

**Society for the Advancement of Black Arts**

**EVALUATION REPORT**



**Raücd Indusivity Legacy Leadership**

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*Funded by:*

**YOUTH  
MUSIC**  
**Trailblazer Fund**

# CONTENTS

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<b>Introduction</b> .....	Page 3
<b>Methodology</b> .....	Page 4
<b>Summary</b> .....	Page 5
<b>Project Overview</b> .....	Page 6
<b>HiCrEc Influence</b> .....	Page 8
<b>Business Planning</b> .....	Page 9
<b>Accessing Finance</b> .....	Page 10
<b>Branding</b> .....	Page 11
<b>Mentoring Resources Searching</b> .....	Page 12
<b>Participants Breakdown &amp; Feedback</b> .....	Page 13
<b>Reflecting</b> .....	Page 15
<b>Findings</b> .....	Page 16
<b>Outcomes</b> .....	Page 17
<b>Impact</b> .....	Page 18
<b>Recommendations</b> .....	Page 19



# Introduction

This project was about targeting primarily Black & Minority Ethnic young people with deep interests in music performance and production. The aim was to find ways to disrupt and control their means of revenue generating as music creatives as digital processes have made this more difficult. This was undertaken with music production based workshops and sessions advising how to generate funding to support independent income streams.

It was co-designed with a steering group of 15 young people who we work with from local organisations including Ultra-Education, AFND (Always, Furthering, Nurturing & Developing) and the BBMC (Brent Black Music Co-Operative). The Steering Group members all displayed leadership qualities and demonstrated their desires to improve the earning potential of young musicians and producers.

The targeted youths are from across Brent's most challenging residential areas/housing estates. They also faced other challenges of being NEET, at risk of offending and school exclusion. Their recruitment was built around their participation of our other projects and initiatives. This includes UK UNSIGNED and YDN (Your Digital Network) community media circuit.

The delivery covers both our internal team of staff and volunteers with regards to support and development, and the external young people being given training to pursue their music industry aspirations. We also connected with our music industry contacts to enhance their experiences.

The Youth Steering Group worked with the Project Manager in selecting contributors to the project. This includes volunteers, facilitator musicians and other consultants. They ensured that all messaging was in line with how young people related to each other and all content had the appropriate appeal.



As the project developed, the participants progressed on to our own HiCrEc concept which represents the Hidden Creative Economy. The HiCrEc represents that economy section of the creative industry that operates outside of mainstream support or recognition. This HiCrEc is reflected by the music genres covered, where most young people enter the music industry at the very grassroots level within their local communities.

Through our continuous reflective sessions and feedback practices, we discovered how practical the project came for the benefit of the participants. They understood exactly where they fit into the external world of the music and creative industries, and they came out with bespoke plans of how to generate income streams from their music productions.



# METHODOLOGY

This project was delivered to 180 young people, with 100 being amongst the core project make up. Their ages ranged from **12 – 25** and were grouped into ages **12 – 15, 16 – 18 and 19 – 25**

In compiling the findings for the report we used a mixture of the feedback from the project progress reports and specific surveys. Monthly reviews were held from the project start from **April 2023**, through to **March 2025**.

The progress reports were carried out by the project volunteers and staff as they reviewed their delivery with the participants. These reviews were mainly held on a quarterly basis during the time of the project.

With the project being delivered at different centres, we followed used the feedback from the monthly reviews at each one to determine the project's progress. This is because the centres provided different facilities for our delivery.

**BBMC:** Recording studio, rehearsal facilities

**Launch IT Centre:** Digital broadcast facilities

**Carlton Vale Centre:** Film Making facilities

Throughout all the centres, including St Raphaels Estate, Preston Manor & Wembley, the project also delivered further workshops that focused on business development and infrastructure. This is where the young creatives worked on developing their productions into potential micro-businesses. At a minimum, they will be learning the skills for sustainability including fundraising and business planning. This will be at the HiCrEc level to work towards emerging through to the mainstream economy.

For the surveys we gave the 12-15 year olds an option to complete these with their parents. Those aged 16 – 18 were also given that option although they chose to individually complete on providing parental permission.



# SUMMARY

The Radical Inclusivity Legacy Leadership (RILL) Music Project sought to assist youths' income generating difficulties from their music based talents. Through workshops, industry experiences and mentoring we supported them to create music industry pathways fitting to their circumstances.

The promotional strategy covered Brent's most deprived housing estates, with further backing from community media outlets like Chalkhill Community Radio and Roots FM. This attracted local volunteers and youth participants aged 12 – 25.

We programmed the delivery through phases as follows:

## Development:

- Participation workshops
- Leadership training
- Consultative events
- Monitoring & Evaluation training/workshops

**Transmogrify phase** within the project's first full quarter which helped young people to use music to express difficult emotions.

**Equalising phase** where participants create strategies to generate income streams from their music productions, online and offline targets online

**Challenge** the Narrative phase which is a mix of music production and video making to refine their HiCrEc (Hidden Creative Economy) strategies. The HiCrEc is the most likely entry point for young musicians and artists, outside of mainstream sponsorship and engagement.

**Reflection phases** assessed the project over various formats and criteria. This gave the young people opportunities to openly discuss their views on the projects and make recommendations for change.

A Youth Steering Group will ensure training in project monitoring and evaluation, and widened for project participants plus staff and volunteers. The training will further cover project monitoring and evaluation for participants, staff and volunteers.



**Project feedback highlighted** identified how important music is within current youth culture. In realizing this, our work with aimed to guide them to design their plans to be self-reliant and with practical routes to income streams.

**The feedback from the participants** contained numerous statements of appreciation. This is especially where they used our templates towards financial stability, whereas before this had not existed before.

# THE PROJECT OVERVIEW



The Radical Inclusivity Legacy Leadership (RILL) Music Project reflects the challenges young people face in trying to maintain solvent in pursuing their musical aspirations. The project sought to assist them to create bespoke strategies they could implement for themselves and apply to their own circumstances and prospective music careers. To reach the targeted youths they focused on the sound tracks of the lives of young people across the genres of Reggae, Dancehall, Hip-Hop, Grime & Afro-Beats.

A coordinated marketing campaign involved distributed printed material into the identified social housing areas. Amongst these areas are Stonebridge, St Raphaels, Monks Park Church Road and Chalkhill. This was underpinned with a community media campaign, primarily on Chalkhill Community Radio and BBMC Radio. This attracted both youth participants and volunteers. They further boosted the promotion through community outreach initiatives and event representation.

This enabled the creation of the **Development phase** which provided:

- 4 x Participation workshops
- 4 Leadership training for Youth Committee Members
- 6 x consultative events
- 2 x Monitoring & Evaluation training/workshops

Following the Development Phase, we were able to start the Transfmogrify phase within the project's first full quarter which helped young people to use music to express difficult emotions. These primarily took place at the BBMC in Willesden which is fully equipped for both digital and analogue productions. With the BBMC's history in Black music, the workshops also reflected the contributions of Windrush communities to mainstream cultural heritage.

The next delivery phase included learning strategies around funding and accessing young people into where they can choose develop as

creative micro-businesses. This Equalising phase was where participants create strategies to generate income streams from their music productions with both online and offline targets. This was underpinned by our HiCrEc concept which represents the Hidden Creative Economy.





From there they take on the Challenge the Narrative phase which is a mix of music production and video making to refine their HiCrEc strategies. This is where learners test their HiCrEc strategies within real situations, or at least getting them to where they may be eligible for funding or undertaking commercial transactions. These strategies are assessed by the quality of their music productions in addition to their business planning for income streams.

Throughout the project were regular Reflection exercises that assessed the project over various formats and criteria. The Youth Steering Group members received training in project monitoring and evaluation for the project participants plus staff and volunteers. This ensured we reflected the needs and views of the young people at all times.

Throughout the project we worked with 180 young people, of which 100 remained core to our overall delivery. We scheduled 150 sessions for them, which included group workshops and 1-2-1 sessions. The ways in which they experienced these, reflected what they wanted to get from the project and how we could support their aims.

Throughout our delivery we ensured that the Youth Committee led on the outreach and

engagement strategies with youths in the community. This maintained our community presence and guaranteed our relevance within it. This outreach ranged from all marketing, to event management, then to industry engagement.

Feedback from the project identified how important music is within the lives, culture and heritage of the young people. The importance of them being able to realistically sustain themselves through it was important as there was a track record of young music enthusiasts giving up through lack of income. The participants all described how the project led to them creating practical plans to income generation that was not apparent to them before.

Diversity within the project was also an admirable feature in their experience with us. The young people appreciated this in both the make-up of the participants and with those who were delivering the training and support. Being amongst diverse participants meant that some people collaborated with others who they may not have otherwise have engaged with before. This diversity and willingness to work with strangers was reflected in joint working with people from different areas, as well as those from different racial backgrounds.



# HiCrEc INFLUENCE

Our project guided the young people the following process to help them establish their HiCrEc micro-businesses. The HiCrEc element of the project became more prominent as it became clear that this was the genuine route for the participants to be able to access income streams through music.

## HiCrEc Creative Business Start Up Overview



- Business planning introduction
- Legal Framework
- Marketing Planning (finding customers, marketing strategy, networking)
- ICT Overview
- Accessing Finance Overview

## A HiCrEc Micro-Business needs the minimum of:

✓ Phone

✓ Bank Account

✓ Internet presence

### Objectives:

How does a creative person assess the business viability of their talent  
How can the public, or potential investors, identify with the talent (i.e. branding)  
What legal frameworks or parameters should the talent be working within  
How should the talent be set up in order to be able to accept funding  
What marketing strategies should the talent be considering  
What are the IT & Social Networking needs  
What sources of finance are needed and available



## Supporting participants towards project differences:

**Legacy Leadership** – This helps participants learn the knowledge of the past contributors within Black HiCrEc sectors and appreciate their abilities to sustain themselves despite existing obstacles. Young people can mix the historical knowledge with the current practical information to set their own revenue generating paths. They will become creative sector leaders and encourage their peers towards controlling tangible social mobility aspirations.

**Co-creating the music and creative industry app** – The participants developed this to help their peers develop strategies to monetise their productions. This raised their self-confidence and appreciation of their self-worth. This comes from the young people knowing they can be in control of their own income streams, developed from the HiCrEc strategies.



**Challenge the narrative:** The HiCrEc micro-business strategies helps to plan positive outcomes. They can work together within groups on the project, then develop strategies that fit their aspirations and the sectors of their creativity. Regardless of their background, this gives them the opportunity to build towards positive outcomes for themselves.

# BUSINESS PLANNING

## HiCrEc Business Planning

- SWOT Analysis
- SMART Analysis
- Target Setting
- Goal Achievement

Your Place In Your Market (analysing the competition)

**SWOT** analysis got participants to examines the potential for a new business

**STRENGTH:** What gives the confidence there is something to offer the market?

**WEAKNESSES:** What creates weariness of taking this step?

**OPPORTUNITIES:** What scenarios are being made available within chosen genres?

**THREATS:** Participants examining possible future challenges?

**STRENGTHS & WEAKNESSES** generally refer to internal factors, based around resources and experiences available (e.g. financial resources, equipment, expertise, etc)

**OPPORTUNITIES & THREATS** generally refer to external factors that may not be controlled (e.g. market trends, economic trends, funding, audience demographics, etc)



SMART analysis helps set goals and objectives

**SPECIFIC:** Getting participants to be precise about aims and achievements

**MEASURABLE:** Quantifying objectives

**ACHIEVABLE:** Assisting participants to attain achievements?

**REALISTIC:** Participants identifying resources to make objectives happen?

**TIMED:** State when objectives will be achieved

## Extras:

**A) Target Setting:** Be honest, realistic and clear about what you want to achieve. Ask yourself why do you want to be in this industry?

**B) Goal Achievement:** Breaking your goals down into manageable steps from a starting point to a place to aim for in the future. The participants will be encouraged to work together based on their areas of expertise and their future ambitions.

**C) Your place in the market:** How does your talent really fit into the current market place.

Through the project, we took 20 participants right the way through to this business planning level to be in position for business launch. 40 more participants are still working towards final set up.



# ACCESSING FINANCE

## HiCrEc Cashflow:

- Accessing Finance
- Managing Cashflow
- Credit Control
- Target Setting
- Goal Achievement



## Accessing Finance:

Understanding the role of start-up capital?  
What levels of finance do you need to get started or to move to your next level?  
Are you aware of the various sources of grant finances that are available?

## Managing Cashflow:

Setting up budgets for what you need?  
How far can you identify any income to be coming in to you?  
What costs do you need to cover, personal & business related?



## Credit Control:

What measures can you put in place to make sure you are paid on time?  
What policies can you put in place to ensure prompt payment for your productions?  
How much time will you need to spend on chasing payment for productions?

## Defining & Handling Growth:

What growth targets have you identified for yourself?  
How are you able to handle any growth opportunities?  
How will you access any extra resources needed if you have the opportunity to grow?

## Go Fund Me:

How will you handle any new resources you may have to take on for Go Fund Me campaign?  
Will you need improved IT systems (e.g. software, apps, further training)?  
Time management controls one of the most important resources we have – TIME!

In delivering this part of the project, the participants were given professional support in both the training and in establishing the micro-enterprises. This was an important aspect because none of the participants had ever had financial advice to a commercial extent.

The eagerness in which the young people took up this showed just how much our project was needed. There is no shortage of the levels of music performance or production talent, but the skills to implement financial practices to establish a sustainable enterprise was always missing.



# BRANDING

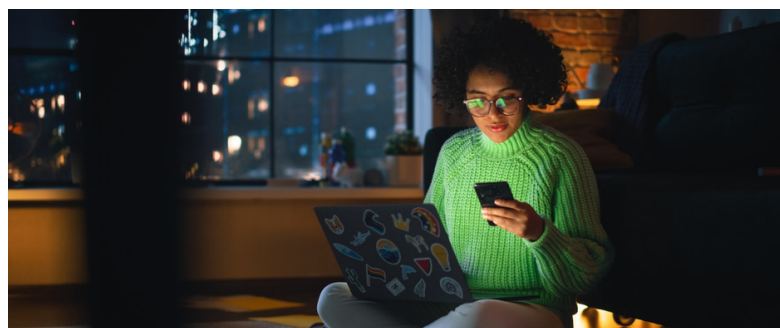
is the idea or image that is specific to a product or service. Our strategy for working with, and setting up, HiCrEc Mirco-Businesses is to identify the Talent, turn that Talent into a Brand, then turn the Brand into a Micro-Business.

We worked with all the project participants to get on to this process with regards to their individual talent, regardless of their levels. This branding engagement was also at the core of the participants' journey in understanding how any designs reflect what they want to portray. The training delivery included aspects of design to give participants the skills to fully create their total branding requirements.



**Talent:** Following the identification of their creative skills, we identify the foremost talent for promotion. From this, the HiCrEc strategy is to assist the young person to develop their brand that most represents their talent. Our support will involve us helping you assess your talent as a business.

**Branding:** This is more than you having a fancy logo, website or catchy strap line. It goes into the image of yourself and your talent that you want your prospective fan bases to recognise and support in various ways.



Whilst we do not claim this will be an instant route to making your first million, it will be the first step to help you generate sustainable income whilst you remain in the HiCrEc 99.

- Social Network presence (Tik Tok, YouTube, Instagram, FB)
- Logo

This formed a major part in the film making section of this project as branding and social media work so closely together. The participants collaborated across the cohorts for both the film making skills and in coordinating the events to showcase the completed productions.

- Web site presence
- PR

We linked this section of the project to the match funded We Move Fund, supported by the BBC. Through this the young people created their branded filmed productions, connected to their music productions. They learnt to develop social media strategies in line with the themes of their songs.

# MENTORING RESOURCE SEARCHING

## Mentoring Support for Resource Searches:

Across all of the participants, we provided 1-2-1 mentoring support to help them access resources for their productions beyond finance. We assigned mentors with the skills and experiences of the participants to make their learning journeys' totally relatable. As a basis, the mentors had music and creative industry expertise, at their core for delivering support to the participants.

Further mentoring assistance was provided in navigating the music industry, using the experience and the network of the mentors. The young people were able to experience rehearsal and recording processes with their mentors. In addition, the young people were also advised on their music productions, plus tips on performance guidance for showcases.

The participants have an option to join our HiCrEc Network which will provide them with the support to overcome some of these problems. This includes:



Bespoke advice leading from other HiCrEc network members who have been exactly where you are, and are now placed where you may want to be.

The mentors understand that running any business from scratch is extremely time consuming as there are so many things that need to be considered. In working with the participants, the mentors know that whilst they may only want to be out there performing, it is the behind the scenes work that will determine the long term sustainability at the end.

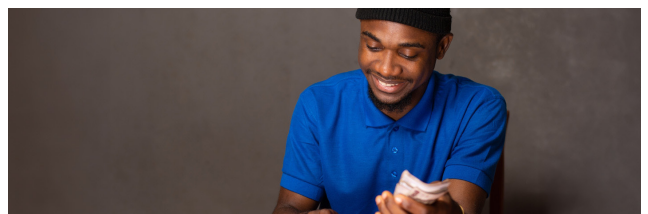
We also encourage peer to peer mentoring. This is where the older members of the project participants are supported to help mentor some of the younger ones, but only where appropriate. In these cases, the younger ones are able to work closely with others who have come through the project, with tangible successful achievements.



Mentoring support to assist further with your business planning.



Performance opportunities for you to reach new audiences with showcases through the UK UNSIGNED circuit plans.



Income generating opportunities where you can put all of these strategies into practice from your own business development.

# PARTICIPANTS BREAKDOWN & FEEDBACK

Throughout the project we worked with 180 participants, with 100 being core to the project. They were recruited through strategies that attracted young people entirely new to our work, plus others who joined having prior experience of working with us.

## Project Participants

Age	Total
12 - 15	16
16 - 18	60
19 - 24	24
Total	100

"Wicked time on this project, defo learnt a lot" – Arif, project participant

"Gained worl' a confidence from this." – Jamal, project participant

"Can see how I can earn 'p's from my music now" – Remi, project participant

## Participants Gender:

Gender	Total
Male	55
Female	45
Non - Binary	0
Don't Know	0
Total	100

"Felt safe here, mixed well with everyone" – Carla, project participant

"Working with others made me more aware of my lyrical content" – Tshaun, project participant

"Did some nice music collabs on this" – Earl, project participant

# PARTICIPANTS BREAKDOWN & FEEDBACK (CONT'D)

## Ethnicity: English White/Mixed

English White	12
White Other	0
White / Black Caribbean	15
White / Black African	10
Mixed Other	0
<b>Total</b>	<b>37</b>

"Everyone brought something to this" – Anayah, project participant

"This was a vibe right here" – Kenny, project participant

"Was like friendly competition, but with support to do your best" – Wayne, project participant

"Thanks for the industry links" – Jules, project participant

## Ethnicity: Asian

Indian	2
Pakistani	2
Bangladeshi	2
Asian other	0
<b>Total</b>	<b>6</b>

"I was accepted for who I was without trying to fit in" – Anton, project participant

"We brought in our own styles on some mixes and they dropped well" – Heidi, project participant

"It's a youth thing, worked well" – Brian, project participant

## Ethnicity: English White/Mixed

African	14
Black British	24
Caribbean	19
Black Other	0
<b>Total</b>	<b>57</b>

"We created tracks that can go straight out right now" – Zack, project participant

"No beef with anyone on this" – Carl, project participant

"I learnt from the others and created some good bits with them" – Manuel, project participant.







# REFLECTING

Throughout the project we have had opportunities to reflect on our progress and make slight adjustments where necessary. These Reflections have taken place on a quarterly basis, in addition to the monthly progress reviews that we take across the different parts of the project delivery.

From our monthly reviews of the young people we were able to analyze their progress. This would be created from their attendance, through to their post-project activities. In focusing on the core 100 young people, we saw attendance rates were over 80% consistently. Further survey analysis shows the young people enjoyed the project and they achieved far more than they were expecting.

The HiCrEc themes have featured consistently throughout the project as these reflect the participants taking their music productions from the underground, to the mainstream. For the 20 participants who have embarked on micro-business start-ups, we have been able to work with them through their business plans. As we get through each quarter, their achievements are compared and measured monthly.

In assessing the HiCrEc business plan progress we use the quarterly review to measure the monthly progression of fundraising, branding and mentoring support. For each of the targeted areas, we are able to assist the participant's journey

towards mainstream recognition.

We consistently measure the progress of the participants against their aspirations. This was done by reviewing what they want to achieve through the project, based on what they stated at the project start. The quarterly sessions gives our staff the space to give each young participant enough support to build on.

The participants' quarterly reviews provide clarity on their own thoughts on their progression. Their feedback provided clarity on how they felt about their progress. This is important because their overall success is dependent on the sustainability of their plan and subsequent micro-business.

All feedback from the participants is reviewed by the relevant staff and volunteers. This enables the support continues in the appropriate direction towards the correct, agreed targets. The importance of this is in our ability to connect the participant with the best available support within the mainstream network, usually the ultimate goal of the HiCrEc micro-business.

Throughout all of our assessments each quarter, we have been satisfied with the progression of each participant. This is achieved through the regular assessments, followed by deep analysis within the quarterly sessions.

# FINDINGS

The young people on the project steered the delivery content towards setting up & sustaining their own creative micro-businesses to manage their music production income streams. This has moved away

from the initial project focus of creating a specific App. This became an example of where the young people controlled the project's delivery.

## 1) Understanding where income is being made

Whilst making great efforts to work on an App for income generation, the young people researched where income is truly being derived from within the music industry. Throughout the project they were discovering audiences were not purchasing music tracks in significant enough amounts from streaming to focus on this. They understood that the larger revenue drivers were ticket and merchandise sales.

Their research identified these larger streaming sites, by their overwhelming strength of presence, attract 85% of all streaming. The public were getting their streams from Apple and Spotify, as opposed to making direct music purchases from individual artists websites or Apps. The young people concluded this project needed to provide them with a wider income generating strategy, with several income streams, as opposed to just focusing on streaming.

## 2) Value of collaborations with industry elders

The young people have gained vast experiences and learning points from working alongside, and collaborating with, the older artists within the music industry. These collaborations took place primarily at the Brent Black Music Co-Operative (BBMC) from where all genres of Jamaican music have evolved within the UK, right up until the present time.

This gave the young people a great sense of understanding of Black contributions to the UK's mainstream music and cultural scene. They learnt from Windrush generations laying the foundations of Reggae followed by other UK genres by Black British artists via Reggae includes Jungle, Garage, Dub Step, Grime & Drill, which takes them to modern times.

## 3) Teaching the realities of what success is within the music industry

We felt it was important to provide the realistic statistics of the music industry. The Office of National Statistics showed that only 20% of artists earned enough directly from only their creative skill sets.

80% of these artists have to supplement their income with other employment. As they learnt of the routes to success that selected acts used to get to reach their pinnacles, the young people were able to quantify possibilities for themselves.

# OUTCOMES

The project engaged **180 young people** from across Brent's most deprived residential areas, however the core amount who regularly participated in the project was 100. The initial outcome was the setting up of the project's infrastructure for recruiting and learning.

## Development Phase

**Participant workshops** – 4 delivered to the project partners and the Youth Steering Group. This outlined the information required for new people to join the project. This contributed to the recruitment of 180 young people.

**Consultative events** – These events promoted our work and engaged prospective consultants to support the project delivery.

**Leadership training** – Supporting the Youth Steering Group to lead their peers and keep them engaged in the project. We also used this to identify prospective mentors and to see how people could be placed within the varied project areas. This supported our Youth Steering Group members and gave them the confidence to feel they could inspire others.

## Transmogrify Workshops Phase

**These are the music workshops that took place across our centres:**

BBMC, Willesden

Launch IT Centre, Neasden:

Carlton Vale Centre, Kilburn:

St Raphaels Estate, Stonebridge

Preston Manor Centre,

Wembley, Ultra Education



Throughout the year we held an average of 20 group sessions from May 2023 to March 2025 with the young creatives. From the core 100 young people, 20 of them have pursued HiCrEc futures with their music productions. They have created HiCrEc micro-businesses where they have set themselves as mini-production entities

Volunteering has been a route through which 15 young people have engaged themselves into the music industry. The young people have been placed in various productions and events where they have provided voluntary support.

A further 10 young people have progressed to temporary employment through booked performances at various events. These have come through network contacts and the mentoring team. Whilst these are all temporary, the opportunities have given them even further reach within the music industry.

**Music Micro-Business Start Ups** – From this project, 20 music based micro-business start-ups have begun their journey. They are all part of the HiCrEc Network and receive support through our members who also contribute as mentors.

With their inclusion in our network, they have also raised the profile for other young people to bring their music productions out into the wider community. This has impacted the local Brent community as it brings more groups together in being based at the BBMC (Brent Black Music Cooperative) in Willesden.

The BBMC is a known centre of Black music production in the borough. They recently celebrated their 40th anniversary and the inclusion of our participants has enhanced the BBMC's legacy. The importance of this cannot be under stated because it means that the Windrush generations are working together and relationships between the generations are improving.

These 20 new HiCrEc members are involved in the production or performance of music in the newer musical genres of youth music. These genres, especially Grime, Afro-Beats and Dancehall are all offshoots of Reggae. With Reggae being at the origins of these genres it means these young participants will be able to benefit from the BBMC's facilities in Willesden, Brent. The BBMC facilities they have access to include a 24 track recording studio, rehearsal facilities, a 200 audience capacity performance area and a radio station ([www.bbmcradio.com](http://www.bbmcradio.com)).

These young people leading with the start-ups are also influential amongst their peers within the local community. Their inclusion in this project as proactive creative micro-business starters has proven to act as an incentive to other young people, with music interests to also engage their talents into this, or similar programmes.

With the BBMC being one of our partners, this project has enabled us to enhance our impact in the provision of music services for youths in Brent. We have seen the numbers of young people registering for new projects that we run at the BBMC increase by more than 30%. The interest they have shown covers wide areas of the music and creative industries.

We have had other significant impacts through an increased network of local partners with this project within Brent. Incorporating BBMC Radio for another project with music connections, still provides spaces for youth involvement in this sector. This is bringing in new partners to make a difference in the local community, providing spaces for them to explore possibilities for what this industry may have for them.

In moving forward with the growth of possible new partnerships, the impact of this project has continued to expand. Amongst the new requests for partnership projects has been Brent MIND to assist young people with special needs.



# RECOMMENDATIONS

Through this project we have again witnessed that “underground” music genres with origins in Black communities, have become the dominant music types right across youth culture. With the young people coming from

disadvantaged areas where this music is all around them, what is lacking are routes into the music industry. Their preferred music genres are Grime, Afro-Beats, Dancehall and Hip-Hop from which they are identifying with UK grown stars.

## **Our Work On This Project Have Recommended 3 Ways In Which This Can Be Done**

### **i) Increase performance opportunities**

Performance opportunities help to build fanbases, enhance performers’ experiences, widen industry routes and strengthen infrastructures through increased involvement. When we compare our research work over the past 20 years, we see increasing acceptance of UK artists and musicians coming through these genres, and in many cases have overtaken overseas acts primarily from the USA and Jamaica.

From increased grassroots and community performance options, our homegrown young artists and musicians will have greater opportunities to develop their stage craft and get on the radar of industry promoters. Mixed with an effective social media strategy, these performers will be able to sustain a stronger industry presence across the UK and into international markets.

### **ii) National institutions accessibility**

Organisations representing national sectors like Confederation of British Industry (CBI) and Federation of Small Businesses (FSB) should work with agencies like Youth Music and the Arts Council. This can help young musicians identify career paths networking paths for creative industry careers. Collaborative work with these national bodies will reveal longer term pathways and a general

acceptance of sustainable growth from music.

Such collaborative efforts enable environments of inclusivity and diversity. This is so young musicians of these genres can be inspired to feel part mainstream industries like their peers of more commercially acceptable genres. The deliverables will be in learning the business side of the music industry.

### **iii) Peer mentoring of young musicians by established professionals**

Throughout this project the young people enjoyed tremendous experiences with the experienced, professional musicians of the BBMC. This included being in workshops, rehearsals and some recording sessions. The mentoring support gave the young people intriguing insights into the real

workings of the music industry and the production process.

Such mentoring programmes should also include influential representation within the business and administrative aspects of the music industry. The range should cover agents, managers, promoters and directors.

# COMMUNITY PARTNERS



Members of the SABA Charity Network, UK Reg 1079821

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