



2012 Consultation Questionnaire

Summary of responses

11. Youth Music would welcome your comments on our draft aims and outcomes as given below:

Aims

- To provide access for children and young people to musical activities linked to the core values and themes of the Cultural Olympiad to ensure that communities across the country can feel part of and benefit from the Games.

Outcomes

- Communities of young people across the country are engaged and empowered to participate in musical activities linked to the values of the Cultural Olympiad.
- The world cultures represented in the UK (and London) are celebrated through musical activities across the UK linked to themes of the Cultural Olympiad.
- Partnerships are developed and strengthened between organisations from different sectors including voluntary and community, local government, culture, education, health, sport and other sectors
- Children and young people who do not normally participate in musical activities are inspired to do so by activity linked to the themes of the Cultural Olympiad.
- Equality for disadvantaged groups is actively promoted through the programme delivery, marketing, evaluation and management of the proposed activity.

Summary of Responses

- Should be an exposee and celebration of the best of young people's music making in the UK
- Should include the words 'high quality' – or excellence
- There should be an emphasis on national cultures represented in the UK as well as world cultures. Trad. Scottish, Irish, Welsh and English music
- Embrace the sport ethos – dedication, commitment, team work – engender the kudos for musicians that athletes get
- Ensure equality for disadvantaged groups but don't inadvertently exclude non-disadvantaged groups
- Take the opportunity to convey valuable life lessons for young people – friendship and respect

12. Does your organisation wish to be involved in musical activities for children and young people as part of the cultural programme for the Games or events during the 4 year Cultural Olympiad (2008 – 2012)?

Yes 99%
No 1%

13. If yes, would you require additional funding in order to be involved or is it something you could accommodate either in full or in part within your current resources?

We would need additional funding in order to be involved at all	48%
We would need some additional funding in order to supplement our own contribution	52%
We would need no additional funding	0%

14. Is your organisation already involved in planning musical activities for children and young people for the Games or Cultural Olympiad?

Yes 30%
No 70%

15. If yes, does your organisation have specific goals for its engagement with the Games and the Cultural Olympiad through musical activities for children and young people?

Yes 31%
No 69%

16. Please give us details of your current plans.

- Strong desire to be involved in Cultural Olympiad
- Plans generally in early stages or not yet made
- Desire to form links with other organisations on a national and international level
- Desire to celebrate diversity and integrate different communities and cultures
- Desire to link the arts with sporting activity

- Planning activities promoting integration of refugee children
- Committed to providing a showcase which celebrates creativity across the curriculum
- Proposing a mass dance for opening ceremony (2500 children with live band)
- Intergenerational singing project (from diverse communities)
- Will fuse musical and sporting events at every opportunity. Will have links with Australian athletes, Korean students. Plans include use of traditional Aboriginal music, fusing Korean and Western music, producing ceremonial music for international competitions and working with local schools to produce a pop song for the games
- Have pilot projects underway including taking performances outdoors as well as indoors, visiting schools, informal projects and helping with CPD for teachers and music leaders

- Will allow children to explore links between original Delphic games where cultural activities were paramount. Will link these historical art forms to contemporary ones and present a performance using these elements
- Currently plan to tour nationally and internationally with the successful interactive 'virtual' orchestra. This installation allows young people to engage with orchestral instruments and repertoire and will allow access to culture for all
- Hope to link with schools from around the world to celebrate the games
- Hope to run singing projects in clusters of schools linked to the Olympic Torch route throughout England, but need funding. Participation by parents, teachers and whole communities would be encouraged
- At very early stages but would like to partner other orgs to connect coastal communities through music – many of which are diverse. Could be an international music commission with focus on singing and percussion and could engage ferry companies and marine communities to create a 'music marineathon'
- Planning to celebrate the cultural diversity of the steel pan orchestra by joining forces with steel pan orchestras throughout the South East
- To create a 2012 'Olympic Urban Collective' album with young people from all over London

- 17. Celebrating London and the whole of the UK welcoming the world.**
One of the core values of the Cultural Olympiad will be aimed at celebrating and reinforcing the unique internationalism and cultural diversity of our capital city and of the UK as a whole, leading to greater sharing and understanding of other cultures.

Does your organisation have a direct relationship with local minority communities?

Yes **66%**
 No **34%**

- 18. If yes, please give a brief description of engagement and specify communities.**

- Have already built strong links with minority groups
- Keen to develop stronger relationships with minority groups
- Need extra funds to extend reach to more diverse groups
- Have very few minority groups in the surrounding area so difficult to forge links
- Actively encourage participation from those within minority groups
- Use music/arts as a tool to engage with minority communities and encourage community cohesion

- 19. Does your organisation have a relationship with any international communities, for example, through twinning or exchange programmes?**

Yes **54%**
 No **46%**

20. If yes, please give brief details:

- Links with schools in Beijing, Paris, Cape Town. Other links are currently being developed as part of an international dimension action plan.
- Overseas trips to schools to make music together.
- Joint concerts held in UK and abroad.
- International dance/music festivals attended and participated in.
- Links with international organisations equivalent to those in UK.
- European and World links via conferences attended.
- Via exchange programmes.
- Via international touring.
- Overseas development programmes.
- Links to youth groups in Europe through EU Young Programme.
- Staging of World festivals.
- New media used to enable compositions from orchestra to be live streamed over the internet reaching a wide number of countries and audience.
- Twinning relationships formed and Twinning events held all over the world.
- Links with international record labels.

21. Would you like to develop your work with diverse communities and/or international contacts between 2008 – 2012?

Yes **92%**
No **8%**

22. If yes, please give details:

- Early stages – many haven't got this far in their planning yet.
- Forming links with China/Beijing.
- Strengthening links with local diverse communities.
- Establishing new exchange programmes with other countries.
- Linking young people around the world.
- Building international community choirs – cross generational.
- To broaden people's attitudes to other cultures and to provide opportunities for young people to access new and different cultures.
- Young person's 'music buddy' scheme.
- International exchange on early years music provision – share skills, practice and songs.
- Would like to but need support in working out how best to achieve.
- Early years international link up – maybe via Kindermusik?
- Through involvement with older generations (grand parents) tap into knowledge of songs from their countries of origin to build an aural library of multi cultural songs from all over the world for schools and children.

23. Inspiring and involving young people.

One of the success factors of London's bid was the involvement of young people at every level. Youth Music wants to see children and young people from every community across the country, inspired by and involved in high quality musical activities as a result of the Cultural Olympiad.

How would you like to develop your work with children and young people between 2008 – 2012? Please focus on what you would like to do in order to inspire and involve more children and young people in music making.

- Very young children learning songs and dances from several different cultures. Use internet to swap cultural musical activities in other parts of the world. Record performances and send via email as a gift for other preschool groups in other countries.
- Give marginalized young people an opportunity to work with professional musicians in recording facilities.
- Schools project that explores the history of the Delphic/Phoebus Apollo Games through music, singing, dance, poetry and drama, leading to an Olympic Festival in each school and a stadium event.
- Introduce more children to classical symphony orchestras and concert venues.
- Nurture gifted young people.
- Educate music leaders about music and culture of other Olympic countries so can include in lessons.
- Develop laboratory events at grass roots level with villages and voluntary groups.
- Develop meaningful partnerships in culture and leisure that are delivered through school and youth service.
- Interesting to explore links between music making with young children and dance/movement/sport e.g. circus skills, musical sports days.
- Develop current project to include workshops in Indian / African percussion and other world sounds. Involve dancers that use sport activities and motions in creating dance moves.
- Have young people at the heart of planning.
- Primary in-school training programme to reach children who have never sung before. To establish a Torch Pathway of Singing Schools will be an inspirational event for all those taking part.
- Set up an International Community Choir, with ground-breaking technological aspect – inspire young people to join that otherwise would not do so.
- Giving young people responsibility and ownership is most powerful, e.g. picking the music they learn, supporting them in writing their own music, setting team challenges. Valuing their opinions.
- Youth Music amateurs to visit schools, to give ideas for activities and encourage staff to participate and lead cultural and arts activities.
- Dedicate time to nurturing talent. Build links with other art forms, compile pieces that reflect youth culture in UK as well as celebrate different styles.

24. How would you like to see Youth Music developing its work to inspire more children and young people to become musically active and excel at music between 2008 – 2012?

- Not just funding large scale projects but also financial assistance at a lower level e.g. under £2k.
- Make Action Zones more central and accessible to community centres. More continuity of regular clubs rather than taster sessions.
- Fund small organisations in remote, isolated areas
- Specialist sports or music status schools could be used as a coordinator
- Invest in the development of existing work not just new initiatives
- More outreach groups to all schools.
- Make funding more easily accessible for community groups, perhaps via solicitations rather than applications.
- Continue and grow Youth Music's existing work giving access to instruments and computers. Practical projects with tangible outcomes that provide next step to launching a career and engaging in industry first hand.
- Support organisations that encourage young people that have talent but lack self confidence and motivation. Support individual musicians that emerge from such projects.
- Youth Music should continue work to broaden appeal of music, e.g. open days to encourage all young people to see how an orchestra works and try an instrument.
- Continue to do what its does so well at present!
- Provide an overview of who does what locally so that schools and organisations can work even closer together and provide progression routes for each individual child.
- Application of digital technology to document and enhance projects, leaving global legacy and being cost effective.
- Giving young people opportunity to perform in places that they otherwise wouldn't get to visit.
- Mentoring and career opportunities.
- Continue to support high quality music outreach work, involving high profile music industry advocates and seeking innovative ways to engage children in music.
- Clear guidelines and support for music qualifications, so young people have something to work towards.
- High profile events across country.
- Using traditional music to inspire young people to write contemporary music including using current technology.
- Focus on high quality, long term opportunities for young people to create and compose own music.
- Provide more long term funding to enable ongoing work over 3 or 4 year period.
- More of what exists already, plus better engagement/support from wider music industry e.g. BPI etc.
- More work in schools.
- Create a specific fund created that only supports partnership working.
- By supporting and funding singing projects in primary schools.
- Youth Music should continue and grow advocacy work. Develop empowered Youth Music champions who lobby, advocate and inform at high profile regional level.
- Offer scholarship/funding for those who are gifted, or ask teachers to nominate members for a Youth Music orchestra.

- Youth Music should develop a model to be followed for Cultural Olympiad music projects.
- Help young people to establish their own musical ensembles. Provide practice facilities and guidance.
- More Youth Music Ambassadors, making use of musical sixth formers doing work experience.
- Specific funded programmes to encourage and empower young people to produce own original work, in particular young people-led projects

25. How would you like to see Youth Music developing its work to involve children and young people in the Cultural Olympiad who wouldn't normally get involved in this kind of activity?

- Use of inclusive forms of music making – Singing, Samba and African drumming. Traditional folk music.
- Do more work in school hours – maybe via extended schools. Lift the restrictions on the work having to take place mostly out of school hour. As long as the planned work is additional to school curriculum it should be acceptable to work in school time.
- Funding for enthusiastic but not 'most talented' young musicians to progress after Wider Opps
- Courses for school holidays
- Extend your Action Zones and partnership projects
- Getting more publicity for Music Week in Schools, fundraising activities for buying drums, guitars etc.
- Encouraging talent.
- High profile musicians to inspire children and young people.
- Personal Development Plans & access to confidence building activities to ensure young people feel able and confident to take part.
- Young people-led programmes, not what adults want.
- Build in identifiable progression routes but still allow for the immense power of the one-off, life-enhancing experience.
- Use young ambassadors to promote consultation with young people.
- Link with Scout Movement, Guides, Boys Brigade
- Link with sports organisations and activities.
- Parental involvement.
- Market place: drop-in activities. Events on the street to promote activities.
- More creativity and composition

26. Any further ideas for music making activities which could inspire and involve young people between 2008 – 2012?

KEY POINTS:

- Cohesion of different languages/ cultures/ groups/ genres from around the world – giving info about origins and background & importance Greeks placed on performing arts
- Young person’s composition being performed during opening ceremony
- Technology – training, increased opportunities for involvement
- Linking sport and music – role models – sporting heroes interested in music
- Access to singing opportunities
- Seek ideas from young people – these will be the ones they follow, involvement, goals and structure, young people as ‘champions’

- Creating programmes where info is given about the origins and background of different genres of music and musical movement. Showing how large numbers of people from around the world have been linked and connected through music over the history of mankind
- Mobile recording studios that travel areas. Booths where children and young people can record CD’s of themselves singing
- Community access to seed corn funding to allow community groups with little or no funding experience to bid for funds for festivals for musical activities
- Creating spaces at the Olympiad where the participants can be entertained by a variety of youth music making in rest periods and arranging these events
- An element of competition – idea of there being medals for music, painting, sculpture – regional heats leading to national finals
- Organising community festivals which could be sponsored by business, and with high profile patronage
- Collaborations between different types of musical groups – eg classical orchestra with an all steel percussion orchestra with a rock band, a brass band, a gamelan group.....with almost unlimited possibilities to create new music to inspire young people from a range of backgrounds
- Clear routes for progression for young people
- Encourage every primary school in England to create choirs – will need huge training programme to create the required numbers of trained choral directors in schools
- Working with classes of children to create songs about their environment, then those children share their song with a class of children from another country

27. Generating a positive legacy. What kind of legacy would you like to see in your organisation as a result of 2008 – 2012 related activities? Please tick all those that apply:

Increased participation	94%
Engagement with new communities/groups	88%
An enhanced workforce	59%
Sustainable international programmes	67%
More varied programmes of activity	75%
A young ambassadors programme	61%
Enhanced ability to lever in additional funds	81%
Enhanced local profile	88%
Enhanced national profile	72%
New, sustainable partnerships with other organisations	87%

28. Other – please specify as many as you can think of:

- Creating real and lasting opportunities – in and outside school, increased access
- Family engagement in music
- Lasting international links
- Lasting focus for music-making in the school. More value placed on its role in the curriculum and extra-curricular work. More and cheaper access to instrumental lessons for all pupils.
- Creating real and lasting opportunities for young people to expand their horizons and become more aware of what is beyond their doorstep
- Better cultural understandings (including English)
- New compositions
- Development of new music genres
- Kids being able to say “wow, do you remember when we got to do that!!”
- A new way of working in singing and music activities; a way that may address some of the issues that are destroying family and community life at present. Singing families will enhance respect and understanding, strengthen bonds between parent and children; stronger family units mean stronger communities – singing and music making has this transformative power
- To establish singing at the heart of local communities by developing regular mini-festivals of music and sport open to all

29. What kind of legacy would you like to see in your local area as a result of 2008 – 2012 cultural activities? Please specify as many as you can think of:

- Different cultures – a deficit in knowledge and/ or access to musical resources from different cultures. The Olympiad could be a means to redress this balance.
- Increased interaction between organizations, particularly music groups and schools, but also businesses and community groups, like cubs and brownies etc
- A unique opportunity to engender local pride whilst raising the locality's profile to tourists
- Current divide between communities, particularly the young and old, could be bridged by integration around the Olympiad activities
- An increase in the amount and the quality of music provision locally
- An increase in participation in local communities
- The development of more resources
- Increase in flexible performance/ rehearsal spaces accessible to children
- Establishment of an annual concert or festival
- Increased commitment from local government
- Creation of a creative energized local workforce via music making
- Renewal of interest in singing
- The development of an Orchestral Resource centre
- Creation of cultural exchanges to increase understanding
- Creation of trust funds for future generations
- A higher profile for the arts in line with sport
- Integration of tourist activities with music making locally

30. What kind of legacy would you like Youth Music to be advocating for as a result of 2008 – 2012 cultural activities? Please specify as many as you can think of:

- Advocate for a sustained and lasting focus on music education in the curriculum
- Create and host an international forum network to ensure the long term sustainability of relationships developed over the period of the Olympiad
- Widen Youth Music's reach as far as possible, both ethnically and geographically within the UK and beyond
- Pay particular attention to people with learning difficulties
- Engender links between tourism and music making
- Create a sustained resource for making/ listening to British folk music
- Create sustainable partnerships between institutions, business and youth groups
- A national radio programme dedicated to traditional music
- In regions where little importance or provision is given to arts and culture within local government, these initiatives at national level could pave the way for lasting change
- Create a physical legacy of materials and resources that can be used from 2012 onwards
- An annual festival of singing involving all local schools
- Creation of structures that will sustain themselves after the Olympics
- Increased access to instruments
- Engender respect for all musical style and traditions
- Increase the status of music in the public consciousness to that of sport
- Increase the general awareness of Youth Music's work
- A second Sing Book with Olympic ideals
- Increased government funding
- Engender a positive image of young people

31. Does your organisation currently engage in any way with local tourism?

Yes **41%**
No **59%**

32. If yes, please describe how:

- By playing at local events, for example, music festivals, exhibitions, church performances, community events, parades, carnivals, special event openings.
- Host visits from performing groups from other countries and exchange visits with teachers and educationalists.
- Links with local tourism offices and travel agencies that feed into aspects of A-Level Travel and Tourism courses.
- Cultural exchanges with visiting groups.
- Links with local tourism offices to promote local events (by way of an events diary) that are happening for tourists to attend.
- Tourists can join local music sessions/workshops at tourist attractions such as museums and cathedrals, run in partnership with local authorities.

33. If no, can you see any appropriate or useful way of your organisation engaging with local tourism in the run up to the Olympics or afterwards?

Yes **69%**
No **31%**

34. If yes, please describe how:

- Young people can become advocates/guides for their local areas. They could help out in the local heritage centre/tourist centre, they could write radio jingle/ads for the local area.
- Festivals already closely linked to local tourism.
- Create new music events to encourage more people to visit the area, or in existing tourist attractions.
- Home counties may see increase in visitor numbers of people who want to stay somewhere in relatively close proximity to London. May be appropriate to put on musical activities as entertainment for these new visitors.
- To develop links with local traditional/heritage industries to promote British cultural identity and heritage – eg local potteries and local folk music
- Regional festivals – new ones created, to draw visitors. Could be streamed live to London from around the country.

35. Would your staff (music leaders etc.) have a need for support or training to plan or deliver activity for the Cultural Olympiad?

Yes **65%**
No **35%**

36. If yes, please outline briefly what the need is for:

- Training in creative composition through work with amateurs
- Researching/ writing new songs from diverse cultures and resources to use
- Training in running music projects embracing diversity
- Exchange visits with other schools to improve relationships and share ideas and expertise
- Event management
- Train young people to become music leaders
- Networking and management skills
- Broaden teachers' skills in the delivery of instrumental/ vocal music of a wider range of genres
- How to develop partnerships, how to persuade others to get involved/support
- Mentor training

37. Do volunteers currently play a role in the running of your organisation?

Yes **66%**
No **33%**

38. If yes, what do they do?

- Event Staffing (19)
- Chaperoning Children (3)
- Performers / Musicians (3)

These range from stewarding, running stalls, Health and Safety, through to event co-ordination and performance.

- Tuition / Workshop leaders / Mentoring (12)
- Parental involvement / Parent Support Groups (6)
- Group / activity leaders (4)

These include from running workshops/lessons/projects, to working as an assistant to the workshop leader.

- Board of Directors and/or Trustees (7)
- Fundraising (6)
- Ambassadorial (3)
- Lobbying local/national Government (1)

These roles vary from actively promoting/seeking out patronage to running stalls/events to raise funds and awareness.

- Administrative work (10)
- Logistics and Planning (6)
- Finance / Financial Advice (4)
- Advertising / Marketing / PR (4)
- All areas (3)
- Consulting (3)
- Recruitment (2)
- Website development & maintenance (2)
- Orchestral Management (1)
- Youth Workers (1)

39. Can you see a role for volunteers in your organisation in the planning or delivery of activity for the Cultural Olympiad?

Yes **89%**
No **11%**

40. If yes, please outline what you foresee the volunteers doing?

- Providing accommodation for visitors in exchange projects.
- Developing buddying programmes
- Admin and event support
- Fundraising
- Recruiting young people
- Making instruments, costumes etc
- Marketing and promotional work
- Pastoral care of young people
- Providing transport
- Programme/ticket selling
- On Board/Advisory Group
- Research
- Music workshop delivery
- Refreshments
- Stewarding/ First Aid
- Planning
- Photography
- Mentoring

41. Do you have any suggestions or ideas for young people’s music making activities which could be developed to fulfil any of the following values of the Cultural Olympiad? Please tick all those that apply.

Relishing the fusion of/synergy between culture and sport	66%
Animating and humanising public spaces	66%
Raising issues of environmentl sustainability	40%
Honouring and sharing the values of the Olympic and Paralympic Games	54%
Igniting collaborations and innovation (between communities, cultural sectors and media)	73%

42. Please outline your ideas:

- Make view of young generation more positive
- Fusion of sport (particularly dance) and music in performance
- Include cross-generational projects. Encourage and celebrate the family and social values of collective music making.
- Increase in site specific work fusing music arts dance and drama in unique places eg. Local skate park, castle ruins
- Public art/soundsculptures/showcase of young people’s work
- Displays of street dance in public spaces
- Young people’s compositions on environmental issues from range of communities
- What does sport sound like? Compositional project.
- Recognition of similarities in music & sport – celebration of excellence, reliance on team work and transitory nature of performance
- During school holidays specialist groups could be run similar to private camps, to form bands, music or dance groups with aim to work in form of public performances in parks, shopping centers etc.
- Drums from round the world play off

43. Any other comments:

- Don't forget about disability.
- Plan ahead. Secure extra funding to make programmes sustainable and achievable.