**Partnership and Progress**

The Development of Music Hubs in the UK

A symposium proposal

Convenor

Pete Moser Artistic/Executive Director, More Music

Music Education in the UK is changing rapidly in response to the publication of the National Plan for Music Education (2011) and the nationwide development of Music Education Hubs.

A key aspect of this change is to make the provision inclusive for all young people (Social Justice) and to ensure that the provision reflects individuals and communities (Identity).

The work is of international significance as innovation and new effective practice is developed that challenge the status quo and creates a new world of music education. This symposium will highlight many fascinating initiatives by organisations, practitioners, funders and young people. It will also share research that has been undertaken that has both driven the change and that is starting to assess the impact.

It will ask questions about the regulation of such a diverse landscape by the key funders - Arts Council England and the Department of Education – and seek to develop new understanding of inclusion and progression within music education.

Each provocation leads to a particular debate

DRAKE – personal focussed development / long time and high investment / raising capacity in classroom /

YM – Defining inclusion… progression /

4 short presentations will investigate the following themes

1. Youth Voice : driving effective practice

2. Meeting the music making and learning needs of SEN/D children and young people

3. Success criteria for an Inclusive Music Education Hub

4. Building a culturally diverse workforce

TIMETABLE

The symposium will start with a musical timeline of the past 4 years in song by Pete Moser, Artistic Director of More Music, an acclaimed conference speaker and performer. Pete delivers training and CPD for musicleaders and teachers, has edited and co-written the seminal book *Community Music : The Handbook* and has been a regular presenter at ISME conferences.

More Music is one of the most highly regarded community music organisations in the UK and a key partner in the massive Lancashire Music Hub. Over the past 23 years the organisation has worked to build inclusive practice in music education through creative and innovative projects across the UK and internationally.

This will be an active session with plenty of participation. Between each presentation there will be discussion on the floor, from the floor and from the panel. This will all be notated and shared online.

**YOUTH VOICE : DRIVING EFFECTIVE PRACTICE**

Jennifer Raven Programme Manager, Sound Connections

**Wired4Music** hosted by Sound Connections, is a unique engagement programme for young Londoners who are passionate about music. Members create their own projects and events, facilitate youth voice consultations and influence music through consultation and advocacy. The three strands of Wired4Music’s programme; Professional Development, Events and Projects and Campaigning and Advocacy, allow young people to develop and grow as individuals, to participate and take a lead on creative ventures and to have their say in decisions that affect their lives.

The presentation will share a number of discoveries established through our research with young people from across London and the UK, including findings from numerous youth voice consultations in schools and youth centres, from our national research project Re:Wired, which spotlights organisations implementing youth voice successfully, and from our annual youth voice symposium Rising Futures.

We will also consider the national convention for the rights of the child, and how this stresses the importance of real participation at a decision-making level, and look at Hart’s Ladder. Finally, we will reflect on the mutual benefits of youth voice and youth empowerment; how incorporating this into the ethos of an organisation strengthens not only the programmes but also the confidence, development and skills of those young people who participate.

**TOP TEN COMMON HUB NEEDS in SEN/D MUSIC**

Douglas Noble Associate National Manager, Drake Music

Drake Music is a leader in music, disability and technology, pioneering the use of assistive music technology to make music accessible for over 20 years. They are a National Portfolio Organisation for Arts Council England, a strategic partner of Youth Music and have an international reputation for innovation and commitment to creative access. Drake Music are experts in special educational needs and disability music delivery and in using technology to break down disabling barriers to music-making. The programme includes a national strand of consultancy and training including working to develop skills and capacity in music hubs based on needs.

The *Top Ten Common Hubs Needs in SEN/D Music* document is the culmination of research by Drake Music over the last three years working with a number of Music Education Hubs, looking at the way that they are supporting SEN/D schools to deliver the core roles of the National Plan for Music Education.

The consultancy has included meetings with strategic staff and hub leads, teachers and music leaders working in schools, and observation of delivery in the classroom working with 14 separate Hubs in the South East and East of England.

**Breaking the Bubble** with SoundHub (Kent), Surrey Hub and Brighton and Hove Hub and **Music Connections East**, working with all 11 Hubs and the two ACE Bridge organisations in the East Region.

The research has developed a list of common needs which fall into the following categories

* The effective use of Assistive Music Technology
* Addressing the skill sets and training needs of people working in SEND and music
* A strategic approach to funding, resources and fundraising

The research findings will drive a discussion on how we can inform evidence based advocacy on policy, workforce development, planning training and help target resources, support and interventions.

**SUCCESS CRITERIA FOR AN INCLUSIVE MUSIC EDUCATION HUB**

Carol Reid Programme Director, Youth Music

Youth Music’s vision is that the opportunity to take part in, and progress through, life-changing music-making is available to all children and young people. They believe that the right to creative musicality begins at birth and lasts throughout life. Musical expression and progression helps people develop in all sorts of other ways, understanding themselves and the world around them on a deeper level and learning to communicate musically, making their own music and exploring music made by others.

The Henley Review of Music Education in England (2011) and The National Plan for Music Education (2011) that followed it promised a new dawn for the funding, organisation and delivery of music education in England; specifically a levelling of the playing field in relation to access and inclusion.  The plan’s vision is aimed at “children from all backgrounds and every part of England” who should have “..equality of opportunity … regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children”.

The National Foundation for Youth Music ran a three year flagship ‘Musical Inclusion’ programme from 2012 to 2015, one of the aims of which was to promote structural change in music education practice through influencing the work of music education hubs.  Evaluation of the programme (2015) found that whilst overall there has been significant movement forward in the ‘inclusiveness’ of hub working, these were most readily seen in intangible factors (e.g. changing values) rather than the detail (e.g. budgets).

At this critical juncture – over three years into hub delivery and prior to the next funding round – Youth Music will use its national perspective to explore what is required from all stakeholders (Government, Arts Council England, music education hubs leads, music education hub partners, academics, music practitioners) in order to promote the step-change in access and inclusion that the National Plan promised, but as yet has failed, to deliver.

**References**

Music Education in England: a review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport (2011): <https://www.gov.uk/government/publications/music-education-in-england-a-review-by-darren-henley-for-the-department-for-education-and-the-department-for-culture-media-and-sport>

The importance of music: a national plan for music education (2011), Department for Education: <https://www.gov.uk/government/publications/the-importance-of-music-a-national-plan-for-music-education>

The power of equality 2: final evaluation of Youth Music’s Musical Inclusion programme 2012 – 2015 (Deane et al, 2015): <http://network.youthmusic.org.uk/sites/default/files/users/Research/The_power_of_equality_2_final_evaluation_of_Youth_Musics_Musical_Inclusion_programme_2012_2015.pdf>

**BUILDING A CULTURALLY DIVERSE WORKFORCE**

Samantha Spence Assistant Head of Ealing Music Partnership Hub

*“There aren’t enough musicians from culturally diverse backgrounds who are interested and equipped to work in participatory music programmes”*

Over the past 4 years this has regularly been stated when setting up school programmes, booking musicians for training events and community projects.

Tell Me More, a year long research project, tried to identify the issues with qualitative interviews with 27 employers and 35 artists, 2 regional artist focus groups and an electronic questionnaire distributed through the regional artists networks, targeting BAME artists.

The key recommendations were

1. Signpost formal entry points and pathways across regional sector.

*“Progression routes that are clearly identified will aid diversity by providing transparent roadmaps into the industry, helping to ensure that those with the most talent and determination can get employment.”* CIC Skillset 2012

2. Profile the regions culturally diverse artists.

3. Develop a Community of Practice Network with;

* Artist led network: sharing pedagogy, artform, culture exchange, arts management skills. Pitched at various levels.
* Training through production scheme: R&D innovator lab
* Bespoke 1-2-1 advice and guidance: includes marketing and promotion, digital, arts management and company start-up.

4. Advocacy

* Standardised rates of pay and rights
* Promote value of culturally diverse artists to employers. *“We need advocacy, to help make the case what we do is still needed (Multicultural teaching).”* Oladimeji Adisa

How will the Music Education sector respond to this research?