

# Young people's music

*Findings of a consultative research project to understand children and young people's engagement with music: what they've done, what they do now, and what they'd like to do*

*December 2018*

Produced by Ben Sandbrook, World Pencil

Commissioned jointly by South Gloucestershire and Bath and North East Somerset Music Education Hubs

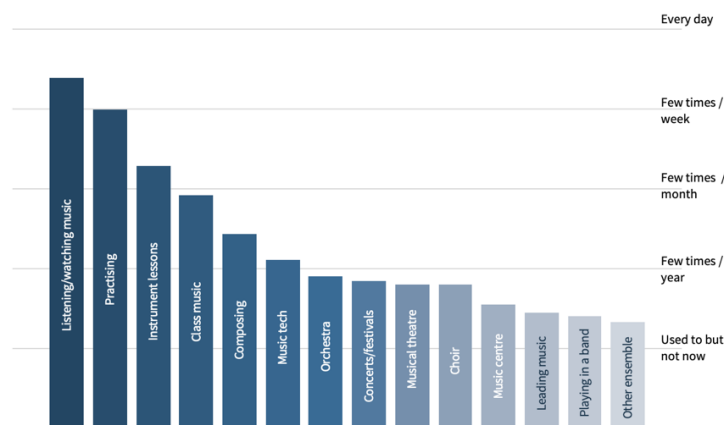
# Young people's music

Findings of a consultation with children and young people in Bath and North East Somerset and South Gloucestershire about music opportunities and aspirations

The consultation, conducted in 2018, included over 500 children and young people, through workshops (225) and an online survey (290). There was a good representation across the two local authorities, and a sufficient representation across age (6-19), gender, demography, and musical/cultural preferences.

The consultation explored questions around children and young people's current engagement in music and what they'd like to do. And children and young people were invited to design their own ideas for what musical learning opportunities could be in an ideal world.

## What music activities do you do?

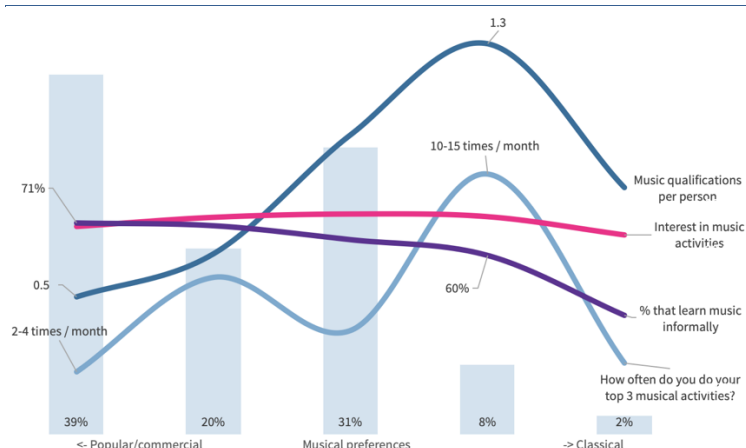


## What instruments do you play?



## Popular/commercial

## Classical



## Girls

## Boys

More likely than boys to have mixed musical genre preference	More likely than girls to be interested only in pop/commercial music
78%	How important is music to you?
72%	How musical are you?
Almost all activities around twice as often as boys	Frequency of musical activities (e.g. practising, ensembles, lessons, bands)
77%	Interest in musical activities
2.1	Number of instruments played / voice
1.0	Number of musical qualifications
71%	Learn music from teachers
40%	Learn music from the internet

## What do you get out of music?

Fun, energy, excitement, the sound
Enhancing or altering my mood
Escape from day-to-day reality
Self-expression
Challenge and sense of achievement
Social community
Building my confidence

## How do you learn about music?

From a teacher
From the internet / YouTube etc.
From parents, siblings, family
Work it out myself
From friends and peers
From books, magazines

## How do you find music opportunities?

From school / teachers
Internet
Parents, siblings, family
From friends and peers
Magazines, flyers,
Social media

## What would you change?

**Positive:** Overall, children and young people are positive about the musical opportunities available to them, sometimes very positive.

**Diversity:** The most common request is for access for more diversity of instruments, tuition, facilities and experiences – to be able to explore a wide range of musical activities, some of which they could source or create themselves.

**Signposting:** They would like there to be more collaboration between music organisations/schools, and more signposting: many young musicians are aware that other young people do not know the opportunities available.

**Voice:** They would like more choice and voice, as a regular part of all music activities – not just as a one-off consultation.

**Creativity:** Children and young people want to develop *their own* musical ideas, be it composing, song-writing, improvising, choosing repertoire, etc. They think music activities are quite creative but would like them to be much more so.

**Performing:** Young people would like more formal & informal performing opportunities.

**Responsibility:** Young people are keen to develop their own musical experiences as well – setting up and rehearsing ensembles, building music projects, running events and performances. They want permission, trust, support and some resources to do this.

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## Introduction

This consultation with children and young people, produced by World Pencil with the support of 5x5x5, was commissioned jointly by South Gloucestershire and Bath and North East Somerset Music Education Hubs to find out from children and young people about their experiences, aspirations and ideas for learning and making music.

It was designed to inform the strategy and development of the two Music Education Hubs as well as to inform other stakeholders in the region about young people's engagement in music opportunities, their motivation for music, the purpose for and benefits from it as they perceive them, the challenges, their wants and preferences for music, how they make informed choices, and how they develop their own ideas and sense of agency.

## Research questions

1. What musical activity are children and young people engaged in, how often, where, and who supports that music making?
2. How do children and young people learn / progress with their music-making activity and what is it specifically that motivates and stimulates that learning and progress?
3. How music makes children and young people feel, whether they think it is “useful” and why – whether music helps with other areas of life, and whether they know how to harness music for particular purposes
4. Challenges and barriers to music making / music activity
5. What musical activity would they like more of, who else could help, and what could they do themselves?
6. How they find out about musical opportunities?
7. What they know about musical training and qualifications
8. What are their musical aspirations – what would they like to be able to achieve in and do with music in the future?
9. What ideas and strategies would children and young people develop to achieve those aspirations, and with whom?
10. What would work effectively in continuing the conversations that take place as part of the consultation, broadening the engagement of children and young people, and mobilising them and others to meet the level of aspiration?

## Methodology

The consultation comprised three methods:

1. A series of focus group workshops with children and young people in Primary and Secondary schools, music centres and Music Hub-run ensembles, and other locations.
2. An online survey, distributed to all schools and music organisations in the two authorities
3. A series of telephone interviews with stakeholder organisations in the two authorities

## Headline summary of findings

1. Research participants were generally active musicians and play quite a lot of instruments, mainly singing, piano, guitars, drums. They play more instruments as they get older (from an average of 1.7 instruments/person at 8-10 to 2.7 at 17-19)
2. They like music because it's fun, because they like the sounds they make and listen to, they appreciate the challenge music can bring and the way music can enhance or alter mood, and music is an important medium for self-expression and escape.
3. Participants, and particularly the boys, mainly like popular and commercial styles – pop, musicals, film music, rock, and hip hop. Recognised musical icons are significant to them, particularly younger children.
4. But these popular/commercial styles are less well catered for in the opportunities available, and the people who prefer them (the majority) are less likely to play instruments, to play them well (according to their own assessments), less likely to have awards/certificates, or to partake in musical activities, and less likely to rate their teachers as the primary source of learning, although their interest in musical activities is equally as high as those more interested in classical music.
5. Boys miss out: they have fewer musical qualifications, and lower musical self-assessments, are less likely to have their musical preferences catered for, more likely find musical activities uncreative, and less likely to have teachers they learn significantly from. They participate less often, perhaps half as often, and are less interested in all musical activities, excepting going to concerts/festivals.
6. Across the board, participants would like more choice and voice in choosing, shaping and designing the musical opportunities that are available to them, and tend to feel they have little influence at present. The kinds of questions that, for example, this consultation has asked should be asked regularly as part of how music opportunities are run, not just as a one-off. Many participants, particularly but not exclusively the older ones, were enthusiastic about young music leadership in various forms.
7. Participants are generally positive about their current musical opportunities, sometimes very much so. Participants report that musical experiences are fairly creative but, on the whole, they would like them to be more so. The new or additional activities they're most likely to request are support to develop their own musical ideas and opportunities to try a richer and broader diversity of musical experiences.
8. Where participants have a knowledge of musical activities other than those they currently engage in, they are generally keen to try them out but, in general, participants demonstrated a relatively limited understanding of diverse music activities, making it difficult for them to make informed choices, or to look or ask for opportunities (if they don't know they exist).

# Participation

## **Focus group workshop participation**

Focus group workshops were held in the following locations, with numbers of participants in brackets:

- Widcombe Junior School, Bath, two year-5 workshops (60)
- BaNES Schools Philharmonic Orchestra, Hayesfield Music Centre, 3 workshops (~50)
- Three Ways Special School, Bath (12)
- Writhlington School, year 8 and year 10 workshops (23)
- John Cabot Academy, year 9 and year 10 workshops (27)
- Little Stoke Senior music centre, South Gloucestershire, (8)
- Winterbourne Gypsy/Travellers site, two workshops with 8-13-year-olds (4)
- Trinity School, Ashton Turville, Year 1-2 workshop (30)
- Kingswood junior music centre, Bristol (9)

## **Survey participation**

The survey was distributed widely to all Primary and Secondary schools, music organisations, Hub partner organisations and others in the two authorities. The survey was completed by 292 people, the majority of whom were school-aged children and young people, and mainly primary schools. One Primary school in particular (Moorlands Primary in Bath) had a very strong representation. (Figure 1 and Figure 2).

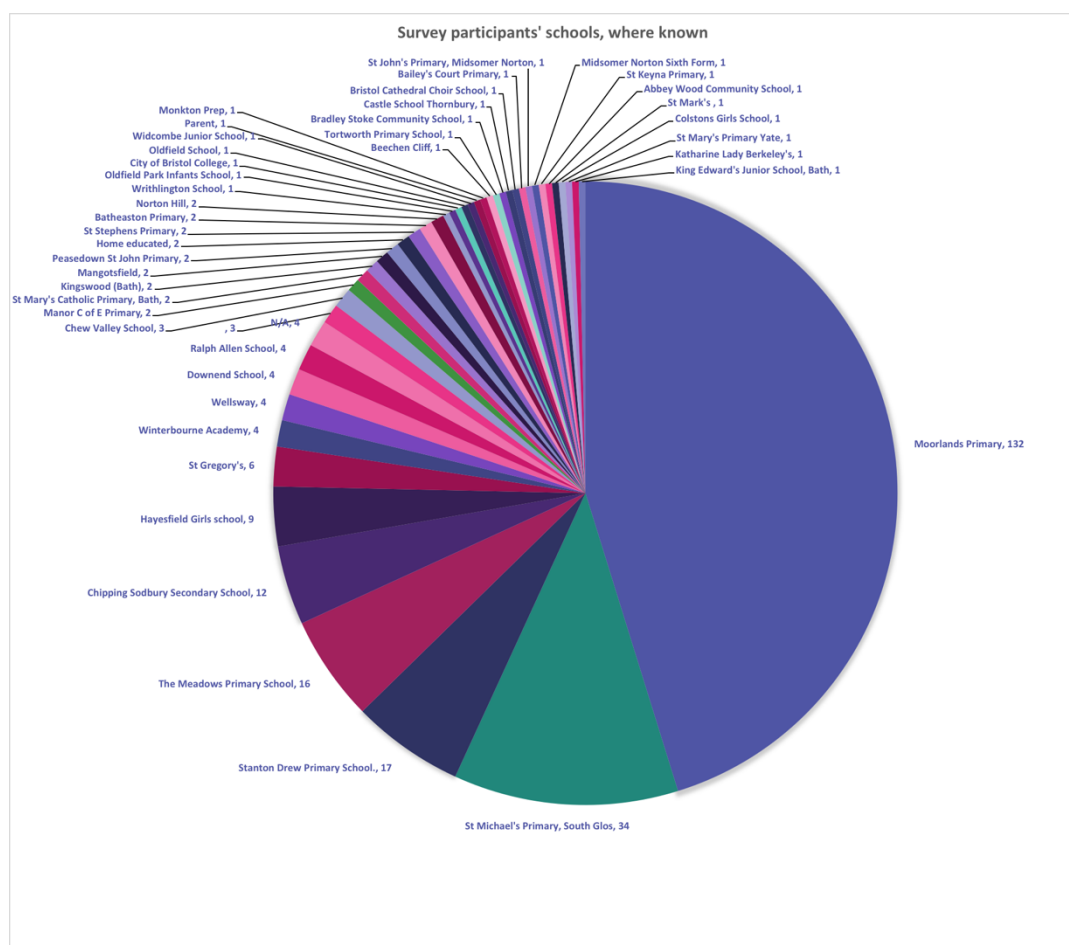


Figure 1: Survey participants' school, where known

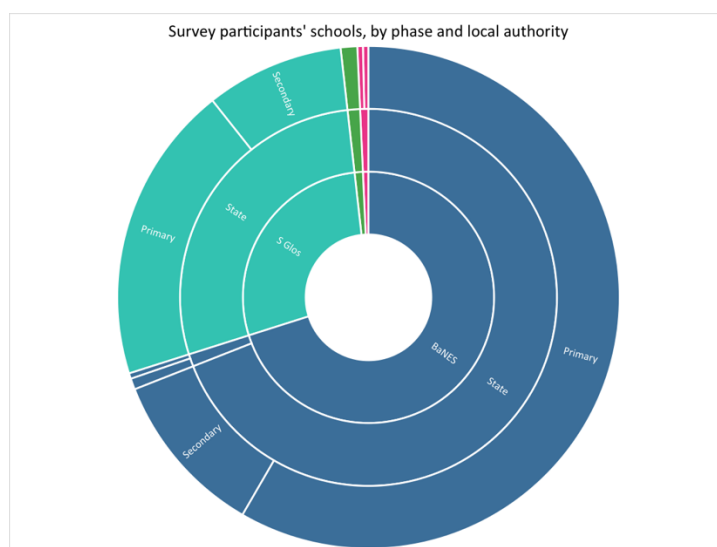


Figure 2: Survey participants' schools, by phase and local authority

The sample has a majority of girls (55% of those who reported gender, Figure 3), and of participants in the 8-10 age-group (Figure 4), corresponding to the dominance of primary schools.

It was possible to map participants' postcodes on to Office of National Statistics data for deprivation indices, and data relating to the Income Deprivation Affecting Children Index (IDACI) deciles are presented in Figure 5. It should be noted that a majority of post codes given by

participants are based on the location of their school, rather than the location of the participant's home address. Figure 5 also shows the IDACI profiling for the two authorities' under-19s as a whole, showing that the profile of the survey participants' stated postcodes is more affluent than the profile of the whole population. IDACI data area based on lower super output areas so they are more localised than would normally be the catchment of a school. The school with a particularly strong survey representation (Moorlands Primary School Bath) is in a higher IDACI decile than a significant proportion of its catchment area. In other words, the IDACI data below will represent a reasonable estimate of participants' locations but not an accurate impression; an accurate representation of the actual IDACI deciles of participants would likely be much closer to the profile of the two authorities as a whole.

Where participants have indicated their ethnicity (84%) those data are shown in Figure 6. The profile of the sample is in line with the profiles for the authorities as a whole, which are both around 87% white.

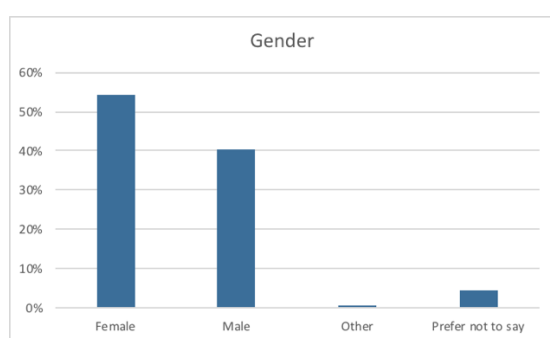


Figure 3: Survey participants' gender, where known

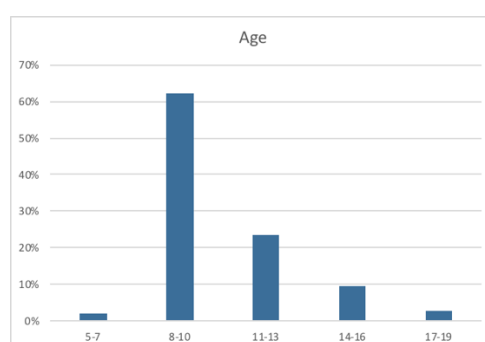


Figure 4: Survey participants age, where known

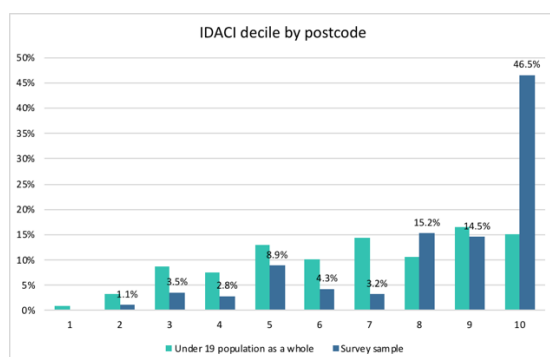


Figure 5: Income Deprivation Affecting Children Index decile for participants' postcode, where known, and for the under-19 population as a whole

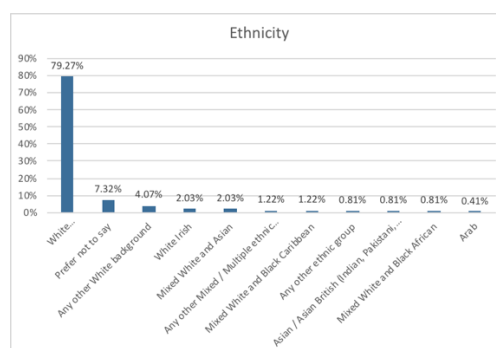


Figure 6: Survey participants' ethnicity, where known

(10=lowest deprivation) Postcodes mainly school locations



### **Telephone interview participation**

15 telephone interviews were held with people who work at the organisations listed below. (In some cases interviewees may have responded with their own opinions rather than those representative of the organisations they work for.)

- Arts Council England
- Bath Abbey Music Society
- Bath Festivals
- Bath Philharmonic Orchestra
- Bath Society of Young Musicians
- Bournemouth Symphony Orchestra
- Bristol Pre-Conservatoire
- Creative Youth Network
- Live Music Now
- South Gloucestershire Ethnic Minority and Traveller Service
- South Gloucestershire Integrated Children's Services
- South West Music School
- Therapeutic Music Centre
- Thornbury Music Trust
- Wiltshire Music Centre

## Consultation participation overall profile

The consultation involved the contribution of 292 survey participants and 223 workshop participants (total 515) and 15 interview participants.

The survey sample has a stronger representation from more affluent areas than would be representative of the two authorities as a whole. However, the workshops represent a reasonable demographic spread across the two authorities, and were able to include the targeted participation of two particular groups: children with physical and learning difficulties, and traveller communities. It is regretted that it was not possible to include youth centres in the workshop series but several representatives of youth sector organisations were included in the telephone interviews.

It is inevitable that a consultation such as this is likely to encounter principally those children and young people who *are* engaged in some form of music activity: they are more likely, for example, to be motivated to fill in a survey and teachers are more likely to recruit them for workshops.

So in undertaking this consultation, effort has been made to address this, in the following ways:

- Workshop invitations were sent to a representative distribution of schools and out-of-school organisations, that deliberately included those with and without strong working relationships with the commissioning Music Hubs;
- The invitation to participate in the survey was distributed widely, including to all schools in the two authorities;
- Workshop hosts and survey invitees were clearly informed of the purpose of the consultation and encouraged to involve a full range of children and young people, including those with and without strong current engagement in music;
- Workshop hosts were strongly encouraged to invite participants with a wide range of views on music, including those with negative views;
- In the majority of workshops teachers/other adults were not present and children and young people were encouraged to be open and honest, with assurances of anonymity and confidentiality provided;
- Workshops were held with various groups that were not selected for musical engagement, including complete primary-aged classes and cohorts, and mixed musical engagement KS3 classes;
- Telephone interviews were held with a broad range of stakeholders, including those working closely with children and young people who are excluded from or otherwise not strongly connected with school or other formal infrastructure;
- All telephone interviewees were asked about who might be missing out on musical opportunities and, if they had their say, how they might change music provision;
- The survey sample appears to include several whole-class sets of responses.

The purpose of this consultation is to identify children and young people's views, opinions and perspectives, not to provide a mapping of the music opportunities available to them. So whilst some of the quantitative data in the analysis that follows may not be accurately representative of the children and young people population of the two authorities, we are satisfied that the quantitative and qualitative data together, and analysis, are sufficient to respond to the consultation brief.

# Research findings

## Musical preferences

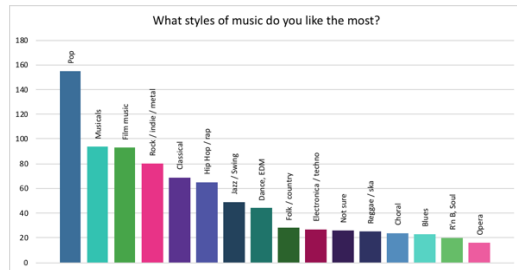


Figure 7: What styles of music do you like the most?

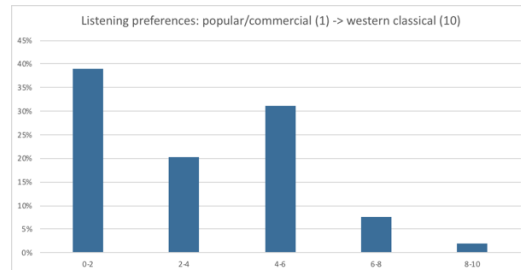


Figure 8: Listening preferences by 'classicality'

Figure 7 shows the survey responses for the styles of music that participants like the most. Figure 8 shows an analysis of these results according to an axis of popular/commercial or classical styles, which is referred to below as 'classicality'. (See Appendix 4: Look-up tables, page 39, for how these values were calculated.)

Commercial/popular styles are the most popular but there is also a strong tendency for broad musical tastes encompassing many different music styles and genres. Whilst the proportion of participants who *only* like popular/commercial styles is significant (39%) the proportion who *only* like classical styles is very small (2%).

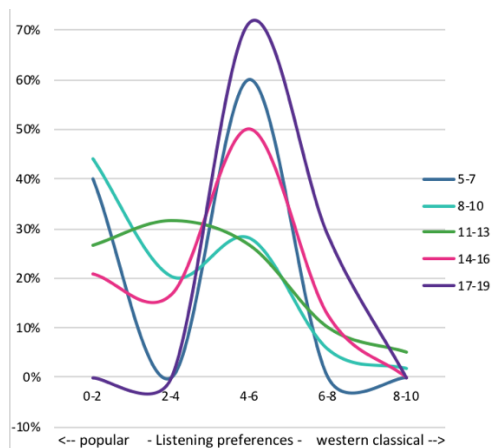


Figure 9: Musical style/genre preferences by age group

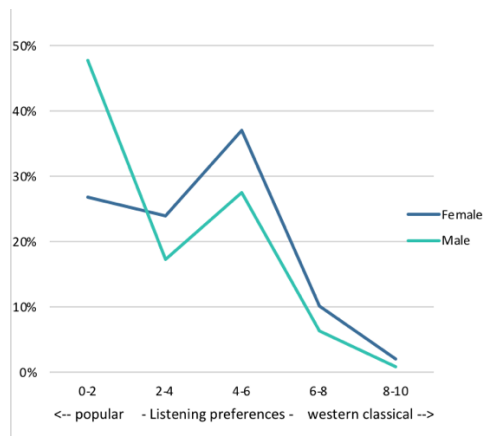


Figure 10: Musical style/genre preferences by gender

An analysis of 'classicality' by age (Figure 9) found that younger (5-7) and older (14-19) participants had more 'central' tastes, whereas 8-13-year-olds tended to have stronger preferences for popular styles over classical ones.

An analysis by gender (Figure 10) found that boys were more likely to have strong popular preferences, whereas girls were more central.

Figure 12 below shows participants opinions about how well the musical opportunities available to them are reflective of the styles of music they like (royal blue lines in the charts). These data

suggest that participants with more strongly popular and more strongly classical tastes are more likely to report that musical opportunities do not well reflect their genre preferences and tastes.

An analysis by school phase/LA found that secondary school students in BaNES are more likely to have stronger classical preferences than those in South Gloucestershire, which may be influenced by a high proportion of BaNES Ensemble musicians in the sample.

## Musical icons and role models

Throughout the workshops, participants cited their favourite musicians in many different contexts: people they'd like to be like, people whose skills they'd like to have, people whose careers they'd like to have, people who they would like to have teach them, people they'd like to go and see perform etc. Musical icons are a real driver and motivator for musical experiences and journeys. Those mentioned were almost exclusively the major pop/rock artists and bands, such as Ed Sheeran, Little Mix, Green Day, and Taylor Swift.

So it is notable that mentions of icons and role-models for things like non-commercial instrumentalists (oboists, pianists, or even drummers) or non-performers (composers, engineers, producers) were very rare.

## Musical self-assessment and preferred learning styles

Figure 11 to Figure 14 show the responses to a set of survey questions relating musical preferences and self-assessments.

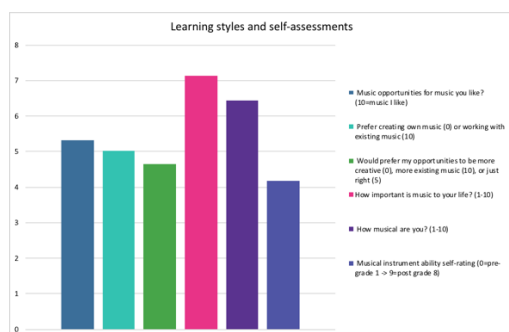


Figure 11: Learning styles and self-assessments

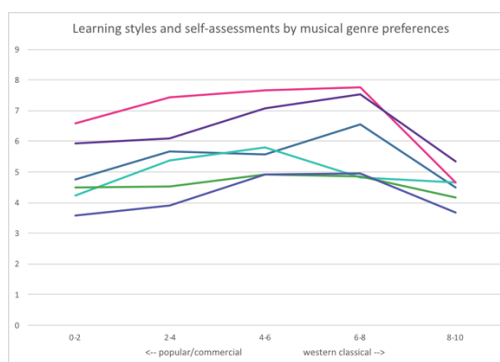


Figure 12: Learning styles and self-assessments, by musical genre preference

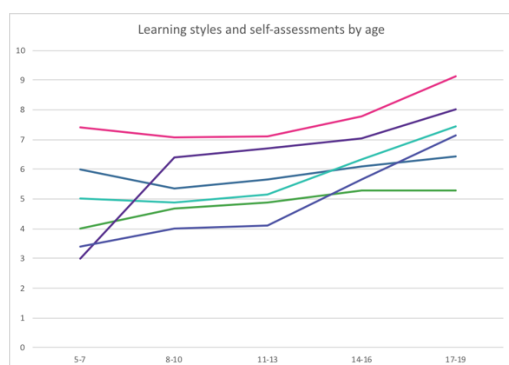


Figure 13: Learning styles and self-assessments, by age



Figure 14: Learning styles and self-assessments, by gender

## **Importance of music**

In general, music plays an important role in the lives of survey participants (pink in the charts above), with an average rating of 7/10. The data suggest that music becomes more important with age, that it becomes less important for those with the most classical preferences, and is slightly less important for boys than girls. (The benefits that research participants derive from music are covered on page 18.)

## **How musical are you and how able are you on your instrument(s)?**

In general, participants report that they are musical (average 6.4/10 from 'not at all' (0) to 'extremely' (10)) and of reasonable ability on their instruments (average 4.2, roughly equivalent perhaps to grade 4). Participants preferring popular/commercial styles had lower self-assessments of how both musicality and musical ability. Younger participants also tended to report being less musical and, more understandably perhaps, as being less musically able.

## **Creativity in music**

The survey asked participants two questions about creativity in musical activities. Firstly, 'Do you prefer creating your own music or working with existing music?' In general, participants like a balance of the two but older participants preferred creating their own music.

A second question asked if they would prefer the current balance to move towards more creative work or towards more existing repertoire. The responses to this question indicated that participants were fairly universally happy for the status quo to remain.

Creativity was also addressed in most of the workshop session, where the responses were quite different from those in the survey. (It may be that the neutrality of the responses to these two questions didn't quite give respondents adequate opportunity to reflect their views around creativity.)

Workshop participants were asked what they considered to be 'creativity in music', with the responses including song-writing, composing, improvising, music technology, remixing, adding and changing music, changing pieces, group work and developing musical ideas. They were asked what then would not be creative (although it might still be good or enjoyable etc.), to which the responses included playing pieces verbatim, being given pieces to play, composing in axiomatic styles, graded music exams, aural tests, and sight-reading.

Participants were then asked for ratings (1-10) of how creative music activities are now, and how creative they'd like them to be. Figure 15 shows the responses for four workshops, and broken down by gender.

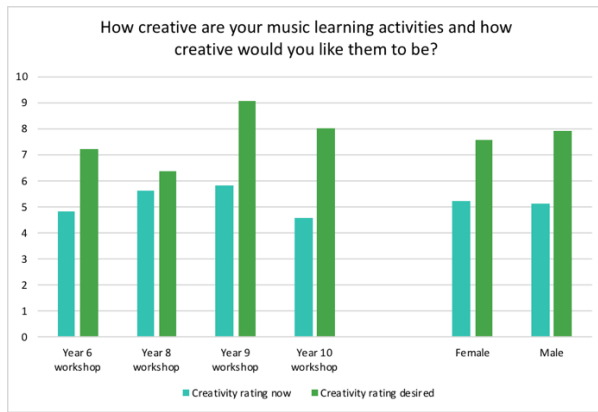


Figure 15: Workshop responses to how creative music activities are and should be

The data show that whilst participants, as in the survey, think their musical experiences are fairly creative, they would on average like them to be around 60% more so, and boys in particular. (Boys were much more likely in workshops to give a desired creativity rating of 10.)

## Learning about music

Participants were asked ‘what are the main ways you learn about music’, and the results are presented below.

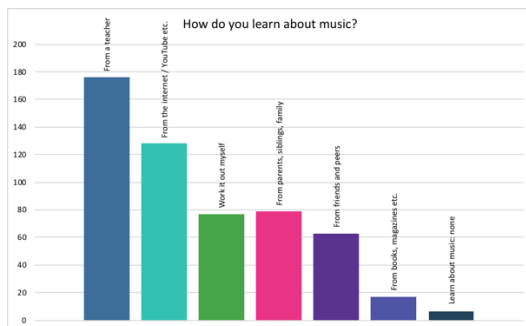


Figure 16: How do you learn about music?

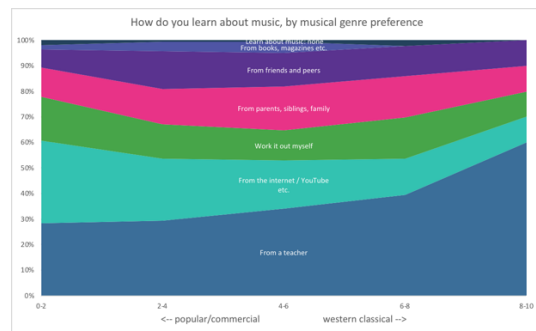


Figure 17: How do you learn about music, by musical genre preference

The most common learning sources are teachers and the internet.

Figure 17 shows how these responses vary by genre preference: participants preferring popular/commercial music are more likely to learn from the internet than from their teachers whereas those preferring classical music have teachers as by far the main source of learning.

Analysis of these data by age found that older participants are more likely to work it out for themselves and learn from their peers, whereas younger ones are more likely to learn from their families.

Analysis by gender found that boys were more likely to learn from the internet, whereas girls were more likely to learn from a teacher or work it out themselves.

Analysis by ethnicity found that non-white ethnicities were less likely to cite teachers as a main source of learning than white and mixed white ethnicities.

## Current musical activities

### What musical instruments do young people play?

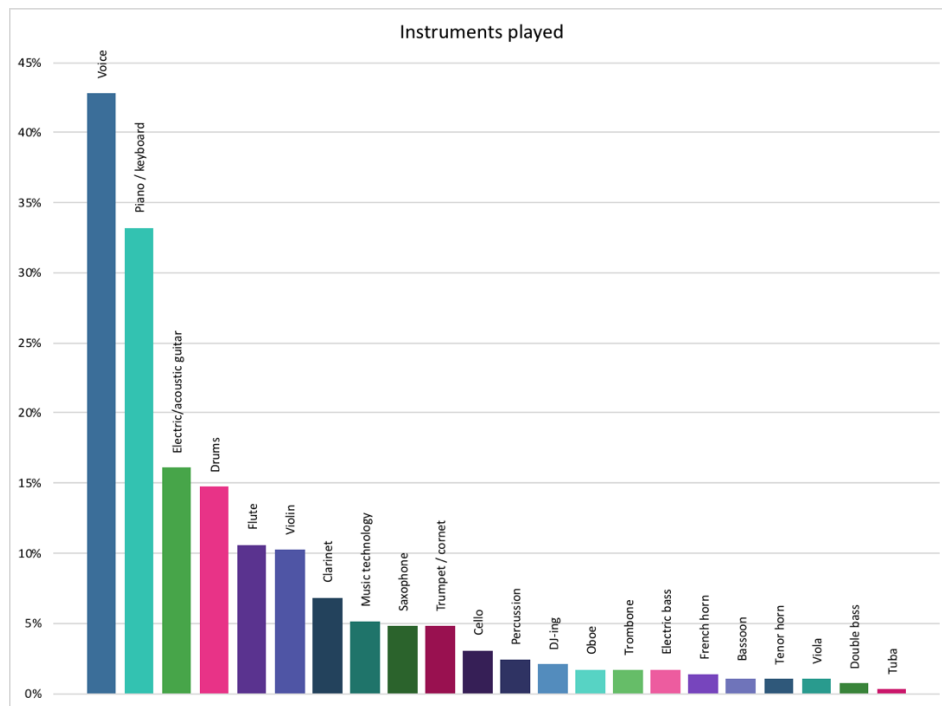


Figure 18: What instruments, if any, do you play?

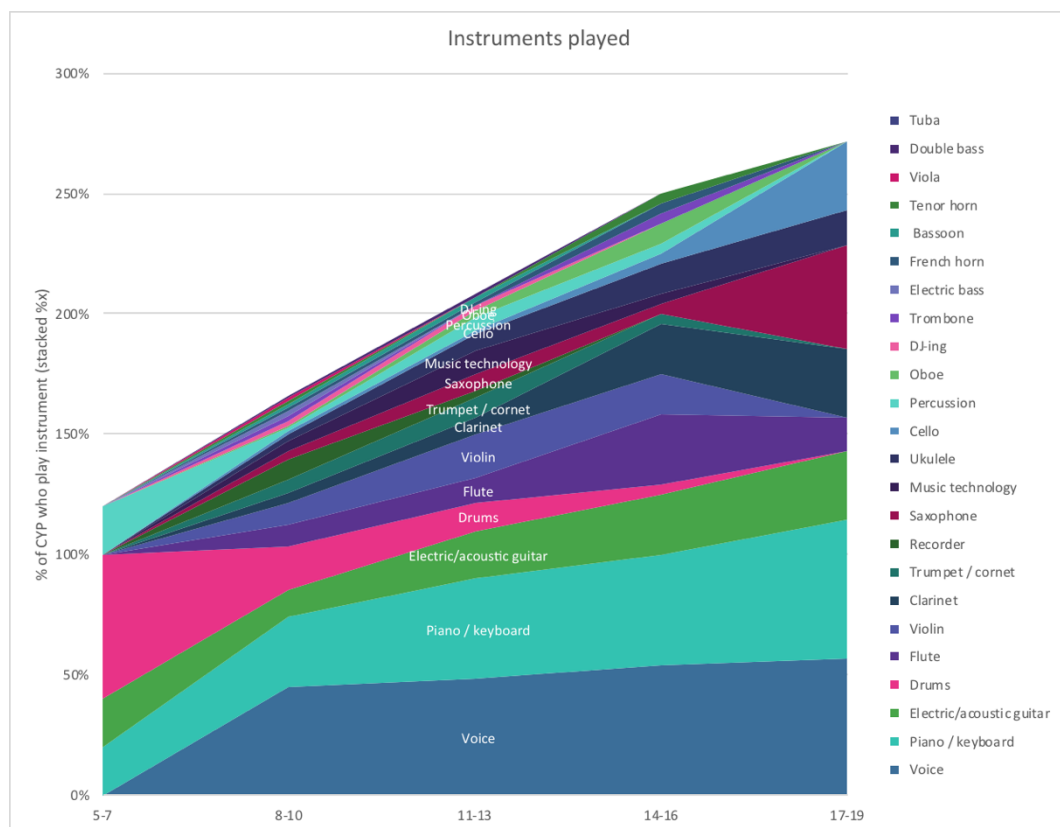


Figure 19: Instruments played, by age of participant

Figure 18 shows the instruments played by survey participants, with voice, piano, guitars and drums most common. Figure 19 shows how the responses vary with age. Older participants play more instruments, are much more likely to play saxophone or cello and less likely to play violin or flute. (There were 5 participants in the 5-7 age group so the high proportion of drummers is unlikely to be a significant pattern.)

An analysis by musical genre preference found that participants with more classical tastes were much more likely to play one of more instruments than those with more popular/commercial tastes. Flute and piano are slightly more likely to be played by those with more classical tastes, and the opposite is true for drums and guitars, but generally most instruments were fairly even across the genre preference axis.

Girls are more likely to play more instruments than boys, and particularly in the 8-10 age range. And the choices of instruments varied significantly, particularly for the most popular instruments, as indicated in the table below.

	Voice	Piano / keyboard	Electric/acoustic guitar	Drums	Flute	Violin
<b>Female</b>	54%	42%	13%	8%	18%	16%
<b>Male</b>	33%	27%	21%	22%	3%	6%

An analysis by reported ethnicity found the white and mixed white ethnicities were more likely to play guitars and clarinet and non-white ethnicities more likely to play drums and violin.

## Musical qualifications / certificates

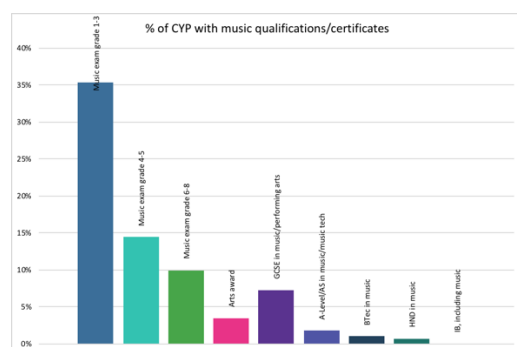


Figure 20: Percentage of participants with music qualifications

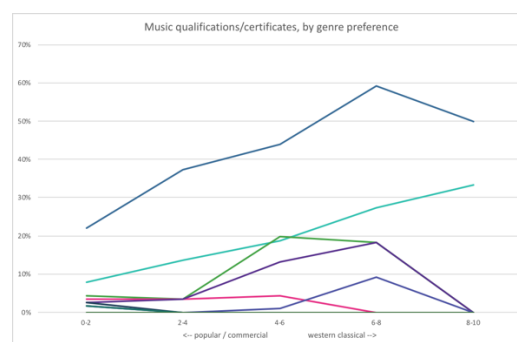


Figure 21: Percentage of music qualifications, by genre preference

Figure 20 shows the music qualifications that participants have and Figure 21 shows how these vary with musical genre preferences. The pattern of qualifications essentially follows what might be expected with the age profiling of the survey sample as a whole, and generally quite a high proportion of participants with music certificates/awards.

There is a clear pattern of music awards/certificates increasing with more classical musical preferences, with the minority exception of Arts Award. This finding mirrors participants' own assessments of their musical ability (page 13). Nationally, the take-up of graded music exams for non-classical instruments/genres is much lower than for classical ones but GCSE and A-Level should, at least in theory, be relevant and accessible by students of all musical persuasions. It may, of course, be the case that participants playing more pop/commercially-associated



instruments are just less interested in exams but it is notable that their general self-assessments of musicality and musical ability were lower in this consultation than their more classically-inclined peers (see page 13).

## Participation in music activities

Survey participants were asked how frequently they participated in different music activities. The results are shown in Figure 22 and Figure 23. Frequencies of participation were given a numeric value, as follows:

I do this every day	5
once/few times a week	4
few times a month	3
few times a year	2
used to but not any more	1
never done this	0

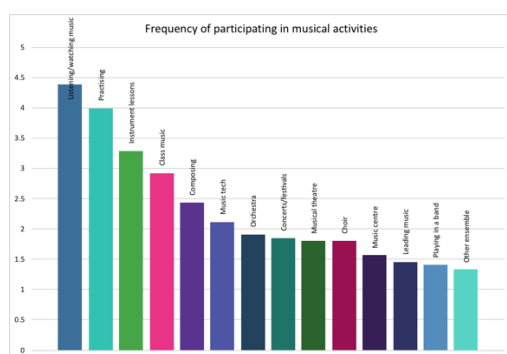


Figure 22: Frequency of participating in musical activities

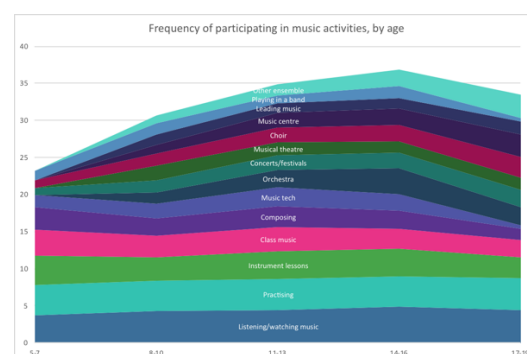


Figure 23: Frequency of participating in music activities, by age

The most frequent activities are listening/watching, practising, having instrument lessons, and class lessons, and these are fairly evenly spread across most of the cross-cutting analyses: age, genre preference, and age.

Participants who prefer classical music, though, do participate in more musical activities more frequently than those who prefer popular/commercial genres, and particularly in the more organised activities, such as orchestra, music technology, concerts, choir, music centres, other ensembles and leading music, although they're less likely to play in a band, as might be expected.

Figure 23 shows how participation in these more organised activities also increase with age. Participation is also marked by gender. Boys play more frequently in bands and with music technology, but girls are more frequent for every other activity. This pattern is corroborated in the interest levels in music activities (see page 27).

## Finding out about music activities

Survey participants were asked how they find out about musical activities. The responses are shown below.

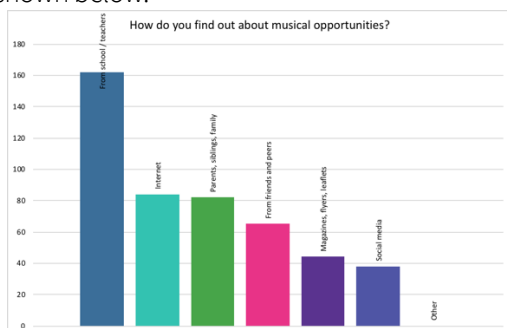


Figure 24: How do you find out about musical opportunities?

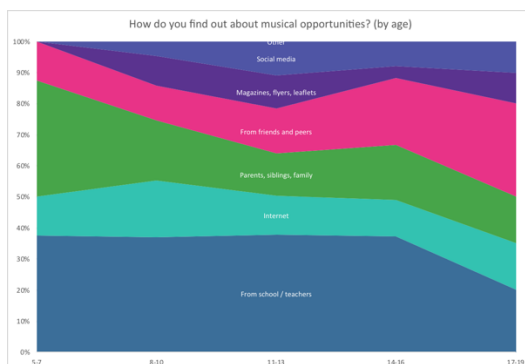


Figure 25: How do you find out about musical opportunities, by age

School and teachers are the most important source of signposting information, but as participants get older, the internet, social media and, in particular, word of mouth from friends and peers become the most important. Friends and family are particularly important for younger participants.

Participants most interested in popular/commercial music were less likely to rely on teachers/schools, than more classically-inclined participants, and more likely to rely on family and the internet.

Boys are more reliant on the internet than girls for musical signposting, whereas girls rely more on magazines, flyers and leaflets, which boys seldom use. Analysis by ethnicity found that white and mixed white participants were more likely to rely on teachers/schools, and non-white participants more likely to rely on the internet.

Some of the focus groups were asked about their knowledge of music opportunities outside of school, and, excepting those few young people who were involved in county-level ensembles, the awareness of outside opportunities appeared very low. Most children and young people had no idea such things existed and hadn't heard of available activities when they were listed.

## Benefits of music: what do young people get out of music?

Participants were asked throughout the consultation about the benefits they derived from music and participating in musical activities. The responses are summarised below, approximately in order of frequency and prevalence.

### **Fun, enjoyment, excitement, energy**

The most common response related to enjoyment in making, playing, listening to or watching music, finding it fun and enjoyable, enjoying the sound of music and the activity of making it.

### **Mood manipulation**

The second most common, and closely related response was around being able to control, manipulate (i.e. change) or corroborate (i.e. reinforce) moods and emotions with music. Most commonly, this was to raise your mood – ‘keeps me happy’, ‘lifts my spirit’. Quite frequently participants cited using music to regulate or control mood and temperament with music – keeping in control, keeping calm, controlling excessive behaviour.

### **Escape**

Using music was also common, particularly amongst secondary-aged participants, including alleviation from stress. Part of the ability to escape [reality] is the ability to use music as a route into your own mind, soul, which was cited in Secondary and also special schools – ‘a pathway to my world’. Participants also valued that music is different, particularly from academic studies at school and often in a different physical location (e.g. not home, not school, etc.)

### **Self-expression**

Being able to create, and express your ideas, emotions, individuality, identity is a common benefit of music, again, particularly in secondary-aged participants.

### **Challenge and achievement**

An appreciation of the personal and authentic challenge that music can present was highly valued – learning a new piece, developing new skills, writing a song in a band, and, in particular, performing in front of an audience.

### **Teamwork, collaboration, ensemble, community**

The collaborative and social nature of much music making and listening was often the first benefit cited by participants, including the sense of collective achievement. In particular, participants involved in out-of-school ensembles and musical activities held very strong value in the sense of safety and community that developed among like-minded young people.

### **Alleviation from boredom**

Playing, making, listening to and watching music is a significant source of enjoyable entertainment and relief from boredom: ‘takes me away from the drudgery of day-to-day life’.

### **Confidence-building and other personal developments**

Several participants observed that music making, and particularly performing, had helped with developing their self-confidence.

## Progression and motivation to overcome challenges

Workshop and survey participants were asked to draw or describe their musical journeys to date and to consider, and discuss, some of the challenges, barriers, successes and motivations to succeed. The following is an analysis of the responses from both sets of participants.

### **Insights from progression journeys**

Several journeys of older participants described how progress had initially been slow and often driven by adults (teachers, parents) until around age 12 when progress and independent drive took hold.

A significant proportion of journeys participants articulated are structured around graded music exams, and age ('First I did grade 1, then grade 2...', 'When I was 6, or in year 1... When I was 7, or in year 2...')

### **Barriers and challenges**

Barriers and challenges cited are listed below. They are grouped according to the age-group of the participants who cited them, but this shouldn't be interpreted as an indication that one age-group's challenges are not experienced by the other age-group.

#### *Primary-aged participants*

- Lack of time in school for more music
- Graded music exams
- Sight-reading
- Technical issues (singing high notes, running out of breath)
- Performing in front of an audience
- Challenge of finding the right instrument and the right teacher

#### *Secondary-aged participants*

- Continuing practice when it gets difficult, motivation to practice
- Boredom
- Finding like-minded people to play music with
- Cost of instruments, lessons, ensembles
- Self-confidence
- Learning music terminology, notation, theory
- Futility (didn't see where effort in music was leading or where it would pay off)
- Preferred another activity (e.g. Sports)
- Instrument-specific issues (e.g. drums too noisy)
- Poor quality teachers

### **What motivates you to overcome the challenges and keep going?**

Several of the responses to this question were the same as the benefits of music, described above (alleviation from boredom, enjoyment of playing and listening, fun etc.). Other motivators include:

#### *Primary-aged participants*

- Family (most common – about 40% of responses)
- Famous musicians, amazing singers and role-models
- Music being a central part of life, ‘fills a small hole in my heart’
- Love and enjoyment of music and instrument
- Sense of progress and achievement, ‘started to get quite good and wanted to progress’
- “BaNES, My Mum, and Ariana Grande”

#### *Secondary-aged participants*

- Fun, enjoyment
- Sense of achievement
- Great teachers
- Fresh challenges (e.g. new pieces, finding new sheet music or videos on the internet)
- The challenge of getting to the next graded music exam, although the pieces themselves were thought of as boring, unsurprising and predictable
- Pressure from parents, certainly up to around age 12
- Social side of music-making
- Concerts, live performances, building self-confidence

## What would you like to do in music, what are your musical ambitions?

Workshop and survey participants were asked about their musical ambitions, including their interest in musical careers in the future. The responses are summarised below, listed with the most common responses at the top:

### *Primary-aged participants*

- Be a famous guitarist, drummer, trumpet player/singer (most common)/rapper, violinist, rock star, be a good singer, be in a main orchestra, be on BBC Young Musician of the Year,
- Be *competent* on the piano recorder player, kazoo, drums, flute, guitar
- Grade 1, 5, 7, 8, 10
- Don't know / don't have any
- Perform in front of an audience
- Write music in the future
- 'I'd like to be as good as Anna Marie'
- I am going to be a chorister at King's College Cambridge
- Don't have any – I just use music to kill time
- Want to be part of a big concert
- Start singing lessons
- Be an actor, actress
- Money

### *Secondary-aged participants*

- Grade 8, diploma
- Play in a band as a career
- Get in to a pro orchestra
- Just keep playing in bands, orchestras and having fun
- Keep music as a hobby, listening
- Definitely a rapping career
- Listening
- Be a producer / engineer
- Busk, entertain people
- Being famous
- Learn the guitar
- Garageband, composing, compositions on SoundCloud
- Sound engineer / sound artist
- I'm happy with where I am at the moment
- Study music GCSE and A-Level
- For people to look up to me
- Hopefully a career in music
- Play live in bands and release some sort of music for people to listen to

## What musical activities young people would like to do

Survey and workshop participants were asked to design what would be their ideal music-making or music-learning experience. They were asked in different ways – e.g. ‘if you could design a musical building, what would you put in it?’, ‘If you had a budget to run a music project, what would you do in it’, ‘If you were writing to Teresa May with a musical request what would it be?’, or ‘what would be your ideal music centre?’

What follows is a distillation of the responses.

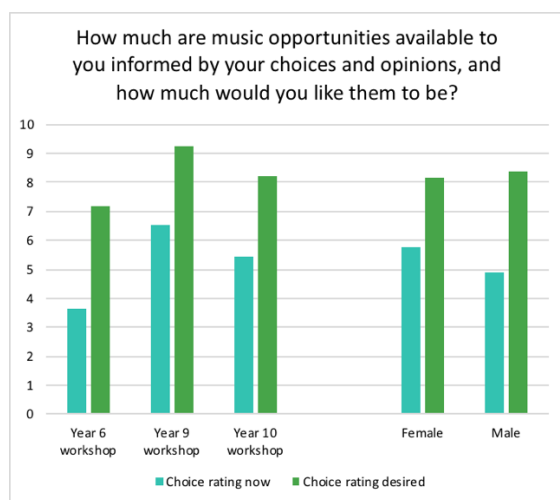
### **Make their own musical choices, and develop their own musical ideas**

‘My ideal music lesson would be a lesson where we just did what we wanted.’ (Year 8 student)

One of the key messages from the workshops was that participants wanted their opinions, tastes, ideas, thoughts and preferences to be an essential part of any and all musical activities – they wanted choice, and voice.

Essentially, this consultation has found that consultation like this should be not a one-off but built into how music education happens. Young people care deeply about music – it’s no surprise that they’ll care deeply about decisions related to their experiences of music. And the music that they like is the single most common influence of their engagement with, progression in, and commitment to music.

In three of the workshops, participants were asked to give a rating out of 10 on the degree of influence of their choices and opinions, in music activities, now and what they’d like it to be, shown in Figure 26.



*Figure 26: Participants choice and voice in music opportunities, now and desired for the future*

Participants didn’t want their musical experiences to be based solely on their voices and opinions – they recognised and valued the role that teachers, expert adults etc. had in making decisions and introducing them to new and challenging things they wouldn’t otherwise have found – but they did want their voice to have a far more influential weight. This was the case across the workshops (Primary schools, Secondary schools, Hub ensembles).

Suggestions for incorporating voice and choice included:

- CYP involvement in repertoire choices for ensembles
- CYP-composed music in ensembles

- CYP-run groups with appropriate support
- Opportunities to try things like running workshops
- Opportunities and support to develop your own musical ideas
- ‘Doing music we like, like Ed Sheeran, Katie Perry, Taylor Swift, Michael Jackson’
- Experimenting with and choosing your own instruments from a wider range

### **Experiment and explore: Have a broad, eclectic diversity of different experiences**

In designing their ideal music experience, many participants wanted an eclectic diversity of different musical experiences, enabling them to explore and experiment with different kinds of music and music making. For example:

- Trying out lots of different instruments, with the help of an expert or peer who could show you if you got stuck
- Musical amusement park – ‘lots of music workshops, piano workshops, guitar workshops, freedom to beat-box anywhere, rhythm café, African drums, pan pipes, creative so people are free’
- Different rooms/workshops for experimenting with different musical activities – studios, practice rooms, rehearsal spaces, stages – with help on hand and high-quality equipment
- Mixing ensembles together and broadening the repertoire so you can experiment with different music
- Multi-disciplinary project from scratch – put on a musical in a week

### **Broaden horizons**

The impetus detected behind the above desire for experimentation and exploration was essentially two-fold:

1. A desire for musical variety and a place to furnish musical curiosity, and
2. An opportunity to experience musical activities that participants had an awareness of (e.g. making your own music, playing in bands), but which they’d not been able to try, or had an inkling of – a sense that musical things might be possible.

On the second impetus – essentially musical discovery – there was a strong sense throughout the consultation that when asked about the musical experiences they would design, what you heard back was as much a statement of what they knew was possible as it was a statement of what they would like to do. And often the understanding of musical diversity that participants articulated, in this way, was pretty limited. In other words, a sense was built up across the consultation that if young people had a greater exposure to a variety of musical experiences then there would be much greater likelihood of them:

- a. Finding the musical experiences that they really enjoyed, and
- b. Finding the musical experiences that they could actually make happen themselves.

Related to this was an underlying impression that participants would benefit from a much greater understanding of the opportunities available to them. Clearly participants would be unlikely to ask for something that they don’t know exists (unknown unknowns) but there were occasions when participants imagined musical experience that indeed already do exist near them and the



general level of knowledge of the opportunities outside their own school (or other institution) was low.

### **Make their own music**

The most common single idea in designing a musical experience was to be able to make your own music, for example:

- Creating a piece of music, song or weekly composing club with music technology, writing film scores, having your music performed
- A project to make your own high-quality piece of music and perform it
- Being taught how to manufacture a beat
- Song-writing/composing workshops in groups, being given an authentic brief to compose something
- 'Group-based music making with pro/expert musicians showing different techniques and instruments and being able to work my own ideas up in to music'
- 'Allowing people to make their own choices – not being forced to do things they don't enjoy'
- 'I like to sing because you get to make your own tune'

### **Learn and play instruments**

Every workshop voiced the aspiration to be able to learn instruments. The most common instrument requested, across the board, was drums (around 40-50%), followed by voice, guitar, and keyboard/piano.

In one primary workshop, participants were asked if they wanted to be taught or work out how to play the instrument themselves and the answer was a, perhaps surprising, 3:2 split in favour of working it out themselves.

Several groups wanted opportunities, as above, to experiment with a wider range of instruments, such as brass, percussion, harp, strings, particularly in school contexts where there was a reliance on using keyboards around the music classroom.

### **Play in a band**

Another recurrent theme was for opportunities to play in rock/pop bands, in particular, and also other ensembles. The motivation behind this was threefold:

1. Musical – making themselves the kinds of (band-based) music that they liked
2. Social – making music with other people
3. Independence – forming their *own* groups, with their own voice, identity and sound

### **Perform**

In almost every workshop participants voiced the desire for more performing opportunities. Performance was cited as a way of showcasing your own individual talents (as distinct, say, from exams), developing confidence, consolidating your musical achievements, and being an achievement in itself. Performing was also clearly something that participants, on the whole, enjoyed thoroughly.

Suggestions for more performances included:

- Weekly lunchtime concerts in schools
- Opportunities for school or LA-based ensembles to perform in (primary) schools
- Band showcases and band nights
- Inter-school performance showcasing and socialising (i.e. between secondary schools)
- Informal busking

### **Develop student-run music activities**

Particularly amongst older participants in workshops, there was a strong desire to have the opportunity, responsibility, permission and support for CYP to develop their own musical activities. Examples included:

- Student-run ensembles (from chamber music to bigger ensembles) as part of LA music centres
- Student conductors
- Peer-to-peer instrument teaching and other support
- Setting up bands
- Setting up concerts
- Song-writing, composition
- Running workshops
- Running music-based projects with some external purpose (e.g. tackling social issues, playing in care homes)

Not everyone wanted to take the plunge and run things themselves but overall a majority were keen:

- in one Primary workshop, 3/25 were keen to lead musical activities;
- in one LA ensemble 6/20 were interested in trying conducting and 13/20 were interested in leadership and setting things up themselves more broadly
- in another LA ensemble 7/10 were interested in music leadership broadly (e.g. supporting a sibling, sharing ideas with a class) and 6/10 were interested in leading a rehearsal
- in a year 10 workshop, 9/10 young people said they would commit to dedicating 30 minutes of their time per week for a term to leading some kind of music project

So what's stopping them? The cited and conjectured barriers around this and other ways in which CYP could develop musical experiences themselves are covered on page 28, below.

### **Work it out yourself, with support**

Looking across the text and verbal responses in the consultation, there was a discernible majority of requests and desires (though not all of them) that were not about experts/adults/teachers etc. coming in and instructing, demonstrating, teaching but supporting participants to do things themselves. For example:

- participants wanted support to be able to write their own songs themselves
- they wanted better facilities and experimental environments where they could develop their own musical activities

- they wanted help to run their own ensembles themselves or put on their own concerts

There was also, certainly in one workshop, a clear sense of the need for some kind of regular structure or framework (which might need to be maintained by an adult in many cases) to help things come to fruition: i.e. there would need to be regular check-ins, catch-ups, nudges, prompts, progress checks etc., but within that scaffold, many participants would be keen and capable to work things out themselves.

### **Visits, workshops, performances from expert musicians**

As mentioned above, a frequent aspiration was to have high quality, expert specialists come in to support CYP with their music-making. For younger participants, this often centred around celebrities – e.g. ‘I’d like to learn singing from Taylor Swift’ – and elsewhere participants suggested having experts as mentors, drum coaches, band coaches, instrument teachers, professional and sound engineers.

In general, this was based on a desire to have a specialist expert support, even if just once, on whatever particular musical activity participants might be focussing on, i.e. for a specialist to give them support and inspiration beyond what could be provided by a teacher or other available resource.

### **Have greater access to more, high quality instruments and equipment**

The majority of requests and aspirations concerned experiences and support. But there were also requests for instruments, facilities and equipment, for example:

- Better music rooms, practice rooms, studios, as well as the permission and skills to use them
- Wider range of instruments (beyond keyboards)
- Dedicated spaces for GCSE music students – i.e. for young people who wanted, or needed, to take music more seriously
- Music technology equipment, including iPads, Logic, Garageband. (n.b. the awareness of the number of free or nearly free resources was low, as was an awareness of what could be achieved with existing resources)

### **Interest levels in different activities**

A sense of which ideas were most common in the verbal and text-based consultation is given in the above analysis. Survey participants were asked about how frequently they participated in various musical activities (Figure 22) and, if they didn’t participate, how interested they would be in doing so. Figure 27 shows the difference between, for each activity, the current participation and the potential interest to participate.

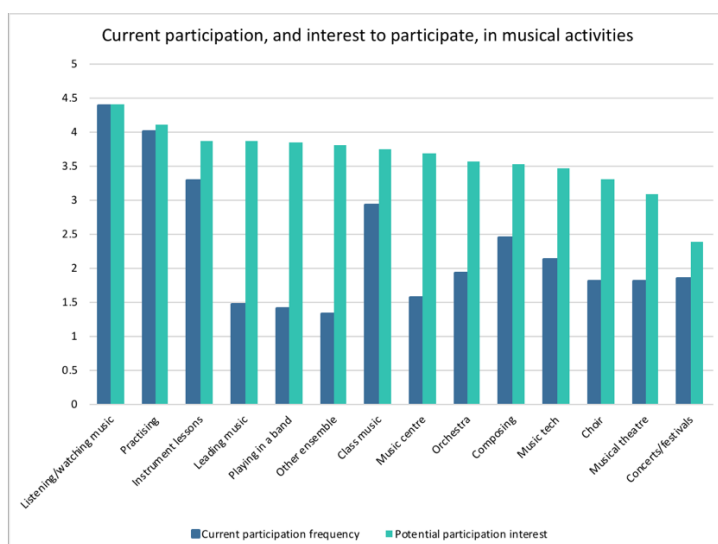


Figure 27: Current participation, and potential interest to participate, in musical activities

Ordered, left to right, by level of potential interest

The level of interest is fairly consistent across all activities, but it is clear to see that certain activities – such as leading music, playing in a band, other ensembles (jazz band, mixed ensemble), music centre, orchestra, music technology and choir – have a significant gap between what participants currently do and what they’d like to do. In other words, developing support for these activities might be strong territory for growth in musical engagement.

## What’s stopping you from making this happen yourself?

The level of interest, and often commitment, from the participants in this consultation in making things happen themselves appears high. So what holds them back or, moreover, what might precipitate them moving forward?

This was asked in the survey and three of the workshops. A summary of the obstacles follows.

- Encouragement and support: in many cases, participants felt it would be quite a plunge in the dark unless there was a prompt, invitation or structured opportunity provided by teachers/staff;
- Licence and trust: some participants felt their institutions would not trust them to take things on themselves;
- Shyness/embarrassment: some participants felt they certainly wouldn’t want to be the first person who tried, for example, setting up a music group but they’d happy to do so if there was a culture of doing so, or if they did it with a team of like-minded people;
- Bullying: some participants said that they’d be fearful of very negative feedback and other negative reactions, including bullying;
- Confidence, including confidence to perform in front of peers or confidence to lead;
- Musical ability: some participants felt that they weren’t musically advanced enough to lead a group;
- Lack of participation: participants felt nervous that there would be enough interest in a music activity they might set up;
- Need for resources, like sheet music and rehearsal rooms.

Telephone interviewees were also asked about this question too: ‘what could be done to support children and young people to develop music themselves?’ Quite a few interviewees didn’t feel that this was an area of expertise for them, and some were unconvinced by the suggestion. But the three key kinds of insight that were put forward were:

1. Providing young people with a range of examples and ideas of what *could* be done. E.g. showing films, case studies or testimonials of other young musicians taking over concert venues, or running festivals, or run peer-to-peer and mentoring programmes, or singing in care homes etc. It was suggested that often young people have no idea that things like this are possible but when exposed to the opportunity, they develop interest and commitment. This was corroborated by several discussions in the workshops for this consultation.
2. Cultures where young people are free and encouraged to develop their *own* ideas and choices, often collaboratively – harnessing the passion within.
3. Appropriate and high-quality support, structure, guidance, recognition and rewarding from supporting adults, helping young people along the way, but not doing the job for them.

## Specific recommendations for Hub ensembles

The following are ideas, requests and recommendations made by young musicians in BaNES and South Gloucestershire Hub ensembles. (On the whole, participants were very positive about their ensembles/music centres.)

### **BSPO suggested improvements: creativity, choice, young leadership, accessibility**

- Raise awareness of BYSM – ‘it’s “effectively exclusive” because there’s very little advertising of ensembles or concerts – promotion very weak, social media
- More concerts and performing opportunities, including non-formal (in schools, in Parade Gardens), including non-parent audiences
- Encourage (CYP-led) formation of smaller ensembles, local music events, chamber music, jazz bands
- Choice about repertoire: would like traditional vs. eclectic balance to be 50% - currently 75% traditional. Would like film soundtracks, mash-ups, medleys, romantic show stoppers + big symphonies. Generally fine with the current adult leaders but ‘we have no choice’ and would like some.
- More creative. Some say it’s currently fairly creative – others not creative at all– would like it very creative
  - Like percussion sectionals, or
  - BSO creative workshops at Bryanston (‘bit scary’!), body percussion etc.
- Auditions should be less scary and feel unattainable; the auditions are a barrier for many
- Different approaches to music-making – where CYP have experienced alternative approaches (e.g. workshops, small group learning, more creative/participatory approaches) they want them.
- Less formal and serious – black shirts – less up tight – orchestra doesn’t come across as approachable / accessible
- Opportunities to lead / conduct, conducting lessons, different ensembles, doing solos/concertos
- Performance of original compositions (small number interested in composing for the orchestra)
- More work with local orchestras / masterclasses / local music scene / specialists

### **Little Stoke Senior Centre: Ideal music centre**

- Mix the ensembles up, and broaden repertoire so you can experiment with different music
- Make it more fun / enjoyable
- Keep it happy, social, relaxed and separate from/other than school
  - Young musicians have an enjoyable experience with a freedom to choose what to play without pressure of compulsion or obligation
- Everyone would like student input with staff-run ensembles, including repertoire, voting, student-composed pieces
- More performances, including more informal, busking, fortnightly concerts
- Student-run groups, where students submit ideas for groups, get advice and support
  - E.g. swing band, klezmer band, a capella groups
  - Students compose for their groups
  - Possible tiering scheme where the highest potential/skilled students are encouraged to create the music
- Music theory classes (one person wanted)
- Young music leadership
  - Classes for adults/elderly, help in hospitals and in public
  - Teach performing skills to younger children
  - Workshops in primary schools encouraging children to take up instruments/improvisation/composition

## Stakeholder interview findings

The following were the key findings that emerged from the telephone interviews with stakeholder organisations.

### **Music in Banes and South Gloucestershire: strengths and gaps**

Interviewees were generally very positive about the ensemble provision in the two authorities, including the level of musical standards reached and the perceptions of the young musicians.

There was a broad consensus, where interviewees felt sufficiently informed to form a general impression, that beyond the more traditional music service ensembles (e.g. orchestras, choirs, jazz and concert bands) opportunities were relatively few, particularly for young people keen to play in rock/pop bands and other non-classical or traditional musical forms.

Interviewees who worked in and around youth, social and community work thought, as well as the lack of rock/pop provision that often children and young people in challenging circumstances were missing out on musical opportunities, such as those excluded from school, or in the care system, traveler communities, those working with CAMHS or family support services. The potential impact that music interventions could have on the lives of these children and young people seemed to be well understood (that is, there would be little advocacy and campaigning required) and there was an appetite to develop opportunities.

Where interviewees volunteered to comment on the quality of instrumental teaching, they were fairly positive. One interviewee noted that instrument lessons were more expensive through the music service than privately.

Several interviewees described what was perceived as a decline in the provision of music in schools, both in BaNES and South Glos and nationally, and a big difference between schools leading to an imbalance in the musical opportunities children and young people have. (Several workshop school teachers described the dwindling resourcing and prioritization for music in their schools, and their enthusiasm for almost any musical input and opportunity.)

### **Under-utilised resources**

Some interviewees described music-related resources and equipment in the two authorities that were not being used, such as at studio equipment at Bath Riverside, equipment in youth centres, and potentially the instruments in household cupboards.

Several interviewees suggested that there were under-used skills and know-how in both their and other organisations that might be more effectively harnessed through stronger collaboration.

### **Communication**

Several interviewees cited the need for stronger communication, particularly around the Hubs' programmes of activities. Some interviewees reported that they didn't really know what the Hubs were doing and others thought that the Hubs needed to be more effective at communicating opportunities to children, young people and families.



Interviewees welcomed the openness that they had in some partnerships and suggested that there could be more of this around BaNES and South Glos in general, including but not limited to the Hubs.

### **Partnership and collaboration**

Several interviewees suggested that there was considerable potential to develop collaboration and partnership working across the two local authorities, including music and arts organisations, schools, and youth sector organisations. Most interviewees volunteered that their organisations would be keen to be more proactively involved, as part of the music Hubs' programmes, than they currently are.

Several interviewees described the number of music opportunities available across the two authorities that, quite appropriately, were separate from the two (former) music services but which might now be considered as being part of the broader Hub.

It was suggested by various interviewees that some kind of multi-stakeholder group should be brought together to develop a strategic and medium-to-long-term vision and plan around music education, and possibly cross-arts. This would look for shared agendas across all participating organisations, and at how more could be achieved by joining resources together. Various models for this were put forward, including other Hubs in the South West, such as SoundStorm or Portsmouth Hub.

Those interviewees whose remit and knowledge of the landscape in the South West as a whole, and nationally, felt in addition that the two authorities, and the children and young people in them, could be more extensively connected with and participating in programmes and opportunities further afield.

# Recommendations

The following is an initial set of recommendations themes arising from the consultation, including some of the ideas and suggestions from children and young people, and from the stakeholder interviews. They are intended, at this stage, as starting points for further discussion and planning, rather than sets of actions.

## **1. Connectivity: a roundtable for music education collaboration**

We recommend that BaNES and South Gloucestershire, possibly together, should have a concerted initiative to bring people working in and around music education round a table to develop a strategic vision and agenda for music opportunities for children and young people in the region.

This roundtable initiative should consider the findings of this consultation and aim to broaden it. It can also bring to the table the many ideas and offers of support that have been voiced through the consultation, from stakeholder interviews and workshops.

Consideration should be given to how this roundtable is led, and whether it is by one of the stakeholder organisations or, initially, by a third party. There is a potentially sensitive overlap between the former music service delivery roles and the catalyzing/facilitation role of the Hub, which would need to be well managed. And the roundtable should be carefully planned alongside existing collaborations, particularly the LCEP, Bath Education Trust etc., and might indeed be built on/part of one of these collaborations.

Consideration should be given to undertaking a mapping exercise to identify existing opportunities, activities, skills, equipment, venues, facilities and instruments across the two authorities, in particular to identify where any current unmet needs are in surplus elsewhere.

In time, the roundtable may identify numerous efficiencies that could be harnessed across multiple organisations, including shared use of physical resources but also functions such as marketing and social media, facilities and buildings.

At a minimum, the roundtable should provide an opportunity for organisations involved in music opportunities for children and young people to be aware of each other's programmes of work, but the point of the roundtable is essentially to enable more to happen, more effectively, together.

## **2. Connectivity: communication**

Asked, "if you could design ideal experience for making or learning music, what would it be?" one survey participant replied "A music school experience - like a Saturday ballet school. Where we could go and learn the instruments of our choice and have theory lessons and practice spaces for in between lesson times and opportunity to experience other instruments too. [sic]" And, asked what would prevent them from accessing such an experience, "Money. Opportunity. Probably does not currently exist in the UK."

We suggest that developing communication and signposting for music education opportunities should be a priority. Anecdotally, from the workshops, it seems that most Hub ensemble participants have found out about the ensembles because their Hub-employed instrument

teachers have told them, or occasionally their friends. In conjunction with the roundtable above, a strategic communications plan should be developed to ensure that those children and young people, and their families (and schools) who are interested in, or who stand to benefit from, the various music opportunities available can find out about them.

This consultation has yielded some insights into how Hubs and others might most effectively go about communicating with children and young people. Schools, youth sector and other organisations will be key interlocutors.

A communications strategy should consider carefully, and ideally ask directly, how its target audience is likely to want, look for, find, or discover information about music opportunities, and particularly how it might find out about opportunities that it doesn't know to look for.

### **3. Structure, strategy and governance**

Again, in relation to the recommended roundtable, we recommend that both Hubs take this consultation as an opportunity to review their medium-to-long-term planning, aspirations, agendas and strategies. Both Hubs, by all accounts, do what they do well, but could and probably need to do more. The challenge, then, is to find ways to do more but not necessarily with much more resource: funding, for one, will be hard won but in-kind, shared and pooled resources may be much more readily available.

The Hub board partners, as far as they've been included in this consultation, are keen to develop a stronger presence in the Hubs and to be able to take a more proactive role in how the Hubs fulfil their remit for all children and young people. It would also be worth considering how children and young people, and other stakeholder groups, are represented in the Hubs' governing structures.

It would be worth assessing what could be learnt, and perhaps borrowed, from other nearby Hubs, in terms of structures, strategies and governance. For instance:

- The commissioning model (as used by Wiltshire Connect, SoundStorm and other Hubs), tackles the music service—Hub sensitivity mentioned above by starting a clean slate, finding out what needs to be done and commissioning whoever is best placed to do it. Several interviewees reported favourable experiences with this model.
- Plymouth Hub was cited as having particularly good, reciprocal, win—win relationships with its schools, including the wide-scale sharing of school resources (halls, venues) with Hub resources (music leaders), as BaNES and South Glos already do.
- Bristol Plays Music operate a more commercial model, which, the consultation suggests, suits some people more than others, but, in theory at least, is designed to ensure maximum efficiency
- BPM's Third Space Network, which was mentioned by several interviewees, is a partnership approach based on collective impact, designed to wire up the many community-based or third-sector organisations operating principally out of school in Bristol. With good initial leadership the network could agree together its purpose and remit and work out how each organisation could cover its part of a coherent tapestry of opportunities across the city.
- Cornwall Hub and SoundStorm were both cited by interviewees as having well-structured relationships with partner organisations, working with partners from the outset and initial design of a project or service, and ensuring that everyone is very clear of their role and how roles fit together collectively.

- Dorset and Wiltshire Hubs have had success, according to interviewees, with offering seed funding to schools, which they must then develop and match, to develop their own music capacity-building programmes.
- Portsmouth Hub was cited as being particularly effective at gaining in-kind and partnership funding – getting a lot done without huge additional finances – through strong relationships with local authority and many other local organisations in the arts, education, creative industries and other sectors.

#### **4. Training around creativity, facilitation, young leadership and project-based learning**

We recommend that both Hubs offer to their staff, all schools and other partner organisations, professional development around:

- Understanding and nurturing children and young people’s musical creativity
- Facilitative teaching techniques and workshop leading
- Encouraging and supporting young musicians to lead and develop their own music activities and projects
- Project-based learning – learning constructed through child-led projects with a purpose

As part of this consultation, we have offered to support the Hubs with strategy development and/or training, which could include the above. And there are others in the locality who could undertake such training, including some of the interviewees.

#### **5. Incremental programme of young people-led music projects and activities**

Last, but not least, is the development of additional or amended music activities. There have been many suggestions raised throughout this consultation of what activities and opportunities might be provided, or wanted, or already available. For example:

- Inter-school programme for developing bands, orchestras and other ensembles
- Bringing more experiences (workshops, performances, installations, trips) to schools, which could be from semi-pro/amateurs, professionals, or young musicians
- Orchestras Live-style project where the orchestra curates experiences from which children and young people programme and run their own projects
- Funded projects in particular communities, such as community choirs in traveler sites, or band/music technology development in youth centres
- Young leaders development programme, including training, mentoring, peer-to-peer networking and support
- A regional battle-of-the-bands or other band-based development programme, which might include face-to-face and online elements
- Localism-driven music development – focusing on the individual needs, aspirations and resources in a particular community, rather than developing authority-wide initiatives
- Activities to promote children and young people’s access to live events, festivals and musical ensembles, such as open rehearsals, school visits, ticket subsidies, family programmes etc.

Any or all of these could happen. What we would recommend to underpin them all is a drive across the two authorities to develop a culture where children and young people think of it as normal to develop things like this themselves. In this consultation, as so often across the country, children and young people themselves have often come across as the most untapped resource for music education.

Across the consultation, we have experienced an energy, enthusiasm and commitment from children and young people to develop their own musical ideas themselves. They know that they can't do it all alone, and often that they wouldn't know how to or have the expertise, at least musically, but the impetus is there.

To take this forward, we'd recommend the following broad steps:

1. Identify interested and committed organisations (e.g. schools, Hub ensembles)
2. Training and skills sharing for teachers and leaders (as mentioned above)
3. Introduction and training for children and young people about:
  - a. Young leadership options (e.g. setting up your own ensemble, or running a community project)
  - b. Structures and considerations (e.g. steps in running a project, or setting up an ensemble, or putting on a show)
4. On-going support for young leaders by teachers and adult leaders as required
5. With broader support from Roundtable participants (above)

# Appendices

## Appendix 1: Survey questions

The survey questions are available at <https://worldpencil.typeform.com/to/NlsDJA>

## Appendix 2: Focus group workshop format

Workshops were largely discursive in nature but frequently made use of the following tools:

- Asking participants to write or draw their musical journeys
- Asking participants to give ratings (either 1-10 or moving from one side of the room to another) in response to questions, e.g. about choice, creativity etc.
- Asking participants to design future musical experiences (e.g. a musical building, a music project etc.)

Stimuli, to expose participants to musical activities they might not otherwise have experienced, were used only briefly in one workshop.

## Appendix 3: Telephone interview questions

1. Firstly, could you give an overview of your organisation's work with children and young people, and of the particular children and young people you work with?
2. What's your perspective on the musical landscape for children and young people in BaNES and South Glos, to the extent you know it? What are the particular strengths and what are the weaknesses, challenges and gaps? Are there particular groups who are missing out?
3. Do you think children and young people should have more influence in shaping the musical opportunities available to them and, if they did, how do you think they would change things?
4. Where would you like to see more wiring together in the fabric of organisations, individuals and opportunities for music-making (for children and young people) in the area — more joined-up-ness?
5. What do you think could or should be done to support children and young people to develop musical opportunities themselves (e.g. learning music themselves, helping each other, setting up music projects in schools/in the community)?

## Appendix 4: Look-up tables

Where qualitative survey data were codified and given a numeric value for the purposes of analysis, the codification tables are listed below.

### Popular/commercial—western classical musical preferences (1-10)

Blues	2
Choral	10
Classical	10
Dance, EDM	1
Electronica / techno	1
Film music	7
Folk / country	3
Hip Hop / rap	1
Jazz / Swing	5
Musicals	5
Not sure	4
Opera	10
Pop	1
R'n B, Soul	1
Reggae / ska	1
Rock / indie / metal	1

Participants could select as many genres/styles as they liked so the selected values were averaged per participant.

### Interest in participating in a particular musical activity (0-5)

few times a month	3
few times a year	1
I do this every day	5
I don't do this but I'd like to	5
not interested in this	0
once/few times a week	4

Participants could select multiple values, so the selected values were averaged per participant.

### Frequency of participating in a particular musical activity (0-5)

I do this every day	5
once/few times a week	4
few times a month	3
few times a year	2
used to but not any more	1
never done this	0

Participants could select multiple values, so the selected values were averaged per participant.