

**Towards a  
Youth Music Makers' Network**

*The continuing professional development  
needs of musicians and managers working on  
music education projects with  
children and young people*

**Appendices**

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**Table I.1 Music Services and formal music education**

(for keys and notes, see last sheet of this table)

Service	Contact	No of staff	Genres offered	Days INSET offered	INSET subjects offered	Gaps in INSET	Current/past partners	Issues in partnership working	Attitude to shared training
<b>South east</b>									
Milton Keynes	Stephen James	80	C W J R T	5 or 6	<i>Curr</i> Ofsted <i>Wsh</i> preparing for projects/ musical techniques <i>Mus</i> orchestras/ rock school curriculum/ Kodaly/ improvisation		Have worked on training with Trinity/ other music services/ also work as part of Milton Keynes Arts Education Forum	Would like to build collaborations with more partners especially those on Arts Education Forum/ need to have common aims and approaches	Already opening up to joint training with other music services and would welcome other attenders who could cover costs
Oxfordshire	Dick Hallam	116	C W J R T E	5	<i>Wsh</i> Group teaching/ management/ <i>Mus</i> world music/ folk/ improvisation/ Sibelius (notation tool)	None – staff can identify and meet their own needs where necessary and INSET is planned through	Work with Oxfordshire Youth Arts Partnership currently which links them with the youth service/ also direct links with Youth Service	Need for quality assurance/ criminal record checks	INSET is already open to anyone who expresses an interest as long as there is room on the course
Southampton	Philip Lichfield	87	C W J R	5	<i>Curr</i> curriculum/ creativity <i>Wsh</i> child protection/ risk assessment/ work with special needs/ Wider Opportunities/ <i>Mus</i> world music	<i>Mus</i> music technology	Solent Music Project - joint work between Southampton, Portsmouth and IoW Services/ Guildhall/ Examination Services/ Robert Rosco/ TAPs (community music organisation)	Always trying to develop new partners/ hard to find time	
Portsmouth	Andrew Atkins	12	C W J	3 to 6	<i>Curr</i> schemes of work <i>Wsh</i> early years/ manual handling <i>Mus</i> world music/ gospel singing/ improvisation	<i>Mus</i> music technology	Solent Music Project - joint work between Southampton, Portsmouth and IoW Services/ Paulsgrove Carnival/ Dot to Dot - Looking to work more with community musicians	Don't know how to find suitable community musicians	Open to shared training - would be good to have access to more training
<b>East Midlands</b>									
Nottinghamshire	John Auty/ Alex Hodgeson [7]	93	C W R	5 [5]	<i>Curr</i> A Common Approach/ conferences/ ABRSM pilot scheme for Music Medals Assessment/ individual staff needs <i>Wsh</i> Business and admin/ lesson and workshop planning/ good practice/ project management/ child protection/ <del>music technology/ Mus</del>	<i>Wsh</i> work with disability <i>Mus</i> music technology	Are interested in broadening their service to work with early years. Worked with community group before but it didn't work out	No time or opportunities to build cross-sector relations/ quality assurance	Not interested at present due to lack of resources
Nottingham City	Ian Burton	200	C W [8] J R T	[4]	<i>Curr</i> individual staff needs/ <i>Mus</i> Steel-pan workshop/ conducting	<i>Wsh</i> work with disability <i>Mus</i> music technology	Community musicians in past projects	Need for quality assurance for community musicians/ don't know how to find them	Very interested in shared training/ creating CPD programme to address quality control issue
Derby City and Derbyshire County	Philip king	142	C W R	6	<i>Curr</i> good teaching practice/ lesson planning/ A Common Approach/ schemes of work/ conferences/ individual staff needs <i>Wsh</i> child protection	<i>Wsh</i> diversity/ work with disability <i>Mus</i> music technology/ world music	Funding a scheme with OPUS to offer mentoring/skill sharing/training to three workshop leaders	Have good links with outside organisations	Want to do more skill sharing cross sector/ already funding some shared training
Lincolnshire	Wynne Harries	102	C W	3+	<i>Curr</i> A Common Approach/ individual staff needs/ conferences <i>Wsh</i> child protection <i>Mus</i> Sibelius/ singing	<i>Wsh</i> work with disability <i>Mus</i> world music	Have peripatetic and classroom staff who have done workshop training with SoundLincs as part of the Lincolnshire YMAZ	Links with YMAZ by passing on information to staff	Possibly open to shared training
Northamptonshire	Peter Dunkley	400	C W J R	5	<i>Curr</i> schemes of work/ A Common Approach/ good practice/ individual staff needs <i>Wsh</i> first aid/ child protection <i>Mus</i> IT/ conducting	<i>Wsh</i> work with disability <i>Mus</i> music technology/ world music	Currently employ community musicians. Work in same building as youth service, but have never worked together	Need mutual understanding of aims and roles cross sector/ need for quality assurance	Open to shared training if it was relevant

Service	Contact	No of staff	Genres offered	Days INSET offered	INSET subjects offered	Gaps in INSET	Current/past partners	Issues in partnership working	Attitude to shared training
South east additional data [9]									
Brighton and Hove	Peter Chivers	50	C W J R T	5	Mus 2 conference days, 3 instrumental days: various skills based themes	Each teacher does personal performance management	Rhythmix/ various youth service and centre partners/ Red Zebra (community music organisation) / Connexions	Partners need to understand the context of the curriculum and the schools sector/ criminal record checks	
Buckinghamshire	Helen Blakeman	116	C W [1] J	5+			Currently working on developing links with new partners and a focus on widening access	Need for quality assurance for community musicians/ don't know how to find them	Open to the idea but not currently active in opening up training
Berkshire Young Musicians Trust	David Marcou		C W J R	5			Trying to develop partnerships but see 'issues'	Lack of funding	
Hampshire	Richard Howlett	300 app	C W [2] J R E	5			Bournemouth Symphony Orchestra/ various individual community musicians	Need for quality assurance/ hard to develop links with the youth service as it is in a different area of the council	Would be open to sharing training if there is space and it is relevant - already involved in early years development with local community
Isle of Wight	Neil Courtney	32	C W J	3+	Curr A Common Approach Wsh health and safety Mus Instrumental specialisms/ gamelan/ steel pans/		Solent Music Project - joint work between Southampton, Portsmouth and IoW Services/ Art Asia (community music organisation)	Recruitment of staff is always through looking at CVs and then interviewing so not always formally qualified except for teachers on full time contracts	Open to the idea of shared training - already happens in Solent Project
Surrey	Mike Hensor [6]		C W J R [3]	3+			Part of Rhythmix	Lack of funding - work of service driven by pupil/parent demands	
West Sussex	David Williams		C W	5			New part of the Rhythmix partnership		
Kent Music School	Robert Hoult		C W J R E	5+					

### Key to table

All entries A gap in any entry indicates no data collected (where the answer to an issue is 'no' or 'none', it is recorded as such)

Contacts all heads of services unless notes say otherwise

Genres offered key:

C western classical  
E early years  
J jazz  
R rock and pop  
T music technology  
W world

Days INSET offered in an academic year

INSET subjects offered / Gaps in INSET key (of course, there are many overlaps between categories)

Curr = curriculum, schools-specific and pedagogical practice

Wsh = workshop-type practice, including contextual issues

Mus = musical skills

Notes

[1] Asian, steel pans

[2] Gamelan

[3] Through Rhythmix

[4] peripatetic: none at present (Saturday school, half day per year)

[5] for permanent staff, 1 for part time staff

[6] head of Surrey East Music Centre

[7] manager of instrumental music teaching

[8] steel pans

[9] Data from a earlier, less comprehensive (but otherwise comparable) survey, included for comprehensiveness

Table I.2

## Musicians

(for keys and notes, see last sheet of this table)

Code	Type of work	Formal training undertaken	Other training/CPD undertaken	Gaps in training/CPD	Barriers to undertaking further CPD	Attitude to accreditation
PM	Young people on percussion and some special needs	Wsh Started NVQ level 4 in artform delivery but didn't finish	Wsh, Mus Member of Sound Sense / Worked with Taps for about 6 years (learning by doing) / Lots of community workshops (on the job training) - via word of mouth contacts and showcasing of my skills. / Working with an experienced facilitator of community music	Wsh Time and involvement in a secure community music setting. I have a strict practise regime and always format learning experiences for each individual or group - this requires more time and sponsorship to take me further down the community music path.	Time	Very important to have feedback from peer groups to recommend for certain applications in the community
DW	Young people with special needs	Curr INSET provided by Swiss Cottage School (over four year period) included one music teaching course provided by Camden Music Service Wsh 1st year of Goldsmiths University PACE Certificate in Music Workshop Skills/ I began a MPhil research degree studying	Wsh, Mus More Music in Morecombe training weekend/ various networking events through Sound Sense including two conferences and three area gatherings/ IMPRO training/ In return for receiving regular training I voluntarily helped out in many music workshops	Wsh, Mus Most of my time should be spent actually doing the job rather than being trained for it. Having worked for 14 years in this area, I need specific training from highly skilled practioners that extend my abilities.	Funding	It is useful for employers and to those who receive the accreditation but experience and expertise are most useful in performing the job well
RJ	Experienced community musician - all kinds of young people	Mus Music degree	Wsh, Mus Twenty years of music experience - ranging from university training to working alongside other professionals	Wsh, Mus Advanced experiences by qualified people. It would be more beneficial for me to be given a lump sum and then be allowed to organise my own training. Most probably this would be a combination of kinaesthetic and reflective, and would be in direct relation to my art expression.	Space/ time	Past experience should be appreciated at least as much as accredited CPD
MF	Youth centre worker - Djing and rock projects	Curr BA Qualified teacher status Religious Studies Wsh Youth & Community Work certificate (Oxfordshire Community Churches: youth-group and 101 experience and mentoring, amongst other things)/ Child Protection course	Wsh Various youth event organisation and youth work experience/ various networking events	Mus Music/ studio/ MIDI/ experience on a mobile project using this/ official multi-media training, specifically software-to-live applications/ official sound-mixing and PA training	Time/ funding	Accreditation is very important – but experience should count too
HR	Youth music project manager	Wsh National Foundation Programme in Arts Management Mus Music Degree	Wsh Local authority training (IT, personnel, professional development, etc)/ Southern Arts and Arts Council training/ other initiatives (arts specific, admin skills, equal opportunities, disability, cultural diversity, evaluation, etc)	Wsh Management training (especially people-management, decision-making, negotiation, etc)	Funding	Very important to some potential employers, so always worth considering. Sometimes depends on the topic being covered. Sometimes not so important.
VW	Community musician - with older young people and currently a masters student	Wsh MA in Community Music at York University/ Currently doing PhD in the evaluation of community music Mus Undergraduate degree in world music (Including double module on promoting music in the community)	Wsh One day on evaluation run by Artswork/ various Sound Sense events including conference and area gatherings including Learning about learning/ Community Music South gatherings/ London community music gatherings/ GirlGuidingUK training on leading singing	Wsh To be mentored or to mentor someone else	Funding/ knowing how the training would be useful to you (marketing could sometimes be improved)	Accreditation is a useful way for others, outside the profession, or even those within, to see what training you have done but there should be some way of indicating on a CV or grant application form what skills and training you have got that can be seen
ET	Early years work - now education manager for larger organisation	Wsh Arts for Change Graduate Certificate Mus Music Degree	Wsh, Mus Short courses with Sound it Out/ regular bi-annual networking or conferences/ informal work and advice/mentoring/ discussions with peers	None	Funding/ details of events and where to find them (although this is much better than it used to be)	Depends on what training you already have – if you haven't been through the formal education route it could be important – accreditation is a factor when I choose what courses to do.
RD	Peripatetic music service teacher	Curr Various INSET training Mus Music Degree	Curr, Wsh, Mus Experiences as head of music department, community productions mentoring, director of music centre, assistant area manager for music service/ networking and conferences through National Association of Music Educators	Mus Use of computer technology, the internet and other multi-media devices to enhance the learning/creative experience	Time/ funding	For a teacher/guide/leader it is essential. For a participant it varies in importance
TW	Peripatetic music service teacher	Curr Formal INSET training Mus Music Degree	Curr, Wsh Observation by line management/ performance management/ team meetings/ workshops with community musicians	Curr, Mus Management skills/ interview processes/ more evaluation through observation of lessons and different musical experiences.	None identified	If the training is going to be useful to put on a CV, then accreditation is important to provide consistency across training/ Important to evaluate training and cpd to provide best quality.
LB	Full time peripatetic flute teacher	Curr PGCE/ INSET training/ music services conferences Mus Music Degree	Curr Development of flute curriculum (for music service)/ personal practice and performance to meet the demands of level 5 repertoire and beyond /ICT training used for research purposes/ communication/ lesson preparation/ evaluation/ time management	Mus Masters degree/ Suzuki method of teaching	Music service is very good at providing all the relevant CPD	It is important for achievement to be recognised at all times no matter how big or small.
IR	Youth work	Wsh Degree in Youth & Community Development	Wsh networking/ peer discussions/ practical training/ reading relevant publications	Wsh, Mus Opportunities to network and skill share/ music taster opportunities for youth workers/ skilled mentor/shadowing	Funding/ pressures to deliver specific project targets	Essential – even if the course material is being created as it evolves
TG	Peripatetic music service teacher	Mus Degree in Performance and Composition	Curr, Mus networking/ practical training/ funding advice	Curr Teaching special needs students	Funding/ teaching commitments/ course availability	No comment
SL	Youth centre and school music workshops	Curr PGCE Mus Degree	Curr networking/ research/ funding advice/ business advice/ reading publications	Wsh Practical training, advice and support, sharing good practice, networking. Regional, accessible & ongoing support network. Different providers linking together (eg Arts Council EM, Sound Sense, Sing for Pleasure, BFYC) to publicise and create a CPD programme	Local availability/ funding	Very. If a course is accredited, it sets a quality standard for those undertaking it, and potential employers. It validates and recognises the work that the individual trainee has done (often in their own time and/or at their own expenses.

Code	Type of work	Formal training undertaken	Other training/CPD undertaken	Gaps in training/CPD	Barriers to undertaking further CPD	Attitude to accreditation
EM	Music therapist	Wsh MA in Music Therapy Mus Post Grad Diploma	Wsh, Mus networking/ research/ peer discussions/ short courses/ reading publications/ practical training	Wsh Practical training on working with families and refugees and asylum seekers/ management issues/ making funding applications	Time/ funding/ time to do research	Having completed my professional training and state registration I do not feel a need for further accredited training at this point but I recognise that for other creative musicians this would possibly be more important.
MA	Community music	Wsh Various training in community music and administration Mus And in composition, performance	Curr, Mus networking/ practical training/ funding advice/ business advice/ mentoring/ peer discussions/ reading publications	Wsh Practical workshop methodology	Funding	A lack of accreditation has never stopped me from earning a living and doing well at my work, but that isn't to say that accreditation is superfluous in any way. In fact I suspect that people like me help to perpetuate an unregulated system that can seem a closed shop
MP	Classroom teacher	Curr PGCE Mus Degree	none	Wsh Networking Mus Practical training on different genres of music	Funding/ information about what's available	Not very, the learning is the most important thing
SC	Peripatetic music service teacher	Mus 4 year course at RNCM	Curr peer discussions/ research/ short courses/ reading publications	Wsh Leading workshops	Funding/ availability	Not having a PGCE has held me back from being employed as a full time member of staff with Lincs Music Support
DB	Orchestral musician	Wsh Music therapy diploma Mus Associate diploma	Mus peer discussions/ research/ short courses/ reading publications/ mentoring	Mus Practical training workshops	Funding	I don't feel this is valid in an environment where we as <u>individuals work on our own self discipline.</u>
AM	Opera singer and workshop leader	Mus ABRSM grade 8	Mus networking/ practical training/ mentoring/ peer discussions	Wsh Practical training workshops for kids with no previous music experience/ training for working with <u>special needs students</u>	Funding/ available courses	Not very. I became a professional opera singer with no formal musical background
FH	Peripatetic music service teacher	Mus Degree	Mus peer discussions/ reading publications/ informal business advice	Wsh Fundraising/ group work/workshop skills	Time/ funding/ information/ availability	Not at all
MD	Rhythmic musician	HND level course in community music, mostly via Goldsmiths College	Wsh short courses in child protection, special needs	Wsh work with young offenders, 'jargon busting'	Funding/time	Rhythmic assesses providers on the basis of their delivery

#### Key to table

All entries A gap in any entry indicates no data collected (where the answer to an issue is 'no' or 'none', it is recorded as such)

Code The data is anonymised so that individuals can't be identified: that for code MD represents a typical' musici in one organisation

Training undertaken/ Gaps in training key (of course, there are many overlaps between categories)

Curr = curriculum, schools-specific and pedagogical practice

Wsh = workshop-type practice, including contextual issues

Mus = musical skills

**Table 1.3 Community arts training**

Organisation	Type	Artform	Training offered	Accreditation	Marketing routes for training	Identified gaps in provision	Cross-sector working	Identified issues in cross-sector working
<b>South east</b>								
Artswork	Youth arts	All	Art and youth work combined	University of Portsmouth accredited in part	Targeted mailshots/ Upstart (in house youth arts magazine)/ website/ word of mouth		Works with artists and youth workers together	
Audio Active	Community music	Music	Music technology skills	Open College Network	Local targeted advertising		Only working with people with music tech experience	
Drum Runners	Community music	Music	Community music generally	Newbury College	Course directory listing/ some targeting of participants through other organisations		Working with mixed ability groups looking at all aspects of community music work	
Community Arts Training	Local government	All	Community arts generally	Certificate of attendance	Targeted leaflets to organisations/ venues/ individuals/ groups		Working across art forms and with a range of backgrounds of artists	
Rhythmix	Community music/music service	Music	Generally led by demand from musicians eg work with special needs and young offenders. Conferences.	Sometimes offered through a facilitating organisation such as NSPCC	Targeted at community musicians and music service staff		Set up by a consortium of music services, but consists of freelance community musicians	
<b>East Midlands</b>								
Firebird Trust	Community music	Music	Practical community music and mentoring	None	Publications/ LEA and ACE contacts	Practical training and mentoring/ skill sharing		
City Arts	Community arts	All	Networking, publications, advice and practical courses	None	Publications (Sounding Board, Arts News)/ ACE contacts/ Dance Forum/ Creative Partnerships/ own and partner contacts	Contacts with musicians/ effective partnership working/ effective planning methods	Work with youth service and are planning shared training with them.	Youth Service structures and funding system difficult to fathom - individuals involved don't recognise benefits of music-making community therefore arts work is only carried out if community arts organisations approach Youth
Salamander Tandem	Community arts	All	Community arts generally		Publications (Sounding Board)/ own and partner contacts	Practical training and mentoring	Work with care assistants and school teachers	
VIVA	Orchestra	Music	Musician development	None	Mailout to staff	Workshop leading/ composition/ improvising skills	Work in schools	More work needs to be done to encourage school teachers to participate and feel included in projects
Inner City Music	Community music	Music	Sound engineering, DJing and music technology	Btec		Access to more self-employed people in the area who can offer tuition eg vocal work, harmonies/ access to more self-employed people who can facilitate workshops/ how to fundraise/ how to distribute and market music products/ broadening of horizons from Derby City	Work with youth service and Connexions Have never heard of music services	Youth sector structures are continually changing and roles are not clearly defined/ lack of information/ no contact with music industry which does not require them to produce material but to distribute the product
Soundlinks	Community music	Music	Community music generally	None	Publications (Sounding Board)/ own and partner contacts, music services		Through building up relations and sharing information, there are now a number of peripatetic and classroom teachers working for Lincolnshire Music Service who have learnt workshop skills and are now delivering workshops in the community. Many of these have been made aware of the opportunity through the music service	Cross sector training with early years practitioners, enabling effective skill sharing and looking at more general issues relevant to both sectors

**Table I.4 National umbrella organisations: formal education**

Organisation/ conference/ report	Contact	Type of organisation/ source of research	Partnership work	Issues & gaps in training/CPD	Opportunities for training/CPD	Barriers to uptake of existing training provision
Federation of Music Services	Richard Hickman	Umbrella body	Community musicians/ looking to deliver wider genres through partners	Quality control/ MS's feel that community music projects lack progression routes/ MS and CM need to break down mistrust/ MS need to widen range of genres and reach more young people and do this via partners not themselves but the partners need theoretical and practical credibility/ CMs need to think long term and plan longer projects/ MS need to modernise/ need to instill a culture of commitment in projects in youth settings	Music service INSET in: group tuition/ instrumental curriculum/ planning a series of lessons/ a 'common approach'/ teaching outside your own instrument/ use of language with younger children/ could do joint planning sessions between MS and the community music sector - perhaps conferences/ what are the skills that a CM has as opposed to a MS teacher?	
Creative People	Barbara Brunsten	Umbrella body			Mapping existing research into artists working in schools, teachers working with artists, creative professional development in education/ joint working group with Creative Partnerships/ regular publications and meetings	
National Association of Music Educators	Helen Fraser	Umbrella body, focused on work in schools				
Music Education Council Symposium July 7	Music for Youth	Conference	Industry, schools, disability, etc.	Awareness of career paths for students/ problem of lack of musicians going into teaching due to the image/ making connections between the different settings in which young people make music	Use community musicians and amateurs to work with teachers	Conservatoires pushing 'excellence' to attract funding
National Music Council report 'Sounding The Future'	Fiona Harvey	Report		A conservative estimate of £5 million pa is currently spent by the music industry on education and training/ the industry may be willing to increase this spending/ the industry is willing to support a new SSC/ there is an identified need for an SSC to represent the music industry and to address the professionalisation of education and training/ the industry is willing to work with HE, FE and training/ diverse skills needs have been identified with soft skills high on the agenda/ the industry requests more cross sub-sector collaboration and dialogue		
National Survey of LEA music services 2002	DfES publication	Report		On average 74% of music service teachers nationally receive CPD/ when asked about barriers to all KS2 children having the opportunity to learn an instrument 97 out of 143 mentioned a shortage of qualified staff/ others suggested a lack of suitable training opportunities for instrumental and vocal teachers and inadequate routes into schools for musicians of all backgrounds		

**Key to abbreviations**

MS = Music service  
 CM = Community musician  
 SSC = Sector Skills Council  
 HE = Higher education  
 FE = Further education

**Table 1.5 National umbrella organisations: informal education**

Organisation	Contact	Type of organisation/ research means	Type of work	Issues & gaps in training/CPD	Opportunities for training/CPD
National Music Council/ Association of British Orchestras	Fiona Harvey	Umbrella bodies	Education, orchestral, industry	Referred to 'Sounding Out The Future' report - looking at new Creative and Cultural Industries Sector Skills Council/ Orchestras are driven by funding to do community work/ players are interested in community work but not all orchestras are providing the training to do this work/ Metier has offered the NMC funding to do a workforce development plan (delivered March 04)/ described as a 'minefield' in trying to find out about existing provision and funding to provide training	ABO encouraging good practice
ABO Education managers/ Music Education Council Conference, March 03	Fiona Harvey	Umbrella body/conference	Orchestral work in schools and community	Gillian Moore talked about the problem of the modern relationship between audiences and orchestras. Need new ways of developing participation: community music projects (gospel choirs, youth orchestras) and schools projects (eg Liverpool Phil)/ problem of supporting the national curriculum in schools, now there is less provision for supporting teachers in music - there is a role for out of school extra curriculum activities with sustained school support provided beyond short projects	The key role for orchestra education departments is authentic artistic experience - there is a lack of research into the effects of these activities/ suggested pairing of MS and professional musicians in a permanent partnership to link training with career paths
ABO Education managers/ Music Education Council Conference, March 03	Sean Gregory, Guildhall School of Music and Dance	Umbrella body/conference		Partnership is a critical issue. Integrated into GSMD training. Referred to 'Creating a land with music' - different training strands for musicians now. Made some points for musicians in the future: comfort with improvisation and composition (which could be just a well developed ear to play back sung melodies)/ being aware of, and working with, the 'fundamental qualities of music' such as apply to different genres and to be flexible/ to be comfortable with expressing musical ideas away from instruments/ to be able to lead and facilitate/ to be excited by possibilities beyond their own discipline and environment	
ABO Education managers/ Music Education Council Conference, March 03	Keith Stubbs, CBSO	Umbrella body/conference		CBSO education: seen a commitment to schools work. CBSO provide ways of developing other skills for musicians, to create a variety of work opportunities. Currently have a MA student from Birmingham Conservatoire researching this area with them/ Keith sees the potential for developing the orchestra as a resource of 90 musicians with visiting guest musicians and partner organisations and an interest in developing young players. This list of aims was supported by a list of methods, including CPD of musicians and staff and partnership working: whether to be proactive or reactive (e.g. requests from teachers)/ trying to be part of the local community	The aims for the education programme started with audience development (and included no mention of artistic or educational development), now 'cultural diversity' is listed as an aim with Birmingham due to become the first UK city with a white minority by 2020
ABO Education managers/ Music Education Council Conference, March 03		Umbrella body/conference		Discussion of partnership between music services and orchestras - suggestion of MS run by an orchestra - David Marcau (Berkshire MS Trust) mentioned research with LPO musicians about their development as players. The common theme was the need for training for orchestral musicians in order to do educational work - often involving trying to teach them about improvisation and popular music	
Metier	Jane Fear	Umbrella body - arts and entertainment industries sector training organisation			Trained advisors for 'Learn Direct'/ set up 'Arts Advice' portal/ feed information into 'Hot Course' directory which can be updated online by CPD providers
BBC Radio 2 Website	Amanda Lennon	Broadcaster	CPD for songwriters		Radio website 'Sold on Song' involving a pilot workshop on songwriting for a nationwide tour to publicise the website

Organisation	Contact	Type of organisation/ research means	Type of work	Issues & gaps in training/CPD	Opportunities for training/CPD
LSC national	Kay Russel	National training organisation			Research for a proposed 'modern apprenticeship' in performing and community arts which would involve young people aged 16-25 being employed for two years while studying for NVQ level 3
ACE London	Karen Dreszick	Umbrella body/funder	Working with artists' involved in delivering PAYP/ PAYP is being delivered by five Connexions across London with the Connexions manager responsible for activity in their borough	This area of work needs to be professionalised, with recognition by funding system of artist/ Connexions and other managers often have no experience of art work/ ACE London is trying to make managers aware of artists networks	Running a week long course with Unit for Arts and Offenders, repeating over first 1.5 years of PAYP, including mentoring element/ future courses will involve youth workers and managers networking and introducing them to the value and forms of art work
ACE National, education and learning	Hassina Kahn	Report on CPD needs by Felicity Woolf		Awaiting summary	
ACE Social and Economic Context Team	Kerry Furneaux	Umbrella body/funder	Partnership with YJB, Artswork, Nottingham Trent University, TiPP, Unit for Arts and Offenders	Report 'Phase One' has looked at ensuring sufficient suitably trained artists for this area of work/ promoting arts organisations in this field/ analysing learning needs/ mapping CPD opportunities	Partnership seeks to aid CPD and career opportunities and to create a database of practitioners to work in this field
Musicians' Union	Terry Childs	Umbrella body		Musicians often contact him for advice on CPD opportunities	

**Key to abbreviations**

CBSO = City of Birmingham Symphony Orchestra

ACE = Arts Council England

PAYP = Positive Activities for Young People

YJB = Youth Justice Board

**Table 1.6 Youth sector projects**

Project	Lead Organisation	Funders	Partners	Target group	Type of work	Aims/achievements	Delivery	Training for outside musicians?	CPD for staff and musicians
<b>South east</b>									
Live & Direct	Waverley Borough Council Arts Development	Waverley Borough Council and Youth Music	Freelance musicians/ Surrey Youth Service/ Rhythmix/ YMAZ	All young people	Songwriting and band performance	Build confidence/ gain skills/ music career	Rhythmix musicians and youth workers	Rhythmix does training for its musicians/ future training could be part of project with further funding	No, but maybe OCN in future
MAProject	Oxfordshire County Council	LSC (£150,000)	LSC	Young people not in education or training aged 16-25	Music within a cross arts programme	Engage young people in education and training/ develop key skills and personal development	Arts workers who are employed as 'local government workers'	Not at present	In house training on risk assessment/ working in partnerships/ exit strategies/ some training via County Council
<b>East Midlands</b>									
Innercity Youth Movement	Nottingham City Council - Community Services Officer	Nottingham City Council	Freelance artists	Young people at risk via Youth Offending Teams and Youth Service	DJ/ recording/ song writing/ performance/ making a CD	Personal and career development/ developing skills and confidence	Three local musicians		No, but planning a CPD programme for artists working with youth workers
Creative Room, Music Room, ImPACT	Nottingham City Council Youth Service	Neighbourhood Renewal Fund and Government office of East Midlands via PAYP	Freelance artists, City Arts	All young people	Multi artforms	Creative arts for self expression/ introducing youth workers to using art with young people	Freelance artists and arts development workers	In the process of developing a training course which will be open to outside musicians	There will be CPD around artists working with youth workers/ training on careers advice will be offered

Project	Links with Connexions or LSC	Involved in PAYP?	Other partnerships	Advice to young people?	Leisure or careers advice	Advisers' sources?	Potential for YMMN	Future plans
<b>South east</b>								
Live & Direct	Have met with Connexions	No	Youth Service	Yes via musicians	Both		To provide information on fundraising and partnership working/ evaluation techniques with young people	3 year development
MAProject	Connexions use some aspects for other projects and taster sessions	No	Youth Service premises are used/ referrals from YOT	Young people referred to other organisations for advice	Careers	Connexions	Information on further training would be useful and a better understanding of cross sector working possibilities	
<b>East Midlands</b>								
Innercity Youth Movement	Referrals from YOTs and Connexions	No	Tried with Music Services and festivals but without success	Hope to give music business advice and to promote contacts with music industry	Careers and education	Industry knowledge of tutors	Information on funding	City wide expansion/ Youth Music application
Creative Room, Music Room, ImPACT	YOTs and Connexions refer young people	Yes	Community arts organisations	Music business advice	Careers	Professional music industry worker	Need for a database of versatile artists	Training for youth workers/ joint working between community studios/ launch event

**Key to Table**  
 YOT = Youth Offending Team  
 LSC = Learning Skills Council  
 PAYP = Positive Activities for Young People

**Table I.7 YMMN events**

Name of Event	Region	Date, 2003	Aims	Target Group	No delegates	No music services	No CMs	Topics Covered
<b>Music Technology Together</b>	SE	4 Feb	Networking across sectors/ exchanging experiences/ skill sharing/ discuss training needs/ discuss funding opportunities/ open discussion on working with young people	Community music practitioners or organisations working with young people and using music technology/ Youth workers or managers working on youth projects involving music technology/ Music service staff involved in work with music technology/ Local authority officers involved in developing of working on music technology projects with young people/ People working in the commercial music sector who may have an interest in developing or working on youth projects	20	0	14	Training opportunities/ Funding for training/ Barriers and access to training/ Funding for projects/ CPD requirements for funding/ Accreditation/ Sustainability of projects/ Widening music technology work beyond 'difficult' young people/ How to develop projects - from beginning to end/ Role of recording studios/ Capital funding for equipment especially for artist development/ Working with youth services - communication and collaboration
<b>Music Technology Together Two</b>	SE	7 Oct	Networking/ follow-up event to Music Technology Together and to look at some of the issues raised that were requested to be covered in more detail/ information and skills exchange/ present findings of YMMN research and to take it forward	Previous attendees of Music Technology Together/ Community music practitioners or organisations working with young people and using music technology/ Youth workers or managers working on youth projects involving music technology/ Music service staff involved in work with music technology/ Local authority officers involved in developing of working on music technology projects with young people/ People working in the commercial music sector with young people or in partnerships on music technology projects.	23	1	15	Examination of the idea of a 'Learning Grid'/ A closer look at the workings of 'Creative Partnerships'/ How to find in success in partnership working?/ The use of other genres of music than 'garage' in music technology compositions/ Training opportunities and funding specifically for cpd activities/ Working in partnership with music services on projects or more sustained work/ Attitudes to accreditation and employability of musicians
<b>Music Provision for Young People - Pathways to funding and collaborative projects</b>	EM	15 Mar	Networking/ brokering cross-sector relationships/ providing information and advice/ debating key issues/ creating new project ideas	Music Services, Youth Services, Community Musicians, Community Organisations, LEAs and others interested in music-making for young people.	39	6	19	The benefits of collaborative music making/ introduction to funding programmes/ introduction to YMMN/ compatible agendas in music making - working with the youth service/ filling training and CPD gaps in provision/ developing ideas for collaborative projects
<b>Music Provision for Young People - Professional Development for grass roots practitioners</b>	EM	18 Sep	Networking/ practical learning and skill sharing/ providing information on training and professional development opportunities/ information on funding, toolkits and publications/ feedback on YMMN research	Primary and Secondary school teachers who work/would like to work with other musicians/ peripatetic teachers interested in diversifying and sharing skills/ orchestral musicians working in the wider community/ community musicians	27	3	15	Results of Sound Sense's research programme focusing on continuous professional development for musicians in the East Midlands/ the role and value of the musician today in education and the wider community/ practical analysis of workshop leadership techniques/ composing and song-writing with young people/ improvising with young people/ working with other art-forms/ skill sharing/ self assessing professional development needs/ sustainable professional development in the East Midlands

Key to Table  
 CM = Community musician  
 SE = South East  
 EM = East Midlands

**Music Provision for Young People - Pathways to funding and collaborative projects: Cross training breakout group notes**

*Why train/learn/collaborate cross-sector?*

- Cross-art form training makes it viable and sustainable as well as extending skills
- Enables us to cover the range of needs, community musicians need to have skills for being community workers, musicians and teachers as well as working one to one and in groups however it is important give people the opportunity to dip in and out of these situations and not to assume for example that all peripatetic teachers want to facilitate workshops
- Increases mutual understanding between different groups, which is essential for good collaborative projects

*How can we increase these opportunities?*

- Flow of information. There is a wide range of provision available but we need to know about it (possible sources of info: NAME web-site, Sounding Board/Bulletin Board)
- All training/cpd opportunities need to be mapped
- Network with people with common interests and feedback to Sound Sense so we can disseminate your views
- Look at collaborative partners to fill in gaps in provision
- Go to other sector training, then feedback in-house
- Present this area of music work as a career option to those already skilled

*What are the existing gaps in provision?*

- How can people identify their own needs?
- Training for instrumentalists in teaching/leadership skills (music colleges slowly beginning to address this, however funding to colleges is based on excellence in performance, not teacher training)

Table 1.8

## PAYP and Connexions

Area covered by PAYP	Lead delivery agency/ies	Lead funding organisation	Music Provision?	Music delivery	How will artists be contacted and involved?	Key partnership issues in arts delivery?	What CPD is offered?
<b>East Midlands</b>							
Nottinghamshire	Youth Service/ Social Service/ YOT/ Education/ Young People in care team	GOEM	Yes	Creative Room - Ray Shell and YMCA	Previous contacts	Progression routes from recording studios/ developing mobile studio/ more partners needed to be able to get more money/ never worked together before/ different aims - quality or quantity	To be developed as part of Creative Room
Derbyshire	Connexions	GOEM	Yes	Fusion Arts/ YOT	Through county and city youth service, voluntary sector, junction arts	Use contacts from youth service who have worked with artists before and always produce imaginative projects	None
Leicestershire	Connexions	GOEM	Possible	Charnwood Arts	Word of mouth	The organisations that made bids can only offer two week courses so no sustainable progression route offered to young people. Problems with quality control, dont have time to research into finding arts organisations. Need information on music providers - no time to broker new relationships	None
Northamptonshire	Connexions/ NAYC/ Social Care and health teams	GOEM	Possible	Notivate	Previous contacts	Underuse of possibility of arts with young people - main focus is on sports	None
Lincolnshire and Rutland	Connexions	GOEM					None
<b>South east</b>							
Reading	Connexions	PAYP/ Connexions	Yes	Readipop/ Plug n' Play	Previous contacts	Have used Readipop before so trust already established	Taster sessions are offered to youth workers before the project starts
Surrey	Connexions	PAYP/ Connexions	Possible	Not confirmed yet			
Oxfordshire	Youth Development Service	Connexions	Possible	Not confirmed yet			
West Sussex	Oxfordshire Youth Arts Partnership	Combination of funders	Yes	Reaching the Parts Project	Previous contacts	Well developed partnership makes the process a lot smoother	CPD is offered internally within Reaching the Parts project
Surrey	Gravity Project	Combination of funders	Yes	The Gravity Project	Previous contacts		
Hastings	Hastings Borough Council	PAYP	Yes	Rhythmix	Previous contacts	Trust already built in with using Rhythmix to deliver the arts side	Rhythmix has its own CPD programme and requirements
Slough	Berkshire Connexions	PAYP / Connexions	Possible	Not confirmed yet			

**Key to abbreviations**

PAYP = Positive Activities for Young People

GOEM = Government Office East Midlands

YOT = Youth Offending Team

**Table 1.9 Arts in Education forums**

Area/Authority	Lead contact/organisation	Membership	Do they provide lists of artists for schools?	Do they deliver any CPD?	What kind of CPD, if any?
<b>East Midlands</b>					
Derbyshire	Martha Toogood	Arts organisations, schools, ADOs	Direct links through forum	Yes	Arts in education publication
Lincolnshire	Simon Hollingworth	None but mailing is to 50 names, professional arts workers, ados companies, artsmark schools, freelance artists, now have specific arts leflet meeting and then one for teachers to pass information backwards and forwards, only opp for whole arts network to get together, music service	Online database - www.artsduck.info	Yes	Forum, information, publication, special needs focus trying to address needs for specific artists run inset for teachers
Nottinghamshire	Ed Hillier	No forum at present but plans for one		Yes - 'Impact'	See city arts case study
Northamptonshire	Jackie Scott	Arts and music service, schools inspectorate service, members of the forum for arts development (includes all ADOs)	Not directly but work closely with schools inspection service - if schools express the need for an artist, they provide one they know or go to ADO for specialist advice.	Yes, through arts development	Regular CPD of different sorts, cross art form, e.g. fundraising, training
<b>South east</b>					
Reading	Slough Borough Council	Arts Development, Education Action Zone, Music Service, Windsor Arts Centre	No, purely a networking meeting	No	
Milton Keynes	Reading Arts Development	Arts Development, Arts Teachers, Artists (when appropriate)	Arts Development hold a list if needed	No	
	Milton Keynes Music Service	Music Service, Arts Development	No, purely a networking meeting	No	

**Key to abbreviations**

ADO = Arts Development Officer

CPD = Continued professional development

**Table 1.10 Music service INSET budgets**

Service code	No staff	Budget cost £	Budget item	Staff paid to attend?	Budget/ person £	Days	Budget/ day/ person £ [2]			
SN	87	2,500	internal training	Yes						
		7,500	external							
		9,200	consultants and conferences					221	5	44 [3]
		400	personal learning budget for each full-time staff member					621	5	124 [4]
		200	personal learning budget for each part-time staff member					421	5	84 [5]
MS	80	n/a	allowance for external CPD, but no specific budget							
OE	116	6,000		Yes [1]	52	5	10			
PH	12	5,000			417	4.5	93			
NM	200	12,000	peripatetic teachers, from Standards fund	Yes	60					
		1,000	per school for classroom teachers							
RE	400	5,500	all delivered by external trainers							
		7,000	appraisal time					63	5	13
NE	93	30,000			349	5	70			

63 Average

**Notes**

Service code Data is anonymised to prevent comparisons: see note [2]

[1] Not included in budget

[2] An attempt to apply a single figure to the cost of training per person per day. Because the data are not comparable between organisations, or complete within them, this figure should be treated as a very rough indicator only and should not be used for making comparisons between organisations, or drawing conclusions within one

[3] Total for first three lines of budget

[4] Total including personal budget for full-timer

[5] Total including personal budget for part-timer

**Table 1.11 Community arts training organisations - cost of courses**

Organisation code	Course	Length/structure of course	No participants	Cost to run £	Cost to participants	Funder	Accreditation	Notes	Budget/day/person £ [4]
SO	Community arts training	4 days	30	6,000	£0		Certificate of attendance	Costs include staff and venues	50
AA	Community music training in music technology		6		350	ACE SE	Open College Network		
NC	Community music - general course	Run annually -duration unknown			£0	LSC	By college		
AW	Community arts training	1 day	10 to 25		£450 (organisations); £95 (individual bookings); £750 (tailored training)	Connexions	Certificate of attendance	Organisation funded by ACE, NESTA, YM, Meridian	26
AW	Community arts training	6 days			£3,500		University - counts towards BA		0
FT	Community musician training	7 days plus mentored programme, over 1 year	18 [1]	30,000	£0	RALP and organisation	No		195
CA	Community arts training	8 sessions, 'artspool' event, evaluation	103 [2]	7,000	£10 per day; intro sessions free; subsidised and free places	Local Auth, ACE EM "highly subsidised"	Certificate of attendance	£12,000 budgeted for next year's course	127
ST	Arts work with people	1 year	20	25,000	£150	Social services, Leeds University, organisation	Postgraduate certificate or NVQ level 3	Artists are paid for the residency element	125
		2 days		4,000	£250				250
VV	Training for orchestral musicians	1 day	20	2,000	£0	ACE EM (indirectly)	No	Musicians paid to attend	25
RX	Training sessions	1 day	~ 100	7,000	£0	ACE SE, music services	Certificate of attendance, sometimes		70
	Conference	1 or 2 days	300+	18,000	£0	ACE SE, music services			60

80 Average

**Key to table**

ACE = Arts Council England

YM = Youth Music

Organisation code Data is anonymised to prevent comparisons: see note [4]

[1] totalling 308 half-day sessions

[2] total across all sessions

[3] Assuming participants pay 50% of costs

[4] An attempt to apply a single figure to the cost of training per person per day. Because the data are not comparable between organisations, or complete within them, this figure should be treated as a very rough indicator only and should not be used for making comparisons between organisations, or drawing conclusions within one

**Table 1.12**      **Contacts and resources**

Region	First name	Last name	Organisation	Sector	Phone	Email address	Website
SE	Andrew	Atkins	Portsmouth Music Service	Formal music education	023 9231 5811	aatkins@portsmouthcc.gov.uk	
SE	Sue	Baker	Reading Connexions	Youth service	01189 870053		
SE	Helen	Blakeman	Buckinghamshire Music Service	Formal music education	01296 382860	nblakeman@buckscc.gov.uk	
SE	Judy	Brown	Oxfordshire Youth Service	Youth service	01865 815166	judy.brown@oxfordshire.gov.uk	
SE	Peter	Chivers	Brighton Music Service	Formal music education	01273 293524	peter.chivers@brighton-hove.gov.uk	
SE	Cara	Courage	Brighton Music Service	Formal music education	01273 2935241		
SE	Neil	Courtney	Isle of Wight Music Service	Formal music education	01983 823435	iwmusic@talk21.com	
SE	Mark	Davyd	Rhythmix	Formal music education/ community music	0208 5198233	markdavyd@enterprise.net	
SE	Simon	D'Souza	Audioactive	Community music	01273 680850	info@audioactive.info	
SE	Lara	Eldridge	Slough Borough Council	Arts development	01753 875667	lara.eldridge@slough.gov.uk	
SE	Mike	Ford	Sweatbox	Youth service		sweatbox2003@hotmail.com	
SE	Richard	Hallam	Oxfordshire Music Service	Formal music education	01865 798855	dick.hallam@oxfordshire.gov.uk	
SE	Alex	Hehir	Reaching the Parts	Community music	01235 522230		
SE	Mike	Hensor	Surrey East Arts	Formal music education	01737 778890	sca.east@surreycc.gov.uk	
SE	Robert	Hoult	Kent Music School	Formal music education	01622 358435	rhoult@kentmusicschool.org	
SE	Richard	Howlett	Hampshire Music Service	Formal music education	01962 861502	richard.howlett@hants.gov.uk	
SE	Mike	Hynes	Hampshire Music Service	Formal music education	01962 861502	hynes.mike@virgin.net	
SE	Stephen	James	Milton Keynes Music Service	Formal music education		music@milton-keynes.gov.uk	
SE	Robert	Jarvis		Community music		robertjarvis@usa.net	
SE	Ruth	Jones	Artswork	Community arts	02380 630960	ruth@artswork.demon.co.uk	
SE	Matt	Langridge	Gravity Project, Surrey	Community arts	01273 263132	matt.langridge@adur.gov.uk	
SE	Helen	LeBrocq	Oxfordshire Youth Arts Partnership	Community arts	01235 522230	helen.oyap@whitehorsedc.gov.uk	
SE	Peter	Lichfield	Southampton Music Service	Formal music education	023 80833648		
SE	Gavin	Lombos	Readipop/ Plug n Play	Community music	01189 581447		
SE	David	Marcou	Berkshire Young Musicians Trust	Formal music education	0118 9012350		
SE	Paul	Midgely	Drumrunners	Community music		drum.runners@virgin.net	
SE	Rod	Paton	Chichester University College	Formal music education	01243 816181	rod@lifemusic.org	
SE	Dave	Pontin	Platform One	Formal music education/ community music	07970 009511	info@platformone.org	
SE	Penny	Precious	Hastings Borough Council	Youth service	01424 781154		
SE	Helen	Rees	Portsmouth Youth Music Action Zone	Community music	02392 841034		
SE	Peter	Scott	East Sussex Music Service	Formal music education	01273 472336	philip.scott@eastsussexcc.gov.uk	
SE	Daniel	Shirley	Sound Studio	Youth service	01296 339821	danshir@hotmail.com	
SE	Graeme	Surtees	Traditional Arts Projects	Community music	01865 740000	graeme@tradarts.org.uk	
SE	David	Walters	Coda Music Centre	Community music	01425 276161	info@coda.org.uk	
SE	Emma	Waters	Waverley Borough Council	Arts Development	01483 523390	ewaters@waverley.gov.uk	
SE	Vicky	White	King Alfred's College	Community music	01962 841515	v.white@wkac.uk	
SE	Alistair	Will	Creative Partnerships, Slough	Community arts	01753 470324	alistair.will@creative-partnerships.com	
SE	David	Williams	West Sussex Music Service	Formal music education	01243 753933	david.williams@westsussex.gov.uk	
SE	Keith	Willis	Surrey County Arts	Formal music education	01483 728711	surreycountyarts@surreycc.gov.uk	
SE	Debbie	Wolfsohn	Music Alive	Community music	01793 770699	debbie.musicalive@v21webmail.com	
EM	Mat	Anderson	Sambawamba	Community music	0115 934 8496	mat.andasun@ntlworld.com	
EM	John	Auty	Nottinghamshire Performing Arts Service	Formal music education	0115 9535040	john.auty@education.nottscc.gov.uk	
EM	Celia	Bell	Nottingham City Council	Community arts	0115 9153590	celia.bell@nottinghamcity.gov.uk	
EM	Helen	Bishop-Stevens	Lakeside Arts Centre	Community music	0115 951 3959	helen.bishop-stevens@nottingham.ac.uk	
EM	Richard	Buckingham	Northamptonshire Connexions	Youth service	01604 647580		
EM	Sibyl	Burgess	Firebird Trust	Community music	01522 811229	sibyl.firebird@pop3.poptel.org.uk	
EM	Ian	Burton	Nottingham City Arts in Education	Formal music education	0115 947 6202	ian.burton@collegest.org.uk	
EM	Rita	Chaughan	Leicestershire Connexions	Youth service	01162 877033		
EM	Peter	Dunkley	Northamptonshire Performing Arts Service	Formal music education	01604 637117		
EM	Gary	Fenwick	Lincolnshire and Rutland Connexions	Youth service	01522 875000		
EM	Wynne	Harries	Lincolnshire Music Service	Formal music education	01522 553238	harriesw@lincolnshire.gov.uk	
EM	Sally	Hartshorne	Arts Training Central	Community arts	0116 242 5202		
EM	Nikki-Kate	Heyes	Soundlincs/YMAZ	Community music	01522 510073	Nikki-kate@soundlincs.org	

Region	First name	Last name	Organisation	Sector	Phone	Email address	Website
EM	Simon	Hollingworth	Lincolnshire Arts Education Officer	Formal music education	01507 527793	simon.hollingworth@lineone.net	
EM	Hugh	James	Creative Partnerships	Community music	0115 9897520		
EM	Sarah	James	Nottinghamshire Connexions	Youth service	0115 9109026		
EM	Philip	King	Derbyshire City & County Music Partnership	Formal music education	01629 580000	philip.king@education.derbyshire.gov.uk	
EM	Graham	Mabbit	Derbyshire Connexions	Youth service	01773 764174		
EM	Peter	Maxfield	Nottingham City Council - Community Division	Youth service	0115 9153870		
EM	Louisa	Milburn	VIVA - the orchestra of the East Midlands	Community music	01332 207603	louisa@vivaorch.co.uk	
EM	Beth	Noble	City Arts	Community arts	0115 978 2463	beth@cityarts.org.u	
EM	Russell	Parry	Leicestershire Arts in Education	Formal music education	0116 270 0850	rparry@leics.gov.uk	
EM	Janet	Preece	Nottinghamshire Connexions	Youth service	0115 8402012		
EM	Wayne	Roberts	Inner City Youth Movement	Youth service	07880 710707	wayneroberts70@hotmail.com	
EM	Alicja	Shaw	Nottingham City Council - Youth Service	Youth service	0115 910 5697	alicja.sporne@ntlworld.com	
EM	Tony	Sisson	Nottinghamshire Connexions	Youth service	01623 821554	tony.sisson@cnxnotts.co.uk	
EM	Elizabeth	Slade	Magdala Opera Trust	Community music	0115 9626355	magdalaopera.trust@ntlworld.com	
EM	Martha	Toogood	Derby Arts in Education Co-ordinator	Formal music education	01332 716612	martha.toogood@derby.gov.uk	
EM	Paul	Turley	Northamptonshire Connexions	Youth service	01604 630033		
EM	Emma	Williams	Salamander Tandem	Community arts	0115 942 0706	info@salamander-tandem.org	

#### National and other organisations consulted during the research

	Liz	Cadogan	ACE Education & Learning	Formal/informal education	020 7333 0100	liz.cadogan@artscouncil.org.uk	www.artscouncil.org.uk
	Kerry	Furneaux	ACE Social and Economic Context Team	Youth sector	020 7333 0100	kerry.furneaux@artscouncil.org.uk	www.artscouncil.org.uk
	Karen	Dreszick	ACE, London	Youth sector	020 7608 6100		www.artscouncil.org.uk
			Arts Advice	Formal/informal education			www.artsadvice.co.uk
			Arts Explorer	Formal/informal education			www.artsexplorer.co.uk
	Adam	Powell	Association of British Orchestras	Formal and community music education/industry		adam@abo.org.uk	www.abo.org.uk
	Amanda	Lennon	BBC Radio 2 Website	Informal education			www.bbc.co.uk/radio2/soldonsong
	Keith	Stubbs	CBSO Education Manager	Formal and community music education/industry			
	Phil	Mullen	Goldsmiths College	Informal education			www.goldsmiths.ac.uk
	Jessica	Ray	Creative Partnerships	Formal music education		jessica.ray@creative-partnerships.com	www.creative-partnerships.com
	Barbara	Brunsdon	Creative People	Formal music education			www.creativepeople.org.uk
	Colin	Brackley-Jones	Federation of Music Services	Formal music education			www.federationmusic.org.uk
	Sean	Gregory	Guildhall School of Music and Drama	Formal/informal education	020 7628 2571		www.gsmd.ac.uk
			Learn Direct	Formal/informal education			www.learnirect.co.uk
	Gillian	Moore	London Sinfonietta	Formal and community music education/ industry			www.londonsinfonietta.org.uk
			LSC	Training umbrella body			www.lsc.gov.uk
	Jane	Fear	Metier	Training umbrella body	01274 738 800	jane@metier.org.uk	www.metier.org.uk
	Anna	Hassan	Music Education Council	Formal music education	0161 928 3085	ahassan@easynet.co.uk	www.mec.org.uk
	Terry	Childs	Musicians' Union	Umbrella body formal/informal	020 7582 5566		www.musiciansunion.org.uk
	Helen	Fraser	National Association of Music Educators	Formal music education		musiceducation@name.org.uk	www.name2.org.uk
			National Music Council	Formal music education		nationalmusiccouncil@ukonline.co.uk	www.musiced.co.uk
	Jo	Lafferty	PAMRA 'Sound Advice' roadshow	Music industry	020 7940 0410		
	Pauline	Gladstone	Unit for Arts and Offenders	Youth sector	01227 471 006	pauline.gladstone@a4offenders.org.uk	www.a4offenders.org.uk
			Youth Justice Board	Youth sector			www.youth-justice-board.gov.uk

Region	First name	Last name	Organisation	Sector	Phone	Email address	Website
<b>Reports</b>							
	A Common Approach		Federation of Music Services	Formal music education			
	Tuning up		Sound Sense	Community music		info@soundsense.org	www.soundsense.org
	The music industry: skills and training in the 21st century		Metier	Formal/informal education			www.metier.org.uk
	Sounding the future		National Music Council	Formal/informal education			
	National Survey of LEA music services 2002		DfES	Formal music education			www.dfes.gov.uk
	Phase One		ACE, Kerry Furneaux	Youth sector	020 7333 0100		
<b>Conferences</b>							
	Martin	Milner	com.art.02 community music conference	Community music			www.communityarts.co.uk
	Music Education Council Symposium July 7		Music For Youth	Formal music education		mfy@mfy.org.uk	

## Appendix 2.1

### Case study: Creative Room, Music Room and ImPACT

#### Background

Nottingham City Council youth service

Information from Alicja Shaw, Creative Room manager, 4 July 03

Creative Room is an innovative youth service project funded through the Neighbourhood Renewal Fund. The youth service divides the city into nine areas; each area will have four artists in residence working two days a week, working across the city with youth groups for one year alongside an arts development worker. The artists will work with different genres of music – opera, hip-hop etc – towards a performance and will discuss youth service curriculum and how to work with these artistically.

#### What are their aims in supporting music programmes, what do they perceive to be the value of music making?

- To give a diverse range of young people an opportunity to express themselves through urban/contemporary multi-art forms and creative activities using the youth service curriculum framework as a starting point.
- Traditionally, the Youth service sees art as merely pictures on the wall. This programme aims to introduce youth workers into using art with young people in a much deeper way.
- The programme aims to produce high quality, relevant art in all its forms.

#### How do they support music activity?

- As part of the Creative Room project, is an initiative called Music Room. The aim of this is to try to get all the community studios to work together as there is an element of competitiveness amongst them and a tendency to re-invent the wheel.
- The project will also link with Artspark – the annual arts festival for young people in Nottinghamshire.

#### What plans are there for the future?

- City-wide project to promote *Plug and play music*.
- Training programme for youth workers to work alongside artists as part of the City Arts ImPACT training programme.
- Music Room project to encourage all community studios in the city to work together.
- A launch event to raise awareness about the types of projects and training opportunities available. The event will promote creative expression within the youth service and bring youth workers, local artists and young people together to debate the role of arts within youth work practice.

#### Is music targeted to young people at risk?

Yes, through YOTs and outreach work.

#### Is it available to all young people?

Yes.

#### Who will deliver music programmes?

Artists in residence and arts development worker.

**How Connexions (and LSC) relate to their LEAs, youth and community services, YOTs**

- YOTs refer young people interested in music to be part of these projects.
- Connexions identify small numbers of young people at risk and refer them to the youth service but the youth service also do a lot of outreach work.

**Is advice and support concerning music making offered?**

Legal training and advice on contract and copyright etc for young people working with the music industry will be provided as part of Music Room.

**Is this career advice and support, or leisure support?**

Career advice and support.

**Is there careers advice beyond young people in education?**

Careers advice/progression routes will be offered to all people attending the training sessions – this includes people not attending school.

**What are their advisers' sources for music advice?**

Professional worker from within the music industry.

**Do they have information for community/education sector musicians?**

No, only contacts made by word of mouth.

**If not would it be useful and if so, in what form?**

Yes, database or network. Need versatile/flexible artists.

**Is there any training in advising on career structures in music education or the music industry for their staff?**

An industry professional will be brought in to do this.

**Is there experience of delivering DCMS/Youth Justice Board Summer Splash in 2002? [PAYP 2003]**

Yes and will deliver in 2003. Funding comes from the Government Office of East Midlands and Connexions act as a broker. The youth service get the money and give out to social services, YOTs, education.

**Is there any CPD for their staff involved in setting up music projects?**

There will be.

**Are there any existing partnerships across sectors? (eg music services, formal education)**

Not with music services.

**Is there an arts in education forum/network?**

Yes, Nottingham Arts and Creative Industries Forum of which Alicja Shaw is a member.

**What is the role of youth workers supporting the project? Are there opportunities for them to develop music skills?**

CPD programme planned for artists working with youth workers.

**Where do they find musicians?**

Word of mouth, City Arts.

**What are the progression routes for young people and music?**

Peer education is an essential part of the Creative Room and 10 young people will be recruited to take an active part in the work of artists in residence. Through this involvement they will work towards the Young Arts Leader Award and will also have access to work placements within the Creative Industries. Two young people will be directly recruited into the Creative Room staff team from this group and the others will be sign-posted onto further education, training or employment within the youth service.

## Appendix 2.2

### Case study: Innercity Youth Movement

#### Background

Nottingham City Council, Community Division

Information from Peter Maxfield, community services officer, Nottingham City Council, 27 June 03

As a direct result of networking at the first east Midlands YMMN event, Youth and Community is working with City Arts, a local arts organisation, to develop a training programme for artists to work alongside youth workers. They are also meeting with the music coordinator at Lakeside Arts Centre to discuss possible collaborations with Nottingham University and their community outreach work.

#### What are their aims in supporting music programmes, what do they perceive to be the value of music making?

- To use the young people's interest in music to get them thinking about what they want to do and where they want to go in the future. None of these young people have ambition.
- To give confidence and show young people they have the ability to do things for themselves eg sign up at college.
- To learn new skills.
- Progression and promotion of young people.
- The objective is *not* to try to make these young people rich by being successful pop stars.

#### How do they support music activity?

- Have a mobile project with buses, DJ and recording equipment that goes round the estates in Nottingham.
- Ran a project with 120 young people where they wrote songs then performed and recorded them to CD.
- Now doing a music project with five groups making an anti-drug CD, which will be sent to and played in youth clubs and on local radio.

#### What plans are there for the future?

City-wide project to promote *Plug and play music*.

#### Is music targeted to young people at risk?

Yes, through YOTs and youth workers.

#### Is it available to all young people?

Yes.

#### Who delivers music programmes?

Wayne Roberts, local DJ and producer and two other local musicians.

#### How Connexions (and LSC) relate to their LEAs, Youth and Community services and YOTs

- YOTs refer young people interested in music to be part of these projects.
- Also get young people from youth groups, community groups, youth workers. No formal agreement with youth service, some young people are referred but no funding given.
- Connexions work with Nottingham area partnership who employ youth workers in schools. When have young people interested in music, again they contact Peter and pass them on but

- don't give any funding.
- Had contact with Nottingham City Music Service on two occasions to set up a DJ course but nothing worked out.
- Had contact with Arts and Events in the City Council who run the Riverside festival but they didn't want to provide any urban music as part of the festival.

**Is advice and support concerning music making offered?**

- For the next project planned (*Plug and play*), the idea is to employ someone legally minded from the music industry, who can offer practical and legal advice concerning working in the industry.
- The music making by the young people is promoted by contacting record companies, radio stations, night clubs, colleges, schools and carnivals.

**Is this career advice and support, or leisure support?**

Career advice and progression routes will be offered by the music deliverers, supported by the youth workers who will take them to sign up at college/university and attend the first sessions if necessary.

**Is there careers advice beyond young people in education?**

Careers advice/progression routes will be offered to all people attending the training sessions – this includes people not attending school.

**What are their advisers' sources for music advice?**

Professional worker from within the music industry.

**Do they have information for community/education sector musicians?**

No, only contacts made by word of mouth.

**If not would it be useful and if so, in what form?**

Yes, database/recommendation of contacts.

**Is there any training in advising on career structures in music education or the music industry for their staff?**

Not at the moment.

**Is there experience of delivering DCMS/Youth Justice Board Summer Splash in 2002? [PAYP 2003]**

No.

**Is there any CPD for their staff involved in setting up music projects?**

Not at present.

**Are there any existing partnerships across sectors? (eg music services, formal education)?**

See above.

**Who are the main points of contact in the Youth service (regionally)?**

Alicja Shaw, Creative Room manager.

**Is there an arts coordinator/arts development person?**

No.

**Is there an arts in education forum/network?**

No.

**What is the role of youth workers supporting the project? Are there opportunities for them to develop music skills?**

CPD programme planned for artists working with youth workers.

**Where do they find musicians?**

Word of mouth, City Arts.

**What are the progression routes for young people and music?**

See above.

**What problems did you encounter with the project?**

- Finding funding.
- Performance techniques for the young people were not covered in training, this presented problems in the quality of the performance.

## Appendix 2.3

### Case study: Live and Direct

#### Background

Waverley Borough Council, Surrey

Information from Emma Waters, Live and Direct

#### **What are your aims in supporting music programmes or what do you perceive to be the value of music making?**

Live and Direct is an ongoing educational and gig support network for young contemporary musicians (or potential musicians) focusing on the ages 13 to 19 years. It is coordinated by Emma Waters, arts development officer for Waverley Borough Council. The overall aim is to develop the confidence and skill of young musicians to enable them to make informed decisions about their musical futures. The project promotes the creation of original song writing and composition in a supportive and non competitive environment. Young people don't have to read music or own instruments to take part.

The project began in January 2001 with funds for a year from Youth Music matched by Waverley Borough Council, and paired young musicians with professional musicians in weekly meetings with gigs and an open air festival in the summer. This resulted in many more young bands coming forward and a need to continue the project. Funding has always been an issue but now strong partnerships have developed with Surrey youth service and Rhythmix, the south east Youth Music Action Zone, which allow continued contact with young people in the Old Fire Station Youth Centre in Haselmere, Surrey.

#### **How do you support music activity?**

Emma Waters fundraises throughout the year and is in regular contact with the youth service and Rhythmix managers to continue the partnership, which includes in kind support (youth service: staff, venue for weekly meets and gigs; Rhythmix: half cost of professional musicians) and cash (youth service).

The staff and young people work together to develop ability, skill and confidence in playing individual instruments and in a band. Original song writing is key to the development of bands, ("we don't do tribute bands" is a very informal catch phrase we use!) and live performance is important to develop the bands and also a young audience. Live and Direct hopes this will lead to a lively under 18s gig circuit in the region.

#### **What do you think/ know has been achieved?**

Feedback from the young people is sought after every 10 weeks by informal questionnaires, voxpops and viewing videos and photos of gigs. The questionnaires and informal discussion forms the main evaluation, which is used to plan the next 10 sessions. The questionnaires reveal what the young people think they have developed in and their ideas for change. The main achievement is the young people's level of confidence in their creativity and self-esteem.

#### **What plans are there for the future of the project?**

Emma Waters has just submitted a funding application to *Grants for the arts* for an expansion programme which proposes six months of tasters in new locations in the borough of Waverley to identify locations to set up new clubs for young musicians in the first of three years. In years 2 and 3 the programme will strengthen and consolidate the Live and Direct clubs and look for regional

partners in which to further contact with young musicians in the region. Waverley, Rhythmix and Surrey youth service are committed to three years of support.

**Is the music work targeted to young people at risk or is it available to all young people?**

All young people are welcome. Live and Direct is aware that young women may need extra support due to the larger male percentage in the profession.

**Who delivers the music programmes?**

Rhythmix musicians lead in the delivery of the music programme with support from youth workers and Emma Waters.

**Do you (or could you) have any training that you could make available for outside musicians (eg youth work principles, health and safety, disability awareness)?**

Rhythmix trains its staff in these issues and youth workers are trained by the youth service. It is possible in the future, when Live and Direct becomes more established and perhaps an entity in itself, that it will need to take on board these training issues.

**Do you have any links with Connexions or the local Learning Skills Council?**

Emma Waters met with the Connexions local partnership officer, Inglis Whitman, to explore partnerships.

**How do you relate to your LEAs, youth and community services and YOTs?**

A strong partnership with the youth service in south west Surrey.

**Is advice and support concerning music making offered as part of the project?**

Yes.

**Is this career advice and support, or leisure support?**

It is concerned with professional musicians helping young people develop their own identity in their music and making their own choices. As part of the expansion programme, the Open College Network accreditation will be available for young people to gain experience in leading groups and exploring their capacity in becoming a community musician.

**Do you know what the advisers use as sources for music advice?**

N/a.

**Do you have any information for community/education sector musicians?**

- Experience of how to build up partnership and fundraising to run projects such as Live and Direct.
- Evaluation techniques that work with young people.

**If not would it be useful and if so, in what form?**

Any information!

**Do you have experience of delivering (or know of anyone that does) DCMS/Youth Justice Board Summer Splash in 2002? [PAYP 2003]**

No, but are exploring how to access the PAYP funds.

**Is there any CPD for any of your staff involved in setting up music projects?**

If the expansion programme application is successful, the OCN accreditation is a possible route.

**Who are your main points of contact in the youth service?**

Emma Waters is arts development officer for Waverley and works directly with the youth leader at Old Fire Station in Haslemere, Sean Quinn, and the area youth development officer, Ken Macsween.

**Is there an Arts in Education forum/network in the local authority?**

Not at Waverley, but Surrey County Arts may know of one.

**What is the role of the youth workers supporting the project. Are there opportunities for them to develop music workshop skills?**

Sean Quinn is a musician himself and is involved in the music side of the evening, as well as all the building bits and pieces: opening, closing, collecting subs, doing coffee bar, etc.

**What would the nature of any future partnership working with the Connexions Service be?**

There is no Connexions partnership involved in this. Emma Waters had a meeting with Inglis Whitman, area partnership officer, which didn't lead to any partnership.

**Did you use community musicians before Rhythmix got involved – if so, where did you find them and how were they checked.**

Emma Waters always asks for police checks before there is contact with young people, through the Council; Rhythmix do their own police checks. She worked with a couple of musicians before and found one through the Council: he had done some very good work before and another wrote to me and was taken on as a trainee.

**Are you trying to offer advice on progression routes for young people who may want to go into further music education?**

Going to start an Open College Network accreditation programme in January 2004 to offer opportunities for the older members to develop their leadership skills. Young people wanting to look for courses can look on the internet at the youth club and ask the musicians for tips.

**What problems did you encounter with the project?**

Unhelpful attitudes to partnership working, in particular who owns what.

## Appendix 2.4

### Case study: MAProject

#### Background

Oxfordshire County Council, The Mill, Banbury  
Information from Polly Foster, The Mill, 25 June 03

The MAProject aims to provide accredited learning through the Arts for young people aged 16-25 in a way that engages young people and encourages their development as individuals and within the community. The project provides a framework to suit individual needs and can include music at any stage of the work for the young people to use as their chosen artform.

The project is based around three centres in Oxfordshire – The Mill in Banbury, the youth centre in Witney and The Courtyard in Bicester. Young people are referred on to the course by other agencies and attend four days a week for six months in order to gain Open College Network credits. The course this year is hoping to reach around 75 young people.

#### **What are your aims in supporting music programmes or what do you perceive to be the value of music making?**

Music making is seen as a tool to learn other key skills and personal development. Music is a very effective artform to use for this purpose and can engage with young people who may not otherwise have engaged with education and training at this stage in their lives.

#### **How do you support music activity?**

Through the project musical activity is supported by the particular workers at each centre offering music experiences and opportunities to the young people as an option for their work.

#### **What do you think/ know has been achieved?**

By the end of the year around 75 students will have been accredited for an Open College Network qualification – some of these will have been through the use of music in their projects.

#### **What plans are there for the future of the project?**

Funding for the project, given by the Learning and Skills Council, currently runs out at the end of December 2003. Further funding is being sought but without this there are no plans to carry on the project in other forms.

#### **Is the music work targeted to young people at risk or is it available to all young people?**

The work is targeted at young people aged 16-25 who aren't currently in work or education of any kind. The students are mainly referred by other agencies such as local housing projects, the youth offending team, a local young mum's project and local training units. The main target is young people at risk and looking at two factors:

- Looking at where it will do the most good – where young people are most at risk.
- Looking at who will benefit from the project – where they show some interest in the arts.

#### **Who delivers the music programmes?**

The music programme is delivered by the workers on the project. The workers are not necessarily formally qualified in youth work or in their art form. The person specification for these workers was based around two areas:

- Having arts skills that can be engaging with young people

- Experience of working with challenging young people.

All the workers are employed officially as local government workers as a result of the set-up within Oxfordshire County Council. Within the Council all the departments work very separately from each other and as this project could fit within either the youth service, the adult education service or cultural services there was a need to make it more general.

**Do you (or could you) have any training that you could make available for outside musicians (eg youth work principles, health and safety, disability awareness)?**

Most of the training that the workers on the project receive is delivered in-house on a fairly informal basis. The council training is not available outside employees of the council and the other training is done internally by the project co-ordinator.

**What are/would be the costs of this training?**

It would be hard to put a cost onto the training or to see how it could be opened up to others.

**Do you have any links with Connexions or the local Learning Skills Council?**

The project is funded by the local LSC for one year – this amounts to around £150,000. Therefore, the LSC is also involved in developing some of the ways in which the project is run as well as in the evaluation process. Previously the project was funded just to run in Banbury through the Adult Community Learning Fund.

Connexions are beginning to link into the project through buying in some of the project workers to offer taster sessions to young people. One week long course has been bought from MAPProject to become parts of the Connexions Flex project. This was sold to them for £300. Connexions are also involved in the local partnership groups around each of the three centres.

**How do you relate to your LEAs, youth and community services and YOTs?**

Links with the youth service are made through the use of their venue in Witney as well as through local partnerships to find suitable young people to participate. The Youth Offending Team makes referrals of young people on to the project but there has been some tension over the fact that those young people are then taken to participate in other activities rather than settle on to the course. There are also links, for the purpose of referrals, to local housing projects, young mums projects and training providers.

**Is advice and support concerning music making offered as part of the project?**

This is not an integral part of the project but advice can be offered or referrals to other agencies made – such as to Connexions for career advice.

**Is this career advice and support, or leisure support?**

See above.

**Do you know what the advisers use as sources for music advice?**

N/a.

**Do you have any information for community/education sector musicians?**

No.

**If not, would it be useful and if so, in what form?**

Information about further training opportunities for the project workers.

**Do you have experience of delivering (or know of anyone that does) DCMS/Youth Justice Board Summer Splash in 2002? [PAYP 2003]**

No.

**Is there any CPD for any of your staff involved in setting up music projects?**

Most of the training that the workers on the project receive is delivered in-house on a fairly informal basis. Extra training could potentially be given to them through the training programmes of the county council – things such as their youth service training and adult education training, City and Guilds 7307 qualification etc.

Every Friday is a non-contact day with the young people so is often used to give the staff internal training or to have meetings which contribute to their cpd. So far this year they have looked at;

- risk assessment
- working with partnerships
- exit strategies.

**Who are your main points of contact in the youth service?**

There are various different points of contact with the youth service from area youth workers through to county youth service managers.

**Is there an Arts in Education forum/network in the Local Authority?**

Not sure.

**What is the role of the youth workers supporting the project. Are there opportunities for them to develop music workshop skills?**

This project is deliberately not run by youth workers specifically but some of the workers do have youth work qualifications and all have experience of working with youth. The workers are not all necessarily using music but use various artforms to provide education at a wider level looking at the personal development of the young people. The sessions are not specifically about musical skills or development but more about the personal and social development of the young people. The modules covered are:

- induction and progression
- group working
- arts practice
- working in the arts.

These modules are assessed through the Open College Network at levels 1 to 3. The curriculum for the course has just been revised.

**What would the nature of any future partnership working with the Connexions Service be?**

There are possibilities of future working with Connexions if they wanted to buy in the course again for their work. There will also be continued partnerships at a kind of steering group level which could be developed further.

**Are you trying to offer advice on progression routes for young people who may want to go into further music education?**

More information on referrals would be seen as a useful thing to be able to offer the young people. More information generally about opportunities for further training or mentoring/apprenticeships would be useful.

**What problems did you encounter with the project?**

The inter-relationships between all the different partners could be helped by the work of the YMMN in developing better understanding across sectors about the way in which people work, issues of education and other areas of overlap. Just getting people talking to each other from different sectors is seen as a really positive step forward.

## Appendix 3

## The Connexions service and Learning and Skills Councils

The following papers are referred to below, published by the Connexions Service National Unit (CSNU) and the DfES: *Connexions business planning guidance*; *Working together – Connexions and the statutory youth service*; *Working together – Connexions and the youth justice services*; *Transforming youth services – resourcing excellent youth services*.

### What is Connexions?

- The Connexions Service aims to provide integrated information, advice and guidance, and personal development opportunities to 13 to 19 year olds (up to 25 with for people with disabilities) in England.
- All young people will have access to information and guidance on careers and learning opportunities, and other areas including personal development, financial issues and benefits, health and leisure.
- Young people at risk of disengaging from learning will receive more intensive one-to-one support from a Personal Advisor, based on an assessment of needs.
- For those young people facing multiple problems a personal advisor (PA) will broker specialist support.

### Structures

The Connexions Service consists of partnerships between existing services: LEAs, Careers Services, Youth Services, Social Services departments, Youth Offending Teams, health bodies and voluntary sector agencies. Partnerships are being delivered on the same boundaries as the Learning and Skills Councils – 47 across England. Fifteen partnerships came into operation in April 2001, the rest are due to be operational in 2003.

The Connexions Service Partnerships are responsible for:

- development and delivery of the Connexions Services within their area
- deciding on how local management committees will operate
- ensuring that the service is delivered on a local level
- contracting for local provision and specialist services.

A Connexions Partnership can cover up to 10 Local Authority areas, and include several large private sector companies (eg careers advisors). For the London East Connexions Partnership each local authority area has a local management group, with its own branded Connexions service.

### Joint working within Connexions Partnerships and policy and delivery involving music

Statutory youth services are generally part of the Local Education Authority, although in some cases are part of Leisure and Recreation services. Youth Services aim to offer young people development opportunities through informal education and life skills work – building confidence and self motivation.

The government expects to see the development of linked plans and joint working agreements for Connexions and youth services. In some cases there is already a jointly presented service eg “Camden Youth and Connexions Service”.

Youth services will be a co-equal partner in Connexions Partnerships and local management committees, represented by Heads of Services at Partnership Board level. They will promote and support key Connexions programmes including holiday activities and Millennium Volunteers.

Youth services contribute particularly by:

- identifying young people at risk
- providing youth workers who may be best placed to act as young people’s PA
- specialist knowledge of working with the hardest to reach young people
- providing a trusted environment for young people, in which to deliver integrated services.

These points illustrate a key objective for Connexions in reaching at risk young people, and arts and music programmes are seen as a tool to this end in some cases.

There are currently two models for the Connexions Partnership:

- direct delivery, whereby staff and assets are transferred from the LA to the Connexions service
- subcontract, whereby a small central Connexions office contracts outside organisations or existing providers to deliver the service.

Youth Offending Teams (YOTs) should be represented on local management committees. Connexions and YOTs have common aims: 90% of young offenders aged 13 to 18 and supervised by YOTS should be in education, training, and employment by 2004.

The Youth Justice Board, which sets up and manage the YOTs (partnerships of existing statutory bodies, including the police and youth services), has run targeted youth inclusion programmes on estates and in holidays (eg Splash: see *Sounding Board Winter '03*, for indepth information on this scheme and some associated statistics).

The Connexions Service has stepped into this area – funding holiday arts and music programmes run by YOTs, and funding the summer holiday post-16 projects aimed at those leaving school without clear plans for their next step. The Connexions post-16 holiday programme is now called *Uproject*, and will be delivered by youth services.

Supporting young people into education, training and employment is the aim of Connexions, and it encourages young people to engage with developmental activities, including voluntary work. As stated above, music is seen as tool to access hard to reach young people, and Connexions PAs would use these projects as a vehicle to make contact with young people and support those with specific needs. Or for youth workers to make referrals. There is no specific Connexions policy relating to music or arts activities.

In terms of providing young people with information, Connexions would strive to do this for music education, careers and leisure opportunities. Careers and education advice in LB Redbridge is given by Connexions Futures (a rebranding of the existing careers service).

The Connexions aim that 60% of young people worked with must undergo personal and social development that results in an accredited outcome has raised concerns amongst some youth

workers, in so far as they place strong emphasis on informal and relationship based forms of work, rather than seeing themselves as careers and training advisors.

PAs are expected to undergo training. Training would also be available to musicians if they were employees or volunteers of a partner or agency working with people, but not if they were freelance workers.

### **Introduction to Learning and Skills Councils**

Learning and Skills Councils (LSCs) are responsible for funding and planning all education and training for over 16 year olds in England excluding the university system. Established in 2001, they have a budget of £7.3 billion for 2002/3, and replace the Training and Enterprise Councils and Further Education Funding Council. The bulk of this funding goes to further education colleges. There are 47 local offices across England.

LSCs remit includes: further education, work based training, workforce development, adult and community learning, information, advice and guidance for adults, education and business links.

Although LSCs are primarily funding bodies, they do behind the scenes work to promote the uptake of educational opportunities by young people and adults. In central London the Workforce Development Team has identified the creative industries as a priority sector and has a budget available for pilot training projects. This includes a project delivered by Point Blank to teach school music teachers DJ skills. This is a 20 hour accredited course (LOCN) and is intended to stimulate LEAs to follow models of good practice.

Such projects are driven by local demands, but would be promoted to other LSCs (across London in this case).

LSCs seek to work with partner agencies and trade bodies, but this can be difficult in the creative industries sector because of the level of self employment. They seek out 'knowledge networks' or colleges that perhaps are doing some research in the field. London Central LSC delivered a partnership information event with Connexions last year. Another example is short term funding for a training the trainers accredited programme with a community arts centre in London.

### **The Connexions Service in the two pilot regions**

**South east England** There are ten services in this region – all in the early stages of their development, with some not even open to the public yet. This meant that most of them were not able to give very much information about their involvement or possible future support of musical activities. Staff were relatively new and only managers could answer the questions and then only to a limited degree. Some knew about local music projects happening with youth services but only to a limited extent.

Each piece of advice on training for work with music is tailored to the individual young person – a point stressed by all those spoken to. There seemed to be a trend towards sign-posting people into formal education in local colleges or further education providers. Some alternative courses or collaborative projects such as the Rock Challenge were offered depending on the needs, wants and abilities of the young person. It was difficult to get any specific information without having a specific career path.

There is some potential for Connexions services to become involved in music projects although, due to the newness of the service, that only means putting some money into a joint project and not actually leading on a project. There is also potential for linking Connexions into YMMN so that training providers can access a new range of possible participants. This kind of link would mean that Connexions would have a more inclusive range of cpd opportunities to offer and trainers would have another outlet for these services.

**East Midlands** There are five services in this region. All chief executives have been introduced to YMMN through a short presentation at one of their regional meetings. When asked if they would agree to further, in-depth consultation, there was a mixed response. The general consensus in the end was that we should contact the youth service as it is more their domain. However, Connexions advertise music sessions as one of their activities on their web-site.

The assumption with starting at the top of the tier with the chief executives was that they would filter down information and put us in contact with relevant people who are using/offering music to young people within Connexions. This however has not happened. There was no representation from Connexions at the March event (although they may have passed the information on to other organisations). It may be that at this level, individuals are not aware of what music activities are taking place within their unit and music is certainly not one of their priorities.

### **Summary**

In summary, in the examples looked at so far, Connexions currently has no direct involvement in delivering music programmes. But it is funding them and sees them as a route to accessing a key target group. As Connexions and youth services become more integrated there will be an increased awareness by Connexions staff of what music programmes are taking place, but the point of contact in terms of talking to those planning and delivering them is likely to be the youth service as this will continue to exist as a separate entity.

This leaves the area of information and training. Clearly Connexions advisers need to gain more expertise in the area of music, and would probably benefit from participation in appropriate YMMN events, aimed at raising awareness of training opportunities for a young person or adult wanting to find out about going into music education as a career. There may be scope for Connexions to incorporate this into their training. The same may apply for Learndirect staff and others advising on education routes.

The LSCs appear to be a useful route to follow, as they are in a position to fund fixed length training and CPD programmes for young people and adults involved in music.

### Summary

The Patchwork is a proposal for providing a map through the many different training and professional development routes available to community musicians (as opposed to the single, fixed qualification required by some professions).

In essence, it consists of a grid of the different forms of work that community musicians do, and the different settings and groups that they work with. These would be matched to sets of skills, competencies or areas of knowledge; these in turn would be linked to different ways in which these competencies can be achieved and how the artist can provide evidence to show that they have a given 'competence'.

The grid could be used by both providers and purchasers of community music or educational activities. Providers can use it to assess their competence for existing or new areas of work, and to find training and professional development routes that suit them. The grid could be linked to lists of courses and professional development opportunities, and perhaps information on funding available for these. Purchasers could use the grid to assess the suitability of a musician for their programme, and as a way of recognising the particular experience (or qualifications) of that musician.

The grid would be constantly added to, but will also highlight the baseline skills common to different areas of community music work.

The concept of the Patchwork has been developed by the Community Artists partnership of CreativePeople, in particular by Sound Sense and Foundation for Community Dance, following many discussions and much research into the issues of how community artists learn and how they want their practices validating.

### Background

This background is abridged from *Time to sort out training, Sounding Board Winter 03 p9*, published by Sound Sense and written by Kathryn Deane.

"Purchasers don't know how to get hold of providers; many potential purchasers don't know what they're missing out on. We can't afford to have purchasers who can't buy properly, and providers who can't deliver adequately.

"The traditional answer to this sort of issue is to cry "more training courses needed". "New qualifications". Rubbish. *Which Training?* lists a whole 50 institutions providing (mostly pre-professional) courses in something that could be termed community music. Our electronic information service contained some 70 separate training sessions of one sort or another in 2002 alone. You can get a Masters, a Doctorate, in community music. There are full-time community arts degrees. Accreditation? What's wrong with the NVQs in artform development (don't answer that). Learning on the job? Every community music organisation I know runs development courses for its tutors as a matter of course. Youth Music has a policy of severely encouraging project applicants to take on trainees – and claims 600 of them have been trained in the first three years as a result.

“And everyone wants bit of the action. Work in schools? Community artists will need qualifications at least as good as QTS. Criminal justice System? Different training again. Animateur? Only Animarts will do. And on, and on, and on.

“But when you strip away what training providers are trying to *sell*, and look at how community artists want to *learn*, it all becomes very simple and unchanging. A day-long conference for community musicians in Manchester last November came up with few new questions and no new answers to the debates. All they were looking for, they said, was funding for their learning; a benchmarking certificate to show that they’ve learned; good promotion of the value and values of community music; and arts organisations who will agree to training new community musicians. The response of the community artists partnership of CreativePeople has been traditional. *Bulletin Board* and *Sounding Board* (for musicians); *Network News* and *Animated* (for dancers); *Arts Explorer* website (all artforms); *Community Artists Advice Line* (music, dance, writing) have been doing the jobs of providing information, advice and guidance (IAG) to purchasers and providers – at least, on an ad-hoc and reactive basis. All this work needs to continue.

“We need to keep the whole “patchwork of provision” – as one presenter at Manchester put it – of learning and training (because every community artists, every community arts project, is different). There is no great appetite on the part of most providers and purchasers for anything like a professional closed shop in community arts. We can, in short, let the market decide – but we need to inform, advise, and guide it well enough – and our responses to date (while definitely necessary) aren’t sufficient. We now need to link that work to a *proactive* stance.

“Amazingly, the trick is very simple indeed. All that’s needed is a **grid**. Onto this grid goes all the relevant training and learning provision we can find – what it does, who it does it with, where it sits on various scales – and the requirements of various purchasers – who they want, what they need. Armed with this grid, community artists can benchmark themselves. They (at local, practical, level) and we (at national, strategic, level) can broker relationships with purchasers and providers. Trainers get to continue to sell all their own particular brands of snake oil/most powerful learning course in the universe. Community artists get their benchmarking certificate, and no enforced accreditation/closed shop. Purchasers get an easy way of answering the question “but how do I know this artist is any good” (up to point).”

### **Some practicalities**

Having an understanding about how we learn is the key to how community artists select and choose how they want to engage in their professional development. Some will choose to echo their practice in seeking collaborative opportunities for development, whilst others will choose more structured learning. What is of real importance is that community artists should have control of their own learning, and are allowed to select from the wide range of training events, learning activities, qualifications and accreditation routes, practice research and development programmes that exist (many of which have been mapped by the community artists partnership).

But with the right to select and accept any permutation of learning available from the patchwork – or to develop your own bit and add it, if what’s available really doesn’t fit – comes responsibilities, including:

- the duty to hold a baseline level of skills before you can call yourself a community artist
- the responsibility to reflect regularly on your learning
- the need to know where you are on the patchwork at any given time, and what that enables you to do and not do.

The list of things community artists *can* learn is legion; the areas they *need* to know about are far fewer. They probably extend to no more than:

- The art form, understanding the genres they are comfortable working within
- People focused skills, knowing when those genres are appropriate or inappropriate; understanding their role in community development
- General know how: methodologies and processes, workshop skills etc
- Responsibilities: duty of care; health and safety; child and vulnerable adult protection; confidentiality and data protection
- Context information and knowledge: education, criminal justice, health sector etc
- Business skills
- And – dreams and inspiration.

The types of learning and routes to all of this knowledge are *much* greater. This is particularly the case if we acknowledge:

- the importance of practitioner-led learning,
- that we don't all start from the same place
- that learning should help the individual take decisions, and should recognise what the individual knows or has experienced
- the importance of peer learning
- the value of any/all experiences
- and that above all the learning one chooses should be the most effective for their own needs.

The learning routes that the Patchwork grid will need to be populated with could therefore include:

- Apprenticeships
- Work placements
- Learning by doing
- Peer group learning sets
- Commissions
- Rehearsals.
  
- One to one learning
- Coaching
- Mentoring
- Counselling
- Development needs analysis
- Career development
  
- Reflective practice
- Diaries
- Self-evaluation
- Watching others
  
- Courses – pre-professional, professional
- Taught seminars
- Training courses
  
- Chance meetings
- Inspired performances.

## Appendix 5

## National CPD information sources

There are numerous existing sources of information on CPD opportunities for musicians. This section describes three important national sources.

### **Learndirect, Hot Courses, and Arts Advice**

*Hotcourses.com* is part of the overall Learndirect service and aims to be the most accurate, up-to-date and user-friendly course site. They already cover every sector of education, so you can find undergraduate and postgraduate degrees, leisure courses and professional development courses all on the same site.

They do not charge people to list their courses and so have a large selection of colleges and course providers. Providers can sign up online and update or amend their information at any time, ensuring that their listings remain accurate. Every week they collect information on thousands of new courses and add them to the site. All of the undergraduate information is supplied by UCAS.

Because they collect information on courses in England for Learndirect, which is the government's national database of courses operated by the University for Industry (Ufi), any course on Hotcourses will also appear on [learndirect.co.uk](http://learndirect.co.uk).

Arts Advice is a Metier initiative, in partnership with Learndirect, to look at more detail into the professional development needs of artists. Together they have set up the Arts Advice website and put the information into it. The email facility for asking about careers and courses, etc, gets sent straight through to the Learndirect advisors who respond using the training Metier have given them, backed up by the courses database.

Jane Fear from Metier said “The Learndirect database is continuously expanding but it will only ever be as good as the information it holds. Course providers themselves are responsible for entering their courses on the database and it is obviously in their interests to do so. Of course this includes informal, community or short courses, but as I say only if Learndirect are made aware of them. The advisors also signpost to other organisations however, so the chances are that an enquirer would end up looking at Sound Sense’s website or using Arts Explorer anyway”.

### **Arts Explorer**

Arts Explorer is “the search engine for the arts” (there are currently branding issues around the name, which may change), which is meant to enable artists themselves to easily find items of interest and real relevance. From a single point of access artists can search for resources across all of the partner organisations involved in Arts Explorer (see below). The search results are drawn from thousands of databased items which you may not otherwise find by using general web searches. It doesn’t give lists of courses or CPD specifically but is more like a CPD tool for people to find out things to suit their individual needs.

The vision for Arts Explorer is to widen access to, participation or employment within and understanding of the arts through engagement with contemporary arts practice and complementary learning materials.

There are currently six direct partners, all of whose information is accessible through Arts Explorer, together with one associate, which uses the Arts Explorer search engine.

- **Sound Sense** the UK development agency for community music.
- **CreativePeople** a national network of 140 organizations providing information, advice and guidance to support all those who work in arts and craft industries in making the most of their careers. (CreativePeople is an associate, rather than a direct, partner.)
- **Metier** working for and on behalf of the arts and entertainment sector on all issues of education, training and lifelong learning.
- **Foundation for Community Dance** the national development agency and industry lead body for community dance.
- **National Association of Writers in Education (NAWE)** supporting writers and writing of all genres in all educational settings throughout the UK. NAWE also maintains the artscape site offering directories of artists.
- **Writernet** giving dramatic writers the tools they need to build better careers, and redefine the culture in which they work.
- **Smudgeflux** supporting the teaching of art and design in the classroom (hosted by Visual Applications, providing information and images about contemporary UK visual artists and crafts makers).

### **CreativePeople**

CreativePeople is a network of partner organisations (see below for structures) that provide information advice and guidance to artists on professional development in the arts and crafts. (It uses all of these terms very broadly indeed: so “artists”, for example, includes managers and also those arts and non-arts organisations who engage artists.)

The job of the network is to support the partners by sharing information and best practice between them all; by lobbying for professional development in the arts and crafts; and by collecting sector intelligence on the artists who seek professional development advice. In other words, it helps its partners become better at what they do, so that they in turn can help artists become better at what *they* do. But it also benefits artists directly through a referral system which links the partners together, either by direct contact or through a web portal (currently at its test site of [www.nawe.co.uk/creativepeople](http://www.nawe.co.uk/creativepeople)) which uses Arts Explorer as its search engine.

The partners take a hands-on approach to all this work (the network employs only one member of staff) through a series of working groups.

The current 140 partners group themselves into 13 *partnerships*, for ease of working and to provide another opportunity for cross-partner working. There are geographically-based partnerships covering London, south east, south west and north east England, and Wales; artform partnerships for dance, writing and visual arts; and cross-cutting partnerships for arts management, arts in social inclusion (led by Sound Sense), cultural diversity, disability, and training and qualifications. The partnerships all have their own focuses and workplans over and above what the network does – though of course much of their work informs what the network does.

New partnerships, as well as new partners, are emerging as the network grows – the networks’ development plan shows it aims to increase coverage to 300 partners within the next three years. But current partnerships of most relevance to YMMN’s work are:

**Community Artists** to help artists working in community settings develop better and broader understandings of their work: how it is done, and why it is done. They're doing this in a number of ways including through regular newsletters with details of lots of relevant learning opportunities; magazines exploring all aspects of working as a community artist; gatherings where you can meet fellow artists; and one to one advice and assistance on their development.

Community Artists is led by Sound Sense, and other partners are:

Creative Exchange (arts and culture internationally)

Foundation for Community Dance

National Association of Writers in Education (NAWE)

National Network for Arts in Health

Unit for the Arts and Offenders.

**All Ways Learning** provides advice and guidance on learning, training and professional development for all those involved in managing the arts in the south east of England, whether it be an individual self-managed artist or the chief executive of a large organisation. It is a consortium of funding bodies, local authorities and education and trainer providers in the region. Partners are:

Arts and Business South East

Arts Marketing Hampshire (on behalf of MAX, SAM and SMART)

Hampshire County Council

Kent County Council

Slough Borough Council

Arts Council England South East

University of Sussex

West Sussex County Council.

The end