

Welcome to Early Years Workshop 1: What ingredients do you need for an EY Music Project?

With Zoe Kilb (Youth Music) and Jane Parker (Take Art: The SoundWaves Network)

Overview

- ❖ Context of this workshop (first of three)
- ❖ Brief summary of The SoundWaves Network
- ❖ Suggested ingredients for an EY music project
- ❖ Overview of what YM is looking for in EY projects / embedding EDI plus ‘youth voice’ in your EY music work

Format of workshop will consist of

- ❖ Power-point (you will receive a pdf) / films
- ❖ Breakout Rooms with guide questions
- ❖ Mentimeter / answers in chat
- ❖ Q and A (if time)

The SoundWaves Network 2018-2021

- ❖ 728 children under five
- ❖ 165 EY practitioners
- ❖ 12 EY settings
- ❖ 8 Music Leaders (in pairs)
- ❖ 3 Music Education Hubs
- ❖ 100 sessions (half days on alternate weeks)
- ❖ 40 training events (970 attendees)

YOUTH MUSIC



Outcome 1

To enhance the creative, expressive and musical ability of early years



Outcome 2

To improve early years communication skills and empathy



Outcome 3

To increase Take Art's resilience to external circumstances to enable it to deliver a continuing music-making programme for early years



Outcome 4

To improve setting abilities to provide a good quality and accessible musical environment



Outcome 5

To increase Music Leaders' skills and confidence in working with early years children in challenging circumstances



The SoundWaves Network 2018-2021

An Early Childhood Music Programme

Summary Report

Full Report

Resources



Suggested Ingredients

- ❖ Project lead / programme manager
- ❖ Music Leaders
- ❖ EY partners (settings / families / EY advisory teams)
- ❖ Other partners (e.g. MEHs, arts organisations)



But what about the qualities of those ingredients?

Their qualities will make the impact....

Ingredients of a project lead / project manager

Desirable skills / qualities?

Discuss in your group, and add your
'ingredients' to our menti-meter

menti.com & enter code 5405 8332
or <https://www.menti.com/bj815qjao5>



A funding application writer, an interim report writer, a final report writer (and other articles / blogs etc)

Excellent knowledge of ECME – know what good ECM practice looks like

EC Music Practitioner – experience of working on the shop floor – can advise music leaders on how to structure a half day session

Speaker / Presenter

Trainer / Mentor / Counsellor....

Be open to a wise sounding board – be reflective – who is your critical friend / your mentor?

An understanding / appreciation of the worlds of their partners eg freelance musicians, busy MEH leads, stressed EY setting managers

A recruitment specialist

Project manager skills

Personable – ability to speak to a range of partners

Flexible – you may need to change your programme timeline / alter your budget /prioritise

Practicalities of setting up a project

Give yourself **TIME** to

- i) Find / connect with / collaborate with your partners – listen to their needs
- ii) Recruit your ‘music leaders’ – how?



Spending careful time of the above will get you the desired impact

Ingredients of a 'music leader'

Desirable skills / qualities? We operate in the real world. There is no such thing as the ideal / best music leader. It will always be a compromise. Rank order your qualities.

Discuss in your group, and add your top three 'ingredients' to our menti-meter

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Feedback

- What were your top 3 skills / qualities?
- Reason why?
- Did you disagree as a group in your breakout room?

A music 'leader'????

Has a knowledge and skills of child-centred practice - a willingness to take risks, be open and responsive to the children's musicality

A willingness to learn - to attend CPD (our music practitioners study the CME:EC course) / attend learning seminars / learn from EY practitioners (not only re EYFS but their understanding of what music in EYs is / from families - what music is meaningful to them?)

A skilled musician

A researcher – documenting their observations / reflections

A trainer - good at sensitively nurturing, managing and enthusing a crowd of possible low confident EY practitioners

A collaborator - our early years music practitioners work in pairs – they plan, deliver and reflect together

Know WHY they do what they do – know the musical skills behind why they are teaching a rhyme, song or activity that is developmentally appropriate for the children

How do you create an effective partnership with your 'settings' that gains the biggest impact?

Rank order my ideas in the chat
– first choice / second choice /
third choicewould you add
other?



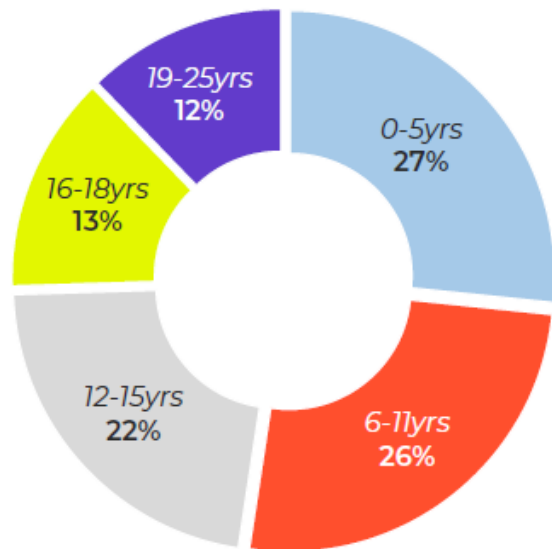
Rank order in chat

- 1) A setting with an effective respected gate-keeper who will shout about your project amongst their EY community
- 2) A setting who has chosen a creative champion who will work alongside your music leaders as equals and share their learning together afterwards at a network event
- 3) A setting that understands your expectations re the aim of project – this is action research and is not about an end product – but about noticing and responding appropriately to the children’s musicality

Overview of what YM is looking for in EY music projects

Early Years at Youth Music

Age



Distribution of ages of core participants
in evaluation data

For children aged 0-5 who face barriers to accessing music-making because of their circumstances or where they live. We encourage programmes that promote:

- Access to quality, creative musical experiences that support children's developmental needs.
- Shared learning between early years specialists, music specialists and parents, so that all become skilled, confident and engaged in encouraging young children's musicality.
- Workforce diversity.

Projects with impact

- Strategic vs. delivery
- Built on existing work/research / Action-research focus?
- Strong understanding of child development/EY pedagogy
- Embraces YM values of 'youth voice' & reflective practice
(child-centred/led + reflective practice = improvement in quality)
- Work involves the adults around the child (carers, families, EY practitioners, teachers etc.) – creating musical settings/environments/homes around the child rather than just delivering good musical sessions to children.
- Strong networking & sharing/learning from and with others
- Strategic WFD/CPD
- Not parachuting in – collaborating with & valuing settings/parents etc.
- A focus on legacy (what happens when the music leaders go?)

Youth Voice in Early Years

Consultation & Co-design = key to project design

Child-centred practice = key to project delivery

Youth Music Quality Framework:

<https://network.youthmusic.org.uk/file/38562/download?token=Qfbib1cR>

Musical Development Matters:

Equality, Diversity & Inclusion

- Thinking about your organisation and your communities
 - You need to reflect on a range of characteristics (e.g. socio-economic, gender, sexuality, ethnicity, educational background, musical background etc.)
 - Data driven
 - Repertoire - the songs & music you choose to share with EY is really important - but we need to then go further
 - Redistribution of power
- Youth Voice/co-design is central
- Ongoing journey (that will probably never end_)

What's next

- Fund A (grants of up to £30k) open for applications until 03 December
- 2022 application deadlines announced before Christmas
- Refining application process & decision-making process
 - Light-touch, accessible, format
 - Co-designed
 - Launched in the New Year
- Contact zoe.kilb@youthmusic.org.uk