology suite</b>	<b>Performance space</b>	<b>Total spaces in facility</b>
1	5	3	1	0	1	5
2	2	1	1	0	0	2
3	1	4	1	0	1	6
4	4	3	1	0	0	4
5	2	1	0	1	0	2
6	4	3	0	0	1	4
7 mobile	17	17	0	0	0	17
8 mobile	9	9	0	0	0	9
9	3	0	0	2	1	3
10	5	3	0	2	0	5
11	3	3	0	0	1	4
12	3	2	0	1	0	3
13	3	0	1	1	1	3
14	3	3	0	0	0	3
<b>TOTAL</b>	64	52	5	7	6	70

## Rural / mobile space

In rural areas, the groups were more likely to be mixed ability with a wider age range and less specialised. The Cornwall mobile project demonstrated there were no shortage of spaces (17 in total) but access to expertise and equipment was more important. However, the delivery organisation Groundwork went in to administration in the summer of 2012. It was typical for music leaders to use their cars to transport instruments and equipment to rurally isolated spaces.

One rural space stated the youth service had defined the locations and target groups. It found music was an effective vehicle in engaging young people where there was little else for them to do. The music work helped the delivery organisation to initiative other youth activities in the area.

## Catchment area

Spaces reported participants travelled up to 20 miles to access the space. Keener participants would travel further. One space reported visits from young people as far as 150 miles away. Another space said participants travelled 1.5 hours by car to perform at a venue. Distance

travelled by participants ranged from 1 to 20 miles. Many attended on foot. Typically, participants were drawn from an area with a radius of 3-5 miles.

### **Other uses of spaces**

Spaces reported other uses of their spaces as listed below:

- Dance, drama, visual arts, photography/video workshops
- General youth club/leisure sessions, chill-out areas, training, meetings, interviews
- Teaching (in school space)
- Tai Chi class
- Polling station
- One hip hop group used the space for free in exchange for leading a workshop

### **Vision document / business plan**

Five spaces had a vision document and/or a business plan. These were either specific to the space or more often part of a council department, venue or corporate plan. Some spaces used its original DCMS application as the basis for its business planning. Having such a plan would clearly articulate to stakeholders the space's intended outcomes and outputs measured against the investment and act as a starting point for further development. Such plans clearly identify the role of the building in housing the space.

### **Analysis of instruments and equipment**

The total cost of instruments came to £97,720. The make of electric guitar, bass guitar, drum kits and keyboards ranged from inexpensive beginner models manufactured by companies such as Encore and Squier to leading professional brands Gibson, Fender and Roland (see appendix). The choice of acoustic guitars and other traditional acoustic instruments was mostly at the beginner end by brands such as Vintage and Ashton with a small number of exceptions.

There were 222 instruments purchased requiring amplification (not including 21 DJ sets) and 206 acoustic/traditional instruments and percussion kits.

The total cost of equipment came to £138,667.

The make of guitar, bass and keyboard amps ranged from inexpensive beginner models manufactured by companies such as Kustom and Ashton to leading professional brands Marshall and Roland. This was the largest expense by far in the equipment category. Perhaps surprisingly, the proportion of expense on recording equipment was small. The supply of DJ equipment was significant, nearly as high as guitar amps, all manufactured by industry standard Numark. A total of 249 microphones were listed, mostly at the budget end. Accessories such as cables, headphones and stands were a significant but important expense. The demand for recording and music technology equipment was insignificant.

### **Suitability of instruments and equipment**

Ten of the 14 spaces were generally satisfied with the instruments and equipment supplied. One space reported younger participants used percussion, while older participants used amps, guitars and turntables. Another space appreciated the instrument and equipment specifications were drawn up and supplied by the industry.

In conversation with the instrument/equipment supplier, the Music Industries Association, Paul McManus, its Chief Executive stated there were many different suppliers involved in each location and all received varying levels of discount.

## Legacy

The spaces were asked what would they do differently next time. Their responses can be summarised as follows:

<b>Table 9: What would you do differently next time comments</b>	
Administration, management and project process & delivery	<p>Time needed to complete DCMS monitoring paperwork disproportionate to the money received</p> <p>Young people recommend project ideas that come out of their existing involvement</p> <p>Those involved in administering this programme to visit the facility and events</p> <p>Delivery workers to have been more involved in the application</p> <p>Insist on positive lyrics, not misogynist or homophobic playing on hip hop stereotypes</p> <p>Utilise the space so young people can learn about social enterprise and gain business skills</p> <p>A stronger local network, communication and strategy</p> <p>Get the relevant partners to form an advisory group to give greater support and profile to the space</p> <p>Formalise the space's governance</p> <p>More networking with other spaces</p> <p>Joint CD with other projects</p> <p>Not have a change management programme because it unsettled staff and children &amp; young people</p> <p>More regular, long-term sessions</p> <p>Work with social care organisations, use deprivation indices, tap in to existing mapping work nationally, look at skills development</p> <p>Our music leaders are part of the local music industry so are connected to rural touring and promoters</p>
Capital including building, equipment and physical space	<p>More MIDI suites</p> <p>Considered locating the studios elsewhere because we cannot run sessions when the auditorium above holds a classical music concert</p> <p>Not have our delivery organisation work across two sites. We sought to consolidate the spaces in to one venue which helped a lot with coordinating resources</p> <p>Develop a specific venue and space rather than outreach work</p> <p>Build a larger recording studio</p>
Funding	<p>An unrestricted fund (£3k pa) to plan new work and used as cash partnership for further funding</p> <p>To have developed a sustainable business plan with the delivery organisation</p> <p>Should have charged fees for some users when not used by young people</p> <p>Contingency for funding</p> <p>We would have liked a mix of capital and revenue funding</p>



## Space description

Each space was asked to describe their facility or offer in one sentence. These are repeated here:

Table 10: Facility as described by the space	
Space	Description
1	Three rehearsal spaces, a recording studio and performance theatre for 11-25 year olds with a core focus on 13-19 year olds
2	A music space with three rooms targeted at 13-19 year olds
3	A rehearsal space and recording studio facility for 11-25 year olds
4	A community arts centre with 3 practice rooms, a recording studio and performance space
5	A youth centre with six music spaces for 11-19 year olds but also catering for 8-11 year olds
6	A charity with its own board of trustees operating within a multi-agency hub building shared with 12 other organisations delivering music opportunities to young people using 4 music spaces
7	A community rehearsal facility with three rehearsal rooms, office space and a meeting room in a regenerated area of the city allied to a live music venue for 16-25 year olds
8	Two music pods with instruments & equipment that are specialised isolated sound-proofed rooms within rooms
9	Three rehearsal and recording spaces in a secondary school
10	Four music spaces targeted for use by 13-19 year olds with keyboards, PA and an applemac computer for recording and producing
11	A music studio with a live rehearsal space and mac suite for 11-25 year olds (aimed at 14 year olds & above)
12	We provide opportunities for young people from different backgrounds and groups to access new and regular music-making sessions
13	A spasmodic and adhoc facility in accordance with the position the venue found itself in due to council cutbacks
14	A mobile music facility targeting young people in isolated rural communities

## DCMS funding finishing

Now the project had come to an end the spaces were asked about their plans. We have identified different statuses of the spaces according to feedback. Seven spaces reported activity will not continue at the same level as the DCMS project. Other comments are below:

Table 11: Next steps	
Revenue	<p>We are now set up with the initial capital investment. Ideally we would secure revenue funding to pay our workers to facilitate young people's development over the next 3-5 years.</p> <p>Business as usual. We will continue to employ our technician to maintain the equipment from our general overheads. We will continue to operate a full cost recovery policy in our grant applications.</p> <p>There might be funds from the Music Hub</p> <p>We want to maintain it as a free offer for our target group at the point of delivery</p> <p>The youth service considers these spaces permanent, so the service will continue to revenue fund the staffing and building costs as part of the council's bigger plans.</p> <p>Still continue. We have set up a music academy. This project has helped us to establish music as an important part of the life of the centre.</p> <p>The charity will ultimately take on the responsibility of delivering the activity with grant funding from the local authority, rather than it employing us to deliver the work.</p> <p>We have renewed the lease from April onwards on the canal basin space.</p> <p>We hope to set up a partnership between the venue, local authority and the Music Education Hub. We hope to have a closer alliance between the hub and youth service to develop the project.</p> <p>The space will be integrated in to the new build school. The school has a commitment to community access to ensure wider access and sustainability.</p> <p>The local authority will work to strengthen community and music partner access to the space.</p> <p>The local youth service will continue to fund the space through grant aid. It will continue to offer free rehearsals for local bands. We need to think about charging bands and to complement existing commercial rehearsal spaces in Nottingham.</p>
Fundraising	<p>We are putting bids together to Youth Music (turned down) and to local trusts and foundations.</p> <p>We are fundraising from ACE for the wider arts programme on the Wednesday night</p> <p>We have secured funding from Children in Need for 6 months beyond the end of the DCMS project. We are formulating an exit strategy and moving over to become a social enterprise. We have thought about hiring out our spaces commercially to adults.</p> <p>We have spoken to our council officer and will continue to lend the equipment. Until we secure additional funding can we extend the work. Now we have access to our own venue we will look in to running drop-in sessions.</p> <p>The equipment is the legacy. Without revenue funding it is difficult. We hope to be seeking further revenue funding to continue the work. I see Norfolk Music Works as the vehicle to continue this work</p> <p>We will be meeting with the local council's creative service (the equipment belongs to them)</p> <p>We were reliant on the local authority commissioning us to deliver this work</p> <p>Some spaces will continue to work with the music leader on a freelance basis</p> <p>Parents/carers are running some sessions</p>
Cuts	<p>We are under going a local service review. In the foreseeable future (this financial year) we will continue as usual. However, we will be making a 30% cut in our dept in 2012/13.</p> <p>There is a danger we will lose the Tuesday night</p>

## What further support would you like?

Each of the spaces was asked what further support they would like to see.

Table 12: Further support	
Advocacy	<p>UK Music keeps talking about sending down artists but it never materialises</p> <p>Share learning and practice with other spaces, make links with other networks, gig swaps, touring</p> <p>Music industry support to further develop our offer</p> <p>Better links to the music industry such as an artist ambassador scheme.</p> <p>A music rehearsal networking event similar to the one held by UK Music and Ed Vaizey in July 2011</p> <p>End of funding get-together/briefing</p> <p>More progression routes and signposting opportunities for training</p>
Funding	<p>Money for wages</p> <p>Funding to employ our worker</p> <p>Other funding to absorb our maintenance costs of equipment/instrument</p> <p>The contract with the instrument/equipment suppliers to be developed via our Music Education Hub</p> <p>Converting a large space in to separate rehearsal spaces with sound-proofing</p> <p>Revenue, not just project funding.</p> <p>Funding for the creative apprentices to continue to work</p>

## Impact on local music scene

The spaces were questioned about their perceived impact on the local music scene. We chose to append three statuses to the comments offered by the spaces according to the three areas:

- Developed = Established music-making activity in to core programme
- Progressing = Still developing its music offer
- Advocating = Actively pursuing opportunities to continue music-making

The spaces' comments are outlined in the table below:

Table 13: Impact on local music scene	
Developed	<p>We feed young musicians in to the local live music scene and are not in competition with others</p> <p>Our work helps to develop audiences who would otherwise have to travel out of their community</p> <p>We are putting on underage gigs</p> <p>We are definitely doing lots of music development</p> <p>Young people can learn valuable performance skills in a safe environment</p> <p>The core group of young people are very committed</p> <p>We have unearthed lots of talent by offering positive diversionary activities</p> <p>We have promoted music to young people who wouldn't otherwise do it</p> <p>We have provided somewhere to go for young people</p> <p>Many young people can enter a life of creativity</p> <p>This project has provided opportunities and performances local young people wouldn't otherwise get</p> <p>We don't feel we have dramatically altered the scene because we do not have a space</p> <p>Young people are out there performing so we feel that's a success</p>
Progressing	<p>Young people are progressing to Bristol's largest rehearsal studios</p> <p>We now have a reputation to deliver live music locally</p> <p>Performances at De La Warr Pavillion and local colleges</p>
Advocating	<p>We actively engage our local politicians (councillors &amp; MPs)</p> <p>This project has given our arts centre a voice and the opportunity to partner with other organisations</p>

## **7. Conclusion**

The purpose of the evaluative work was to assess the artistic, social and economic benefits of music spaces to rural and urban regeneration, to community and cultural development and to society in the wider sense. This included identifying the indicators that might be used to carry out standard assessments of the range and scale of benefits of a music space project. We can report the DCMS rehearsal Space project achieved the following.

### **Access**

Opening times ranged from between 9am-11.30pm, from Monday to Saturday throughout the year. Typically, opening times were on weekdays during term-time after school from 4pm to 9pm. Session length and opening times were more flexible for 19-25 year olds characterised by members acting as volunteers, running sessions themselves and using the space independently.

### **Users**

Approximately 33,120 young people aged between 8-25 years attended activities ran by the spaces for the two-year programme, ranging from 150 to 7050 participants per space. Some spaces directed their resources towards smaller music-making groups, while other spaces lent towards larger and a higher number of groups. Typically, participants were drawn from an area with a radius of 3-5 miles.

Spaces targeted specific groups such as disabled groups during the school day. The gender balance of users for all spaces was 68% male. The spaces were used mostly by 11-18 year olds who made up three quarters (73%) of all users. The unit cost was £12.86 for a two-year programme.

Spaces were made available mostly through a booking system used by young people themselves or arranged by a supervising adult. Many spaces reported a core group of young people emerged who were increasingly entrusted to self-direct sessions. Drop-in sessions were often instigated by older young people, who workers felt demonstrated a responsibility towards using the space. All the spaces reported this initiative was part of a raft of activities made available to young people. The scheme's aim to reach disadvantaged young people was met.

### **Progression**

A number of achievements were cited by the spaces in the areas of music, personal and social development and for the delivery organisation. Where youth services were involved, there was a greater awareness of the importance of progression routes in maintaining young people's interest in music-making and developing wider skills. Many spaces reported supporting young people into employment, education and training, providing positive activities, especially to those most in need. Nine of the 14 spaces surveyed reported varying degrees of relationship with FE and sixth form colleges. Half the spaces did not offer any formal accreditation to participants.

Young people were supported in promoting their own events. A small number of spaces demonstrated strong relationships with the local music scene often reliant on the music leader's contacts and networks. No spaces reported participants progressed on to music service/hub provision. There was a common perception young people wanted to progress on to activities associated with the popular music industry.

### **Workforce**

The entire project gave paid work to 65 people. Many were freelance or employed directly by the youth service or delivery organisation. Typically, each space employed three people to deliver the work, including a music specialist, youth worker and a project manager. Nine spaces

ran sessions without direct adult supervision. Peer mentoring was commonly used. It was felt by some spaces that networking opportunities amongst the spaces could have been developed.

## **Partnerships**

Spaces reported varied support from local authorities and demonstrated a breadth of partnerships forged across the scheme. DCMS funding helped to lever funding from other local, regional and national sources. Eight spaces had no direct contact with their local music service.

## **Funding**

Each space employed a different finance model. Nine spaces offered music-making sessions free at the point of delivery. Many spaces relied on income from grant funders and public bodies to pay for activity and to complement the DCMS capital investment rather than earned income. Some spaces hired their rooms for various community uses but this income was not significant. Different degrees of involvement from the local youth service were evident across the whole programme. Youth services in half the spaces contributed to staff and music leader costs. Spaces directly linked or “owned” by the youth service were more resilient to challenges, particularly funding. Five spaces had a vision document and/or a business plan.

## **Purpose of the music space**

A total of £427,186 was granted to 14 spaces. The DCMS project raised the quality of provision through the use of improved spaces and instruments and equipment. Funding benefitted a range of spaces that comprised rooms that fell in to one or other of the following descriptions:

- music practice room
- recording studio
- music technology suite
- performance space

Music practice rooms were the most commonly used. The project supported music activity in 64 separate rooms. In rural areas access to expertise and equipment over sound-proofing spaces was preferred. Capital works such as sound-proofing came to £190,808. Fit-out costs ranged from £5,000 to £37,000 for each space, with an average of £20,000 per space. The art and science of recording music was not a feature of this scheme.

## **Instruments and equipment**

The cost of instruments came to £97,720. Ten spaces were generally satisfied with the instruments and equipment supplied. The make of electric guitar, bass guitar, drum kits and keyboards ranged from inexpensive beginner models to leading professional brands. The choice of acoustic guitars and other traditional acoustic instruments was mostly at the beginner end.

The total cost of equipment came to £138,667. The make of guitar, bass and keyboard amps ranged from inexpensive beginner models to leading professional brands. The procurement of PA systems was the largest expense by far in the equipment category. The proportion of expense on recording equipment was small. The supply of DJ equipment was significant, nearly as high as guitar amps. A total of 249 microphones were listed, mostly at the budget end. Accessories such as cables, headphones and stands were a significant but important expense.

Combined instrument and equipment costs came to £236,378 with a range of £10,000 to £30,000 and average of £17,000 per space. The equipment and instrument list indicated much of the music-making was amplified therefore requiring sound proofing and reinforcement.

## Legacy

When asked what area of their work they would do differently next time, the spaces' responses fell in to three areas:

- Administration, management and project process & delivery
- Capital including building, equipment and physical space
- Funding

When asked what their funding position is going forward, we were able to identify three statuses:

- Revenue (in receipt of revenue funding, usually local authority)
- Fundraising (embarking on fundraising to continue the activity at some level)
- Cuts (managing a drop in funding or cutbacks)

Seven spaces reported activity would not continue to the same level as that supported by the DCMS project. However, fully-equipped and soundproofed spaces remain. Many spaces requested further help in advocacy and funding. At the close of the project the spaces could be described as falling in to these three areas:

Developed	=	Established music-making activity as part of their core offer
Progressing	=	Still developing its music offer
Advocating	=	Actively pursuing opportunities to continue music-making

## 8. Recommendations – a way forward

In order to elicit the interest of as wide a range of stakeholders as possible, it is suggested the word 'rehearsal' be replaced. The term 'music space' better distinguishes subsidised young people's music-making from activity in commercial rehearsal spaces. CM based in Tower Hamlets in London has pioneered the use of the phrase and developed similar work. The term also describes the range and use of spaces for music-making to encompass participation, production and performance as described in the concluding chapter. They are:

- music practice room
- recording studio
- music technology suite
- performance space

Sound Connections plays a unique strategic development role in London. It is well placed at the intersection between young people's music, London's music industry and its political centre. It has a wealth of expertise and a strong network able to focus resources to further develop the pilot DCMS Rehearsal Space project. The pilot project would have benefited from a contracted project manager to more closely manage and monitor the operational aspects of the project with all partners e.g. visiting spaces, offering advice and answering questions and queries.

The music space represents an opportunity to support practical, continued and mass involvement in music-making on terms comfortable to participants of all ages and abilities. Such spaces could potentially make explicit a hub of progression opportunities from grass routes informal music-making, through artist development to international stardom. Much of this work hinges on the music leader with knowledge of the local area and therefore should be engaged at the earliest opportunity. If such a programme is to be considered, the following specific and broader recommendations should be considered.

### **a) Identify how further support could provide meaningful progression routes between education and the local music industry/infrastructure eg. Music Education Hubs**

#### **London Music Space audit**

There is plenty of evidence suggesting that music-making develops music, personal and social skills. However, there is little evidence that demonstrates the importance of the design and build of the physical space conducive to bringing about these skills.

It is likely many local authorities or Music Education Hubs will not be able, or have the resources, to provide a sufficient number of spaces to scale up a pilot project in London. Use of commercial spaces and other models should therefore be considered. There also exists opportunities to widen a music space offer to all young people working with commercial rehearsal spaces alongside amateur and professional adult musicians (see app. 11).

It is recommended an audit of rehearsal spaces across London is undertaken to include:

- locations
- number of rooms
- rates and services
- opportunities and facilities offered in addition to the music spaces
- access arrangements including disabled access
- business & sustainability models
- potential partners
- identifying spaces interested in after-school youth music projects

Further work could investigate how young people's use of spaces is changing, particularly in the context of new technology and social media. The results of the audit are to be incorporated in to a database to be maintained, developed and shared widely. The audit should inform further pilot



work in London, using affordable and accessible music spaces.

### **Toolkit resource**

There is little information available about setting up a music space. A toolkit resource should be established offering simple good practice guidance in setting up all kinds of music spaces using case studies.

There is an opportunity to instigate a nationally coordinated response to the space needs of all musicians. Such a resource could be developed in partnership with UK Music, Musicians' Union, Generator, the MIA Weekend Warriors and the ACE Take It Away schemes. The resource should be a website managed by Sound Connections e.g. [www.musicspaces.co.uk](http://www.musicspaces.co.uk). The web toolkit is to be viewed as a legacy to the DCMS project, a means to maintain contact with the DCMS spaces, with an aim to extend its use to commercial spaces.

### **Ambassador programme**

The importance of the music space in developing musicians needs to be asserted. Its value should be advocated for by creating an Ambassador programme associating successful musicians with a specific music space, e.g. Coldplay has provided financial support to the Kids' Company. There is an interesting website, [www.looktothestars.org/about](http://www.looktothestars.org/about), which lists the charities that celebrities, including wealthy musicians, have supported.

Sponsorship gigs by successful bands could also benefit specific spaces e.g. Metallica in 2008 played an all-fan gig at the O2 Arena, donating £80,000 to Youth Music. In promoting the value of music spaces, case studies of successful musicians recounting the use of space in their early careers should be used.

The programme should consider a small-scale gig-swap scheme or networking tour to spaces with performance areas.

### **Music space representative body**

As far as we know, there is no distinct body representing the interests of the music space sector. The pilot DCMS Rehearsal Spaces project has proven the value of space to music-making amongst young people. There is an opportunity to set up an independent music space representative body, perhaps with a membership scheme, charged with:

- Representing the interests of music spaces and offering information, advice & guidance
- Researching economic models e.g. sustainability and academic research in to benefits
- Developing evaluation methodology drawing upon music, education, community, arts and youth sectors
- Providing guidance to local authorities and partners, particularly linked to live music venues
- Advising music education hubs and recommending a standardised minimum offer
- Providing training and CPD in the areas of child protection, Health & Safety and space management
- Informing key messages to funders and decision makers
- Investigating better and more frequent use of existing spaces

**b) Identify different levels of provision from very basic (garage, school room) to fully-equipped (with recording studio) taking in to account mixed use, differing levels of engagement and commercial rehearsal spaces**

The mix of activities placed in rural and urban locations in the pilot suggested there are roughly three levels of access for young people to music-making activity. Access to space is also determined by the availability of equipment and expertise and related to participant's circumstances, ability and interests. The three levels are:

- Informal - outreach and detached youth work, taster activities in school and unstructured informal music at home
- Non-formal – structured youth music projects directed by adults in specialist community music spaces, for example CM's facility at the Brady Centre in Tower Hamlets
- Commercial – sound-proofed spaces where young people work independently which could be commercial spaces with minimal adult supervision but highly motivated participants

It is important to factor in the music genre, the instruments/equipment and type of activity to determine the physical layout and requirements of the space. Using the categories identified in the pilot DCMS project, we calculate the following per session per individual room:

Music practice room	= 4-6 players per cohort (bands)
Recording studio	= 3-5 participants
Music technology suite	= ideally one young person per suite
Performance space (capacity 100-200)	= 10-20 MCs and DJs

The MC/DJ activity, dominated by urban genres is likely to offer greater value for money and modest capital outlay. It is also associated with youth empowerment and social cohesion work with potential for swift and significant outcomes.

The music practice room and performance space have greater flexibility. Music recording equipment and music technology are converging and could conceivably incorporated in to the same space (control room) if adjacent to a music practice room (live room). The work of the Spaces for Sports & The Arts cited earlier in the report offers further detail.

The costs outlined in appendix 11 provide options on three different spaces based on the DCMS Rehearsal Space costs. For the same investment, three times as much activity, or reaching three times as many young people, is possible without having to pay for sound-proofing. The figures are based on 30 weeks of activity without recruitment costs.

Adult-led structured activity is typically made up of one cohort of young people attending sessions over 10 weeks (one school term). Differentiating activities for different abilities, needs and progression will need to be considered. Many such projects include an informal performance at the end of the programme to celebrate participants' achievements in front of an invited audience.

**c) Identify ways in which three to five new and existing rehearsal spaces in London could be developed involving community music groups building towards a coordinated regional music space network in London**

The evaluation identified project models with approximate costs:

1. Start-up: one Local Authority owned space with no rent or room hire costs: Capital re-fit to professional music space that meets statutory requirements. Instruments and equipment costs, c£45K
2. Community music space (with no rent/room hire costs): This would piggyback on existing Local Authority/youth music activity and would be an existing space with no 'fit out' costs. Instrument and equipment costs, c£15-16K
3. Commercial music rehearsal space (to include dedicated rent/room hire): This would piggyback on existing commercial rehearsal space and have no 'fit out' costs. Instrument and equipment costs, c£16-17K

These models include 12 months management, staffing, administration, monitoring, reporting and contingency costs. The three models are based on four hours access per week for 30 weeks per year (3 x 10 week terms). Costs increase if the space ran more sessions. These costs represent a single room.

A debate has rounded on whether existing spaces should be used or new spaces established.

Existing spaces require little set-up costs and are already plugged in to local music scenes and will provide informal progression routes typical in popular music genres. Such a facility would help young people to get in to the habit of using and paying for music spaces. Running multiple music rooms with a higher adult/participant ratio can offer good value for money where higher numbers of young people can participate and progress. Further work is needed to investigate whether existing commercially-run music rehearsal spaces would be suitable. How young people's music-making could be managed in such spaces would need careful consideration and planning. For example, consideration will need to be given to the supervision and the time of day of sessions for less experienced, younger and beginner groups. After school twilight sessions may work for existing music spaces. Given the acquisition of the right instruments and equipment and training this presents a less expensive option.

Building new spaces can provide opportunities in new locations otherwise not serviced, such as more challenged wards in a local authority area. Such initiatives are also likely to lend well to priorities set by statutory bodies such as children's services. Setting up a new space also gives an opportunity to empower young people in its design. However, new spaces are more likely to be reliant on significant and continued investment from public sources in areas of deprivation where average disposable incomes are lower. It is also likely such a space will be housed in an existing facility pushing up the sound-proofing costs and may limit access out of core hours. The relatively high cost of capital re-fit and sound-proofing of youth centre and community spaces would make a significant impact on budgets, limiting funds for instruments, equipment and activity.

The Sports Centre model offers an interesting parallel in the management and delivery of a local authority owned/funded space. Music-making would be seen as part of a wider offer of activities to attract young people. A sports centre's mixed economy of public funding and earned income will aid sustainability. This model provides an alternative way in offering a diverse range of musical opportunities supplying instruments, equipment, numerous soundproofed rooms, music technology and professional leadership skills. Such a space may act as a home to many different formal and informal groups able to act independently without additional cost.

If music spaces are to continue and flourish benefiting young people, new ways of financing

development and sustainability must be considered. Diversifying revenue streams amongst a mix of project grants and earned income would suggest a route to consider when drawing up a sustainable business plan. Linking a music space project to the work of local authority officers will aid the cause. However, consideration needs to be given to placing new spaces in deprived areas only when consistent and long-term support from the local authority is guaranteed.

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