

# 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*

**A report for Youth Music from Sound Sense,  
the national development agency for community music**



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Sound Sense  
7 Tavern Street  
Stowmarket  
IP14 1PJ  
T: 01449 673990  
F: 01449 673994  
E: [info@soundsense.org](mailto:info@soundsense.org)  
W: [www.soundsense.org](http://www.soundsense.org)

# Contents

<b>Chapter</b>		<b>Page</b>
	Summary	3
1	Introduction	6
2	Research methodology	9
3	Findings	15
4	Conclusions and recommendations	34

## **Appendices**

*Available in a separate document are:*

1	Summary tables of findings	
	1.1 Music Services and formal music education	
	1.2 Musicians	
	1.3 Community arts training	
	1.4 National umbrella organisations: formal education	
	1.5 National umbrella organisations: informal education	
	1.6 Youth sector case studies	
	1.7 YMMN events	
	1.8 PAYP and Connexions	
	1.9 Arts in Education forums	
	1.10 Music service INSET budgets	
	1.11 Community arts training organisations – cost of courses	
	1.12 Contacts and resources	
2	Youth sector case studies in full	
	2.1 Creative Room, Music Room and ImPACT	
	2.2 Innerscity Youth Movement	
	2.3 Live and Direct	
	2.4 MAProject	
3	The Connexions service and Learning and Skills Councils	
4	The Patchwork	
5	National CPD information sources	

### 1 Introduction

During the year ending September 2003 Sound Sense carried out a professional development and research programme, funded by Youth Music, called *Towards a youth music makers' network* (YMMN for short), and this report of the same name is the final report for Youth Music on the work.

YMMN investigated how barriers between the various providers of music education for children and young people – 'youth music makers' – could be broken down by improving opportunities for training and continuing professional development (CPD).

We worked in two pilot regions chosen by Youth Music (south east of England and east Midlands) and also investigated national initiatives. We carried out mapping and detailed research work together with four trial YMMN events, undertaking relationship building and research, and providing some direct CPD opportunities for youth music makers.

### 2 Aims and methods

Our aims were:

- to investigate ways of increasing uptake of existing training and CPD opportunities
- to build relationships between the informal and formal music education sectors
- to propose ways of creating wider access to CPD across sectors.

(By "formal" we meant music services that are directly related to LEA provision, whether they operate as an LEA department or in some other set-up. By "informal" we mean the range of community music provision; and also (unless we say otherwise) music work that is initiated by or for the youth sector.)

We surveyed musicians, music service managers, community arts training organisations and statutory youth sector managers. We gathered information on the availability, planning, content, and uptake of music service and informal sector training and CPD, and barriers to its uptake by musicians. We carried out case studies of projects and looked at issues and opportunities for partnership work across the sectors.

### 3 Key findings

The formal sector on the one hand, and the informal on the other work in different ways:

- *Music services* offer INSET in a range of areas reflecting both their current and new ways of working, including curriculum based work through to sessions in other musical genres. Nevertheless they identify gaps in what they offer in INSET and in the skills of their staff – particularly in music technology, areas of work with specific groups of young people, and delivering music lessons to larger groups of young people than they have done traditionally.
- *Community arts* training organisations are offering a very wide range of subjects, often

geared towards work in specific settings, but also dealing with many of the subjects required by artists working across sectors, including evaluation, partnership working, group work. These courses are often run on an occasional basis, and are not generally advertised to the formal education sector or to the statutory youth sector.

Despite these differences there is growing evidence that a traditional divide between formal and informal music making provision is breaking down. At the least, all sectors are interested in cross-sector working or training initiatives.

There were clear, and largely consistent, messages about how people wanted their training and what they wanted from it:

- *Networking* and conferences are high on the list of popular training undertaken by musicians. Music services and youth sector managers talk about the need for networks to develop relationships with musicians and arts organisations. Umbrella organisations in the youth justice sector highlight the problems of implementing arts projects for youth sector managers; in these fields professional networking was identified as a gap in CPD provision.
- Providers and purchasers both have mixed opinions on the value of and need for *formal accreditation* of learning. Musicians tell us that they want a way for all their experiences and learning to be recognised by purchasers as valid. And purchasers simply want a system they can reasonably rely on to ensure that any musician they work with is 'any good'.

A lack of training opportunities is not a key problem – but *uptake of what's available* is of more concern. Musicians frequently mention the same barriers to taking up CPD:

- money and time on the one hand
- a lack of knowledge of what's available on the other.

#### 4 Key messages

These findings imply that the next steps have to take into account the following factors.

There is the best opportunity yet for *closer collaboration* between the formal and informal sectors, including:

- continuing to build on the formal sector's interest in working more widely
- opening up the different sectors' training to the other
- developing ways in which community musicians can be effectively used in the formal sectors' delivery of music making.

Mostly, the collaboration is still at early stages: building on it will need careful brokering – advocacy to all sectors – as well as on-the-ground working and networking.

There is a continuing need to ensure that youth music makers are *aware of training* that is available, what it does, and how it can be accessed – but there is already, if anything, a glut in information provision, so this has to be handled in very focused ways. There is a lack of cross-sector marketing of training opportunities in all directions. The question of how musicians fund training in the early stage of their career needs to be addressed.

Purchasers of youth music makers' services want to *know more about musicians*: what's available; how can they be sure of quality when hiring musicians. Practitioner directories is an area that is currently receiving some attention.

*Accreditation is not the main issue.* Certainly, trying to impose a single accreditation system on music leaders will be doomed to failure. The answer is to find a way of threading together all learning experiences and ensuring they have validity and acceptance, as appropriate, by both the musicians and the purchasers alike.

All of the above must continually take into account *the needs of musicians working outside the dominant cultures and disabled musicians.*

## 5 Recommendations

The next batch of work therefore needs to include the following ingredients:

- A **Network** of those involved in formal and informal education which brokers connections and builds relationships between the sectors; between practitioners and purchasers; and between the trainers themselves. It must involve real representation from musicians working outside dominant cultures, from black and minority ethnic musicians, and from disabled musicians. It must be light touch and can be provided in a variety of ways. The network will need to tackle issues of awareness of training – proactively seeking information about CPD opportunities and feeding it into three interlocking information resources that are currently growing: Arts Explorer, CreativePeople, Learndirect.
- A fresh approach to the issue of validation of musicians' learning, which enables all learning to be validated – including that of musicians working outside dominant cultures, black and minority ethnic musicians, and disabled musicians. Sound Sense's **Patchwork** concept provides a grid on which musicians can plot their training, CPD and other experiences relevant to areas of work that they are involved in. They can use it to evaluate their own learning needs; and by completing sections of the Patchwork for their desired work in some recognised way, can demonstrate their suitability for that work to employers. Employers would use the Patchwork to identify the qualities required by a musician for their job, and to ascertain whether the musician has those qualifications or experience.
- A directory of artists working in education. The redevelopment of the web-based **Artscape** directory will soon provide this. It will help purchasers specifically, because entry depend on musicians providing quality assurance elements.

## I Background and definitions

1.1 During the year ending September 2003 Sound Sense carried out a professional development and research programme, funded by Youth Music, called *Towards a youth music makers' network* (YMMN). This report contains the findings of research carried out mainly during the second half of this pilot year, and Sound Sense's recommendations for further work in this area.

1.2 The ways in which young people can engage with such music makers are various, and fragmented. The current situation could be improved by creating a more holistic approach to children and young people's experience of music – bringing the fragmented sectors together. Although there are a number of connections and cross-overs between these sectors (and these have grown during the year of this programme) there are also significant barriers to achieving a holistic approach. These include:

- a lack of knowledge overall about what each sector does and how they fit into the overall pattern of music provision
- a lack of understanding between the sectors about how each operates and what the points of contact may be – and how the differences of approach can be appreciated
- a lack of opportunity for music makers in each sector to learn from each others' practice
- a lack of knowledge about what opportunities may be available.

These barriers exist at all levels – from the musicians and teachers who work with young people to help them make music, through to the managers who employ them (in whatever sorts of relationships) and the organisations that support such work (all described in this programme as *youth music makers*, or *practitioners*).

This programme set out to address these issues by looking at ways of improving the opportunities for training and continuing professional development for youth music makers from across the range of providers.

1.3 We looked in particular at the connections between *formal music education* and *informal music education*. By “formal” we mean music services that are directly related to local education authority (LEA) provision, whether they operate as an LEA department or in some other set-up. By “informal” we mean the range of *community music* provision, and also the *youth sector*: music work initiated by or for the statutory youth sector, including youth justice provisions, Connexions services, PAYP (activities designed to support young people at risk of involvement in crime or at risk of dropping out of education, training or employment), Creative Partnerships (a DCMS funded programme run by Arts Council England bringing artists into schools in deprived regions of the country), and so on.

1.4 By *continuing professional development* (CPD) we mean training and professional development for working practitioners, as opposed to pre-work study or training. But we include all forms of learning that make you better at what you do – including formal training (full and part time courses, degree, diploma, NVQ, etc, short courses, apprenticeships) and informal training (research, personal study, mentoring, observation, peer discussions, advice sessions,

networking events, email newsgroups, publications, holiday courses).

## **2 The team and the programme**

- 2.1 The YMMN team at Sound Sense consisted of two regional officers Roz Ward and Lis Murphy, together with Horace Cardew who led the team and dealt with the national overview. The team was under the overall leadership of the Sound Sense director, Kathryn Deane.
- 2.2 The two pilot regions were chosen by Youth Music, and were the south east of England, and the east Midlands. The regional boundaries followed those of the new Arts Council England.
- 2.3 The original brief suggested a mixture of approaches. Initially there was a *mapping stage*, involving consultation with Youth Music's regional co-ordinators, and meetings to establish key organisations and individuals from the sectors in the regions. This process of building relationships continued throughout the year, and was accompanied by more *detailed research* to establish the needs of youth music makers and the forms of networking, CPD, and information distribution to be developed in future work. Details of the research methods are given in the Chapter 2.

Four trial *YMMN events* took place during the year in the regions. These had the joint purposes of being part of the relationship building and research, and of providing direct CPD opportunities for youth music makers. These events are the start of face to face dialogue and skill sharing between sectors – a process that appears to have occurred to a very limited extent up to this time.

- 2.4 During the year some areas began to emerge as obvious targets for the Network. These were the relationship between LEA music services and community musicians, and the relationship between both of these groups and the youth sector. Part of the research involved fact finding about new developments in this sector, such as the Connexions service and crime reduction initiatives for school holidays. All of these sectors have been going through a period of change and expansion due to government led initiatives to use music education as a tool for tackling social problems, and to improve educational standards by increasing the numbers of young people learning musical instruments.
- 2.5 This report contains the findings from all of this work. We were trying to establish youth music makers' perceptions of the gaps in the availability of CPD, to identify barriers to taking up CPD that is already there. We wanted to look for opportunities for cross sector, shared training, and for raising awareness of the benefits and different ways of working in music across the sectors, leading to increased partnership working.

## **3 Aims and objectives**

The programme had three main aims, which we addressed through six specific objectives.

### **Aims**

- to provide information as a base for investigating ways of increasing uptake of existing training opportunities

- to propose systems of creating wider access to CPD across sectors
- to build relationships between youth music makers in the formal and informal music education sectors.

**Objective one**

- To gather detailed information about the content, cost, uptake and planning of CPD in music service (formal sector) and community arts (informal sector) settings.

**Objective two**

- To identify patterns in CPD uptake, costs and benefits, among youth music makers in both the formal and informal sectors through a series of musician case studies.

**Objective three**

- To identify gaps in CPD provision – as recognised and identified by youth music makers working in each sector.

**Objective four**

- To identify common barriers to take up of existing CPD provision.

**Objective five**

- To gain a detailed picture of partnership working and CPD within a statutory youth service setting, using case studies.

**Objective six**

- To look generally at opportunities for partnership working and CPD in youth music projects, including Connexions, Youth Justice settings and Creative Partnerships.

### I **General**

Findings from all from all three pieces of work (mapping, detailed research, YMMN events) were entered onto spreadsheets to facilitate analysis of the data, and to ensure that all responses were considered, to try to avoid unconscious researcher bias. Responses to questions in the surveys were codified or summarised so that any patterns would be clearly visible.

#### 1.1 **Mapping**

The mapping stage (see Chapter 1, section 2.3) generated key contacts in the formal and informal sectors in youth music making projects. In the formal sector is provided information about music services' INSET (in-service training for teachers) provision and their engagement with genres outside their traditional areas of work; issues encountered when working with non music service musicians; and their experience of partnership working with the statutory youth sector. For musicians working in the informal sector it gave an indication of how aware they are of current training opportunities, what training would they like to see made available, their attitudes to accreditation and their responses to the Youth Music Makers Network proposal.

#### 1.2 **Detailed research**

1.2.1 For the detailed research stage we collected numerical information about the amount, uptake and costs of training provision, and lists of subjects covered. This was supplemented by in-depth research into what people think: perceptions of past working experience, gaps in CPD provision and barriers to doing more of it.

1.2.2 To gather this attitudinal information a mixture of in-person and telephone interviews, and emailed questionnaires has been used – sometimes followed up by phone or email for further detail. In all sections a predetermined sample size and fixed scripts have been used as a basis for the research, to prevent the interviewer leading the responses. These have been mirrored between the two pilot regions. These fixed samples have been supplemented by interviews with national umbrella bodies and key organisations. These interviews were semi structured in order to fit the research brief and match the particular area of work of the interviewee.

1.2.3 We also carried out fact-finding research to give an overview and contacts on a range of related issues, mostly at national level and ranging from Creative Partnerships, through Learndirect to the PAYP programme. Where this research has also provided information on the issues covered by the objectives for this research these responses have been included in the research findings under the relevant headings.

#### 1.3 **YMMN events**

1.3.1 These surveys were accompanied by four events organised by the YMMN team between March and September 2003. The purpose of the events was to bring together a range of musicians and managers from the identified sectors who are, or could be, involved in partnership working. Each event had clearly defined target participants (ranging from music services managers and teachers, to youth sector musicians) or areas of work (specifically music technology). The events served as fora for debate and canvassing participants' views

on of the research topics listed here, and as networking and information events aimed at stimulating practical cross sector partnership work. Each event was not intended to stand alone, but rather to be part of ongoing action research, informing the development of practical CPD networks in the regions.

- 1.3.2 Although outside of the pilot regions and looking mostly at informal education, two members of the YMMN team spoke and took part in discussions at an otherwise similar event in Manchester in November 2002 as part of com.art.02, the Greater Manchester community arts festival. The data from this event is not collated in the tables, as for the YMMN events, but full notes of the event are available: see Table 1.12.

## 2 Music services

- 2.1 Information about the amount of INSET days and subject coverage was obtained during the mapping stage from 12 out of 14 services in the south east and five out of six in the east Midlands.
- 2.2 In the detailed research stage, further information was sought from four services in each region, seeking quality and depth of information rather than an overview of the region. This was considered to be a realistic target for the time available for the research, and in general further information was sought from organisations and musicians who had responded fully to enquiries during the mapping stage.

In the south east we surveyed three unitary authority music services and one county music service out of the 14 and tried to give a contrast between the different size of service and geographical locations. These were: Milton Keynes, Oxfordshire, Portsmouth, Southampton.

In the east Midlands, three out of the six music services responded to the survey. These were: Nottingham City, Nottinghamshire and Northamptonshire – the three that the regional officer had met previously in consultation meetings and had therefore had the opportunity to build a successful working relationship with. The other services were reluctant to provide more information or to arrange a meeting, perhaps because of the amount of activity in the run up to the end of the school year.

Nottingham City is the only unitary authority and is less developed than the others as it has only been in existence for five years. The results show a cross section of the region from the smallest provider to the largest provider in terms of number of staff they employ.

- 2.3 Music services were asked the following questions:
- overall objectives of CPD for music services
  - what is the process for planning INSET programmes?
  - do you consult potential participants concerning wants and needs?
  - what topics have been covered in the last year?
  - what form does music service provided INSET for classroom teachers take, and what subjects have been covered in 2002 – 2003?
  - what is the cost of these courses?
  - what is the total number of INSET courses in 2002 – 2003?
  - what is the total number of participants targeted?
  - what percentage of the total attended sessions or courses?
  - what was the total budget for INSET courses in 2002-2003?

- how much is allocated per music service teacher for INSET?
- what methods of marketing and promotion of CPD are used?
- are there any initiatives that have provided access to these courses to a wider group of music professionals other than MS teachers?
- could the CPD be offered more widely? If yes, how? If yes, who would the beneficiaries be and how would they benefit?
- are you aware of music service teachers or managers taking up any other forms of professional development?

### **3 Community arts training organisations**

3.1 We surveyed four training providers from the informal arts education sector in each region, to provide a comparable sample to the music services survey. We estimate that there are comparable, if not slightly greater, numbers of such organisations involved in training in the two regions as there are music services. In saying this one has to consider the question of defining a 'community arts training organisation'. All training organisations in the east Midlands are also project deliverers. Two of the courses we looked at (VIVA and City Arts) are short courses offered to fill a training demand identified through their own project delivery, but at present are only offered as a one off. There are organisations that would not define themselves as community organisations, but may be offering arts training to artists working in the wider community, for example orchestral players in education.

As in the case of the music services, we were looking for a mixture of quantitative and qualitative data, seeking depth of information from organisations, rather than providing an overview of provision in the regions. These organisations give a cross-section of different subject areas, trainees and approaches to training.

- 3.2 In the south east the organisations spoken to were:
- Artsplan – a part of the regional organisation Artswork which offers training for those working in the arts with young people, especially those with a youth service background.
  - Community Arts Training – a course provided by South Oxfordshire District Council looking at how to organise arts projects from start to finish.
  - Audio Active – a community music organisation that offers specialist training in the use of music technology and it's uses with young people.
  - Community Music Course, Newbury College – a course devised by a community music organisation called Time Spanners.
- 3.3 In the east Midlands the organisations spoken to were:
- Firebird – a developmental music organisation that runs long-term projects and practical learning opportunities.
  - City Arts – a participatory arts organisation that runs projects as well as training and advice programmes.
  - Salamander Tandem – a training agency for cross-art forms.
  - VIVA – the orchestra of the East Midlands, which is increasingly doing outreach work in education and the community and which runs player development days for orchestral players working in these settings.

- 3.4 Community arts training organisations were asked the following questions:
- objectives of CPD for community music organisations and individual freelance musicians
  - potential numbers of participants targeted
  - types of courses provided (how long do they last, how often do they run them)
  - what subject areas do the courses cover?
  - numbers of those taking up opportunities for CPD – who took part in the identified courses?
  - information concerning systems of marketing and promotion of CPD by community music organisations or other training providers
  - what geographical area is targeted within the two regions (by the target organisation or by the sector generally)?
  - an indication of any initiatives that have provided access to these courses to a wider group of music professionals other than community musicians
  - what accreditation is offered – if any
  - what do courses cost?
  - charges to participants
  - levels of subsidy?
  - who subsidises the courses?
- 3.5 We also carried out a telephone interview with the director of Rhythmix. This organisation is a key player in south east England, in terms both of work crossing the formal and informal sectors, and in its sheer scale of activity. Originally set up by a consortium of Surrey, Brighton and Hove and East Sussex Music Services and Kent Music School, Rythmix aims to promote partnership work between community music providers and the formal music education sector, and offers training through annual CPD seminars for community musicians and music service staff of the four local education authorities. Because it was set up by the formal sector but consists of musicians from the informal sector, and has already developed a CPD programme to facilitate this cross-sector partnership, Rhythmix lies somewhat outside, or perhaps across, our categories used above. So we used a hybrid interview script covering objectives one to four. These findings have been summarised in Table 1.2.

## 4 Individual musician's CPD

- 4.1 This section of the research was conducted through the distribution of a questionnaire to ten musicians in each region, working in different areas of music education with young people. The 20 musicians surveyed included six music service teachers, a classroom music teacher, an orchestral musician and 12 other musicians working in settings from early years to youth work to music therapy. We attempted to mirror the cross section of work settings of the musicians in the two regions.

The same questionnaire was used for all musicians, seeking a mix of information about CPD undertaken by the musician and their perceptions about issues and gaps in provision of CPD. As before, we were looking for depth rather than breadth of information – looking for detail about CPD taken and attitudes to specific issues. And in general musicians were asked for responses in their own words, rather than being offered menus of answers to select from.

- 4.2 Musicians who might take part in the survey were sought through contacts made during earlier YMMN research and events. Initial approaches were made in an informal manner,

and in cases where there was a lack of response it was no response rather than a refusal to take part. We estimate a 50% response rate.

This sample represents musicians who have already undergone some kind of professional development programme, whether provided by their employer or self-researched and designed. Attempts were made when collecting the data to survey musicians who have not necessarily accessed a variety of CPD – for example, students in full time education, DJs, those working with black and Asian young people and others. However, in spite of an informal approach to making initial contacts this group did not respond to the questionnaires. They are therefore not represented in this sample.

Although the subject of disability is integral to many community musicians' practice – and learning more about working with disabled people was a repeating theme among many of the musicians surveyed – we didn't look out specially for (nor did we specially ignore) disabled musicians themselves. So issues *specifically* relating to disabled artists are not covered in this report: other organisations – in particular the disability working group of CreativePeople – are looking at these issues.

#### 4.3 Musicians were asked the following questions:

- main form of music work with young people
- organisations working for (or have worked for)
- what training (including pre-work) CPD have you done?
- who provided the training or CPD?
- how long did the training or CPD events take (if applicable)?
- how much did it roughly cost you (for each activity that you've given above)?
- describe any piece of CPD that you have found most useful or least useful and give some more detail here of why and how it was or was not useful
- what further learning experiences, either through training or CPD, would you like?
- how important do you think accreditation is in training?
- what opportunities in CPD do you think are missing – things you feel you need but can't see available?
- what barriers do you think there are to you undertaking further CPD?

#### 4.4 **The Metier survey**

While the musicians' survey provided useful understandings about their attitudes to professional development, in their own words, it clearly isn't on its own statistically significant. Sound Sense was a partner in a much larger research project, *The music industry: skills and training needs in the 21st century*. The survey, carried out by Metier, included a detailed questionnaire to musicians looking at their current skills and training base and establishing their future requirements; the fieldwork was carried out in the autumn of 1999.

The 2000 responses were divided into separate sectors, including one for education comprising returns from members or associates of Associated Board of the Royal Schools of Music; Incorporated Society of Musicians; Sound Sense and Trinity College London. (Although the ISM is not primarily an educational organisation its members were included in this section because 67% of the ISM return classed themselves principally as working in education, and second jobs in education accounted for 40% of the return.) We carried out sub-sector analyses comparing responses from those involved in formal education (base 972 responses) and informal education (base 119 responses) and offered the results to Metier; their final report carries the most significant of the differences between these two sub-sectors.

We have compared results from this current survey with those sub-sector analyses, and included details as appropriate throughout Chapter 3. In general, there is significant degree of agreement between the two surveys.

## **5 Statutory youth service**

- 5.1 Two case studies were carried out in each pilot region using fixed interview scripts. Face to face interviews were followed up by email correspondence where further detail was sought. The information sought was a mixture of straight forward description of provision and more exploratory questions about the possibilities for future work and CPD.

The case studies were chosen as examples of youth and community service led programmes, delivered in partnership with community musicians and arts organisations, and to investigate issues in CPD arising from this partnership. Contacts within the youth and community services were made in earlier mapping research and YMMN organised events, and these were used to identify case studies to provide more detailed information.

- 5.2 Interviewees were asked the following questions:

- what are the aims of the project?
- give a brief outline of the project
- what has been achieved?
- what groups of young people are targeted?
- what CPD could you make available for those outside of your organisation?
- what would be the cost of this?
- do you have any links with Connexions or the local Learning and Skills Council?
- what are the links between the Local Education Authority, Youth & Community Service and Youth Offending Team?
- is advice offered to young people on other music making opportunities, both as leisure opportunities and careers advice?
- where would advisors get their information from?
- what information would be useful for project workers?
- are you, or have you been involved in delivery of Splash or PAYP programmes?
- is there any CPD for your staff involved in setting up music projects?
- who are the main points of contact in the Youth and Community Service – is there an arts coordinator or manager responsible for arts projects?
- is there an Arts In Education forum in the Local Authority?
- what is the role of youth workers supporting the project?
- what would the nature of future partnership working with Connexions be?
- what are the issues arising from this project that could be tackled by YMMN or other CPD programmes?

- 5.3 In addition to these case studies, web research and telephone interviews were used to give information about the Connexions service. For this report we have provided a general introduction to the new service, and carried out research to ascertain its role and level of involvement in providing music activities for young people in the two regions. Other strategic organisations involved in this area of youth music provision were also surveyed in phone interviews. These were semi structured interviews using the research objectives as a framework to investigate these organisations' different roles in the chain of provision leading from funding to delivery of music programmes and CPD.

### Introduction

This chapter describes findings from all our researches – grouped not by the type of research we did, but by each of the research objectives in turn (the objectives are repeated here from Chapter 1, section 3 for ease of reading).

For more detail of the data collected, see the appendices. The tables there contain a summary (we have not listed responses to every question in order to keep the tables to a readable size) of the raw data spreadsheets described in Chapter 2, section 1; together with the youth service case studies in full.

### I Objective one

- to gather detailed information about the content, cost, uptake and planning of CPD in music services (formal education) and community arts (informal education) settings.

#### I.1 Content

- I.1.1 See table 1.1 for full lists of the subjects of music service INSET and section 1.1.3 in this chapter for examples of community arts training courses during the last year, or planned for 2003/4.

We have categorised the subjects learned into three main groups:

- *curriculum* – including school specific practice
- *workshop* – workshop practice (the skills necessary to deliver a generic participatory music workshop) including contextual issues
- *musical skills*.

- I.1.2 Music service INSET sessions over the past year covered the following subjects:

- *Curriculum* OFSTED requirements; schemes of work; the *A common approach* FMS document; creativity.
- *Workshop* preparing for projects and project management; group teaching; child protection; risk assessment; first aid; wider opportunities (pilot for a government initiative to offer all primary school children the chance to learn an instrument); working with people with disabilities; early years.
- *Musical* rock, folk, and world music; improvisation; Kodaly; music technology; instrumental days.

These were only those topics offered in house by both internal and external trainers. Individual teachers from some services were also able to have a budget for other forms of CPD on other topics more relevant to them specifically. However, the uptake of this opportunity was generally fairly low, with fewer than 10 members of staff in each service undertaking their own individual learning experiences. On the occasions where individual budgets for learning were used the most popular choice was to go to a conference to gain specific knowledge – and, importantly, to network. Eight teachers in the South East region

had used music service money to attend a variety of different music related conferences.

1.1.3 In the community arts training examples we looked at courses covered the following areas:

- Using the arts with young people
  - Working in youth arts
  - Supporting and managing your youth arts worker
  - Using the arts with young people at risk
  - Planning a youth arts project
  - Budgeting and fundraising for a youth arts project
  - Marketing, managing and celebrating a youth arts project
  - Developing and understanding diversity
  - Evaluating youth arts projects
  - Partnership working with youth arts
  - Ways to use effective promotion and publicity
  - Group and youth work skills
  - Workshop facilitation skills
  - What is community music?
  - Enrichment days on particular issues such as young people excluded from school, led by specialists eg behavioural psychologists, successful head teachers etc.
  - Practical training days led by top professionals focusing on skill sharing and models of good practice
  - Coach-mentoring programme
  - Working in mental health settings
  - Working with adults with learning disabilities
  - Working with teenagers with challenging behaviour
  - Working with primary aged children
  - Arts Pool (networking event)
  - Work in prisons
  - Working with sensory disabilities
  - Working with autism
  - Criminal Records Bureau disclosure
  - Communication skills.
- 
- Music Technology
  - DJing
  - Working without notation, improvisation, soloing
  - Working cross-artform.

These clearly cover a wide range of subjects, both practical and theoretical. Nearly all of these subject areas fall within our workshops category, with only a handful (those at the bottom of the list) in the music category; and compared with the INSET coverage we see a much more diverse range of topics. Given the time and curriculum constraints within the formal music education sector, and the nature of their work, this is not unexpected – but workshop techniques, evaluation and skill sharing are essential for running any successful youth music making projects, in or out of school, and many of the topics covered in the community arts examples would be of relevance to INSET work as well.

1.1.4 Of the nine courses described in the community arts survey, five offered no accreditation. The accreditation offered by the other courses included Open College Network, NVQ Level 3, Post Graduate Certificate, and units contributing to a BA. As far as we are aware, music service INSET sessions are not accredited.

1.1.5 We looked at comparisons in the kind of training provided by music services and informal sector arts organisations, to see where there were areas of overlap. The areas of overlap in the subjects offered in the music service INSET and the community arts organisations surveyed were:

- music technology
- workshop facilitation skills
- child protection.

1.1.6 Rhythmix, which works with music services through the use of sub-contracted community music practitioners, offers their own training to the musicians they work with, as well as to music service staff. Their training is led by the demands of their musicians and is often based around specific issues such as working with people with special needs or working with young offenders.

## 1.2 Cost

1.2.1 We looked at whether it was possible to compare costs of training, especially as between that provided by formal and informal sectors.

Meaningful comparisons or even summaries are very difficult because of the multitude of ways different organisations report costs (see Tables 1.10 and 1.11). In many cases, organisations can't extract particular pieces of data from their accounts; even where data is available it is rarely comparable in particular because organisations are not consistent in their treatment of charged items (such as venue hire, which might vary from zero to over £1000 a day depending on who's counting), overheads and subsidies. None, so far as we can see, uses a full-cost recovery system – one which counts all the costs and distributes the organisations' non-allocatable overheads fairly across cost centres – for their accounting. Thus, even making best guesses for missing figures, budgets range from £13 to £124 per person trained per training day for music services INSET training; and £26 to £580 per person per day for informal sector training provision.

1.2.2 Leaving aside data collection difficulties, it's clear that part of the variation can be accounted for by training methodologies. Where training can be delivered like class teaching then costs can be very low. Artsworks' *Artsplan* courses, for example, can accommodate 25 people and they charge organisations £450 each course. If this represents a full-cost recovery figure, then the cost is only £18 a day. One music service mentioned that they offer their courses to other teachers and associate teachers for "a small fee to cover costs: £15 to £20". This is presumably the marginal, rather than full-cost recovery, cost but implies that on this sort of course there may be little difference in offered charges between the two sectors.

Much of the training offered by the informal sector, however, includes more one to one-type learning elements: mentoring, apprenticeships or evaluation sessions. One organisation's proposed *Continuing professional development for musicians* is one example. This initiative has recently been the subject of a RALP bid and the budget includes a management fee: though hardly a large one it does suggest that the figures are based more closely on a full-cost recovery model. The scheme includes places for 18 musicians working for nine months with a coach-mentor (not necessarily an artist); three special interest/enrichment days involving specialists with experience in such areas as child psychology; and four day-long practical sessions, open to many more musicians, including elements of shadowing and modelling. In total, 308 half day people-sessions will be held at a cost of £30,000: £195 per person per training day.

- 1.2.3 Clearly, both sorts of learning (and everything in between) are valuable for both formal and informal music leaders – though it partly depends on where you stand. Our music services surveys suggest that some information-type learning (eg about child protection issues) is needed: probably easily deliverable through class teaching methods. The musicians, both formal and informal, surveyed mostly wanted learning activities (workshop methodologies, musical skills, mentoring) that are at or close to the one-to-one end of the spectrum. Even networking – a gap for a number of musicians surveyed – is not cheap to deliver, especially when it involves face to face exchanges (which our experience indicates that most musicians seeking networking want): the full-cost recovery cost for a full scale Sound Sense area gathering can easily top £3,000 for 50 attenders, or £60 per person trained per training day.
- 1.2.4 The arts and entertainment sector’s learning target (*Workforce development plan* Metier: March 2001) is for “50% of all people working in the sector undertaking a minimum of 45 minutes per week of planned continuing professional development”; 45 minutes equates to about 5.2 days a year, which is very comparable with the norm of five days’ INSET training reported by our music services sample. One scenario could see this delivered by, eg, two class-type training days; a couple of networking days (one face to face, the other perhaps in other ways); and the equivalent of two days’ of one-to-one learning. On the figures given above, this would cost perhaps £550 a year per person.
- 1.2.5 The data suggest that cost should probably not be the deciding factor in whether the formal or informal sector carries out this training: rather, that decision should be based on where expertise and interests lie – in other words, both sectors should offer the types of training they feel best placed to deliver; and all types of musicians should shop around both sectors for the training that suits them best.
- 1.2.6 Finally, the costs given above and most of those in the tables do not include anything for the time of the trainee (what economists call the opportunity cost). Someone has to pay for this, of course, one way or another. Traditionally those in regular, especially full-time, employment are effectively paid for their training time by their employers; freelancers pay for their time themselves, in the form of a lost gig opportunity. (One exception often appears to be orchestral musicians: orchestras often negotiate a fee for their musicians, whether freelance or contract, to attend training sessions.) A standard classroom teacher gets paid £21,108 a year for 225 days’ work a year; assuming 20% for on-costs (NI, sick-pay insurance, pension provision) that equates to £113 a working (or learning) day. It seems reasonable to expect freelance musicians to earn the same.

The opportunity costs of learning are therefore about the same as the direct costs, giving a total training cost of perhaps £1,150 a year. In other words, for the freelance musician quoted above, 4.5% of turnover.

### 1.3 **Amount of training offered**

- 1.3.1 Music services provided between three and six days per year of INSET for their staff, with the majority offering five days spread over the three terms. The pattern is more variable in the community arts sector case studies – ranging from one or two day courses, to part time courses lasting three terms.

### 1.4 **Uptake**

- 1.4.1 For the two music services that gave figures for uptake of INSET these were 200 out of 400 and 86 out of 93 staff. Other figures mentioned were 36 out of 200 classroom teachers, and a 10 percent take-up among staff of for a conference. In Oxfordshire part time staff are

required to attend an amount of training linked pro rata to the number of contracted hours. Other services said that they could not give figures as every session varied.

The 2002 National Survey of LEA Music Services finds that 74% of music service teachers nationally receive CPD.

- 1.4.2 In the community music sector it is harder to make statements about the level of uptake of these courses – in terms of stating what proportion of musicians are attending this training. There are not clearly defined numbers of musicians in the regions, and the subjects covered in the courses have a much wider range of possible participants than was the case for music service INSET in this survey. Courses are aimed at musicians working in youth work settings, orchestral musicians, musicians with disabilities, artists wanting to learn about project planning etc.

The interviews tell us only that for community arts training in the south east courses were on average 75% full, with capacity on courses in both regions ranging from eight to 120 places. In the east Midlands, two of the courses were offered across artform. The uptake among artists from most artforms was high, but very low (10% of available places) among musicians. This could imply that either musicians are less interested in their CPD than artists from other artforms, or that the training organisations are not very successful at marketing their courses to musicians. Given that there are over four hundred music service teachers in the Nottinghamshire area alone, and these have not been targeted for the informal sector courses surveyed; and that when there has been cross sector marketing (eg in Lincolnshire) there has been uptake of courses by music service staff, we feel that the latter explanation applies.

- 1.4.3 Two-thirds of the Metier sample had done at least two days' training, with an average of 9.7 days, in the previous year.

## 1.5 **Planning**

- 1.5.1 All music services in this survey consulted staff on their requirements for INSET sessions in performance management sessions with individual teachers, or using other consultative methods. Other planning was based on wider aims for the local education authority, the national curriculum, or other topics identified by management.

Oxfordshire employ a senior manager with responsibility for Investors in People and staff development. Nottingham City have a music development team which is currently planning a CPD programme for 2003-4.

Some music services offer different types of training to different types of staff within the service depending on their involvement. In Southampton this means there is different training offered to peripatetic teachers from that offered to ensemble directors

- 1.5.2 In the informal arts sector nearly all of the training organisations surveyed also run projects themselves and identified training needs through their own working experiences.

## 2 **Objective two**

- to identify patterns in CPD uptake, costs and benefits, among youth music makers in both the formal and informal sectors through a series of musician case studies and information gathering events.

These findings are taken from the musicians' questionnaires compared where relevant with the Metier findings. They also include, where shown, information from the YMMN events.

## 2.1 Popular forms of CPD

- 2.1.1 The majority of those responding to the questionnaire (15 out of 20) had taken a formal qualification at degree level or above. This finding correlates well with other surveys (for example, it's just a slightly higher percentage than the Metier survey) but clearly doesn't correlate well with the perceptions of many workers in the field of youth music making.

The answer almost certainly is to be found in the limitation mentioned in Chapter 2, section 4.2 – we have results only from those people who engage with CPD and who fill in questionnaires. Another research programme of Sound Sense's (*Creative Renewal* – part of a 40-organisation partnership funding by the ESF EQUAL programme and looking at employment and employability of artists disadvantaged by race, disability, or other social factors) is looking at ways in which black and Asian musicians operate within the field of community music, and at issues which affect their employment and employability. Results so far suggest that while these and other groups of musicians operating outside the dominant practice *may* have fewer formal qualifications, their professional development needs – and in particular the ways they want to learn – don't differ that much from those represented here. Except in one major respect: there is a lack of communication between these groups and the dominant culture, particularly their potential funders.

- 2.1.2 Leaving aside the issue of pre-work training, the most popular forms of CPD, ranked by numbers of mentions, were:

- short courses: 11 mentions
- networking events: 10
- discussions with peers: 9
- learning on the job: 8
- reading publications: 8
- mentoring: 8
- business or funding advice: 6
- personal research: 4
- attendance at conferences: 4.

The Metier survey used different categories, but the top four rankings (networking plus conferences, short courses, mentoring and learning on the job) correlate quite well between the two surveys.

In terms of training delivery two methods were spontaneously mentioned: networking and mentoring. The Metier survey respondents ranked workshops and short courses top of a list of 10 types followed by professional meetings and personal coaching for the formal sector; networking and mentoring for the informal sector. Given that networking often takes place in professional meetings, and coaching is one form of mentoring, it's reasonable to suggest that the differences in response here reflect more a familiarity with particular terminology, rather than any real difference in preference. In other words, apart from the absence of mention of workshops in the Metier survey, the two correlate quite well.

In the formal music sector musicians receive most of their CPD from INSET sessions which they are paid to attend.

- 2.1.3 The majority of musicians questioned in this survey had been on a short course ranging

from first aid to learning specific musical skills. Networking is highly rated as a form of CPD with musicians mentioning Sound Sense events specifically in four cases.

*“I have also found local conferences such as the Sound Sense one useful in finding out what is happening in the local area.”*

In terms of learning on the job the musicians were referring either to general experiences gained through working or to reflecting on their own work and what practical and other skills they had learnt. Business or funding advice was gained from a variety of sources ranging from the informal (from peers), to formal (from organisations).

- 2.1.4 There were observations from the YMMN events in terms of CPD uptake and benefits. In a breakout group at one of the music technology together events CPD and training uptake and availability were the main focus. The participants in this breakout group were from a range of work backgrounds and had worked in both the informal and formal music education sector. Again, as with the musicians’ questionnaires, it was short courses and networking opportunities that were most popular with the youth music makers surveyed within this group. This was backed up by the evaluation of the event which showed that the participants most valued the opportunity to learn through networking.

Similarly, both the east Midlands YMMN events’ evaluations showed that the participants most valued the opportunity to learn through networking. Regional networking opportunities are therefore also identified as essential CPD provision.

## 2.2 **The most useful learning experiences**

The general picture of usefulness confirmed the idea, from previous Sound Sense evaluations and research, that learning is extremely individual – something that is very useful to one person can be useless to another. Each case was careful to express their individual experiences of learning and their own methods of learning that they have personally found most effective. Three of the cases mentioned that every piece of their learning could be described as useful in some sense.

*“I learn by doing, I learn what is necessary at that time and I learn in a way that bears a direct relationships to the expression of my artform.”*

*“The most useful to me was the MA at York University.”*

Having said this, the Rhythmix case provides a more uniform model. According to its director:

*“our typical musician has done a course in community music, typically to HND level, and has additional training in child protection and special needs teaching”.*

This training is said to have been sourced largely through Goldsmiths as well as what is on offer from Rhythmix itself.

## 2.3 **Spending on training and CPD**

Ten musicians described their CPD as “free”. In these cases, the cost of the training was usually covered by the employer but could include very informal aspects such as networking, informal mentoring and learning on the job. Four had spent between £1,000 and £5,000.

Two had spent over £10,000 on training up to this point. (They were including the cost of their three year degree course; and as 15 of the sample had take a degree level or above course it is likely that others didn't report these costs.)

## 2.4 **Attitudes to accreditation**

2.4.1 Attitudes to accreditation varied within the sample. Overall 12 musicians state that accreditation is important, four stating that it was very important or essential. This included four people who mentioned the value of accreditation to employers, including one who said they were unable to be employed full time by the music service because of the lack of a PGCE. Seven musicians stated that it is not important (one made no comment).

Linked to the perceived employability factor attached to formal accreditation, one musician stated that their experience and expertise should be recognised, or accredited, in some way. Five musicians stressed the equal or greater importance of experience and expertise to formally accredited training.

2.4.2 Metier reported similar ambiguities. Overall, some  $\frac{3}{4}$  of respondent musicians thought qualifications important, if not for themselves for potential employers – though this was not necessarily borne out by the employers themselves – but similar proportions also thought that ability was more important and qualifications became irrelevant once they were established. The sample was large enough to allow analysis between the formal and informal education sectors: only half of community musicians thought qualifications important.

2.4.3 Of the seven musicians from the formal education sector four stated that accreditation was important. All seven had music degrees, but only two had a PGCE. This illustrates that music services are happy to use musicians who do not have specific classroom teaching qualifications, and our research has also shown that they are prepared to employ musicians without formal music qualifications on the basis of interview, CV or recommendation – although music services have raised the question of quality control in programmes delivered by external musicians. Teaching qualifications and degree level music are seen as desirable assets but are no longer essential, at least for peripatetic staff being appointed by music services.

*“A lack of accreditation has never stopped me from earning a living and doing well at my work – but the unregulated system perpetuates a closed shop to newcomers.”*

2.4.4 Accreditation was also a key theme in discussions in the YMMN events. In the two south east *Music technology together* gatherings, which included practitioners from every sector, participants shared the mixed opinions about accreditation given in the musicians' questionnaires. The community musicians working in music technology in the south east were keen to give examples of occasions both where they have needed formal qualifications to get work and where they haven't. Within these examples there didn't seem to be any clear patterns relating to types of employers. For example, some community musicians without formal teaching qualifications had been employed in the formal sector either through music services or directly by schools. In the first event held in the east Midlands, although accreditation was not a key theme in discussions, it was an issue raised by music service employers in relation to cpd and training, and the problem they have with quality control of musicians.

2.4.5 The idea of a *Learning Patchwork* was introduced and discussed at the second event in both regions. (The Patchwork is a device to categorise and log all of a musician's learning

activities, in a way that provides both a validation for the musician, and a method of judging suitability for a purchaser of their services: see Appendix 4 for details.)

In the south east, it was welcomed as a potential method of logging and validating the experience, expertise and other CPD currently not necessarily recognised in formal qualifications. The Patchwork was seen by most of the 20 participants as a way to deal with some of the issues of accreditation – but only if the ideas and concepts were taken on board by both the youth music makers and those who purchase their work.

In the east Midlands, members of the breakout groups thought it was a good idea – as qualifications don't suit all people, this gives them an individual learning choice. Another comment was that it would provide a good progression route for young people who are being trained in workshop skills but who at the moment have nowhere to go to progress further; they could be in control of their personal development. It would essentially act as a kind of CV checker, which would open up the field to those not in the circle of community music. Further thoughts were that it should not be the only measurement employers use to employ people as this would then perpetuate another closed shop. It shouldn't invalidate other people's choice of learning but be an optional guideline to professional development.

*“Excellent idea”*

*“Yes please – as soon as possible”.*

### **3 Objective three**

- to identify gaps in CPD – as recognised and identified by youth music makers working in each sector.

#### **3.1 Gaps in CPD – perceived by musicians**

3.1.1 Musicians responding to the questionnaire reported the following gaps they perceived in CPD provision:

- workshop methodology: 4 mentions
- advanced mentoring: 4
- management: 3
- funding applications: 3
- networking, or an ongoing support network: 3
- IT and music technology: 2
- work with young people with disabilities: 2
- work with young people with no musical experience: 1
- work with families: 1
- work with refugees: 1
- practical work in different genres: 1
- Suzuki method: 1

Using the categories described in section 1.1.1 of this chapter, this list can be grouped as follows:

- *curriculum* – no musicians perceived gaps in available provision
- *workshop* (workshop methodology, management, young people with disabilities, families, refugees) – 15 mentions
- *music* (including mentoring, networking, music technology, different musical genres, etc) – 12 mentions.

The fact that there seems to be no gap in curriculum provision, but a big gap in workshop provision is probably not that surprising. Workshop practice is generally different in style to classroom teaching and to one-to-one instrumental teaching. The most likely provider of training for workshop skills would be a community music organisation; there are many who offer this type of CPD, but the courses are likely to be irregular and not necessarily local to where the musicians who identified the gaps are based.

- 3.1.2 As can be seen from the relative length of the list at 3.1.1, and small numbers of individual mentions especially among the later items in it, CPD is a very individual process and each individual is naturally going to have different needs and perceive different gaps in provision. At one of the south east events a participant suggested a more joined up approach to CPD with the possibility of a centrally organised CPD programme to cover all the gaps and join up all the providers; and this theme was echoed by one of the musicians interviewed in the east Midlands.

*“I would like to see different providers linking together – Arts Council England, East Midlands, Sound Sense, Sing for Pleasure, British Federation of Young Choirs – to publicise and create a CPD programme for the region. Also, affordable, or even free. Could some of the funds available for Music Makers and out-of-school hours programmes be used to fund this vital element of training individuals who wish to develop this sort of work?”*

It is also interesting to note that the gaps in CPD provision highlighted by this group of musicians did not just focus on skills – even workshop skills – relating directly to music. Youth music makers wanted to learn more about management techniques, information technology and how to work with a variety of client groups. Rhythmix musicians have requested CPD in work with young offenders, and about child protection. This is the sort of CPD that could be the best starting point for joint training across sectors where partners can share knowledge and ways of working.

- 3.1.3 The Metier survey used a different methodology in this area, so comparisons need to be treated with care. It reported very low interest (down to one percent) among the formal education sector to learning about workshop-type practices, but much higher interest (34%) among the informal sector. The indications from the very small sample in this current survey do suggest that there might be a shift by musicians in the formal sector towards a greater interest in learning about workshop-type practices. All of the seven musicians working in formal education indicated gaps in CPD within our workshop category: two to gaps in provision for workshop and group work; two to different musical genres; one each to music technology, fundraising, and networking.

## 3.2 Gaps in CPD – identified by music services

- 3.2.1 Music services are currently seeking to reach a larger proportion of children and young people. Two ways that are being explored are:
- offering a wider range of genres to include rock and pop, music technology and world music (see table 1.1)
  - investigating ways of giving larger groups of children first exposure to learning instruments, in some cases as part of the wider opportunities programme.

These points were emphasised in an interview with Richard Hickman, outgoing chair of the Federation of Music Services, who talked about the need “to modernise . . . to widen the range of genres and reach more young people”.

Both of these processes are bringing music services into the sphere traditionally occupied by the informal music sector. Music services are seeking to develop new skills within their own staff in some cases (this is mirrored in some orchestras where musicians are being taught workshop and improvisation skills, according to the Association of British Orchestras), but are mainly aiming to deliver these new areas of work via the use of partners. Nearly all of the music services surveyed have worked with partner organisations or musicians.

- 3.2.2 Perhaps as a result of this expansion from their traditional ways of working, music services have identified a lack of expertise in music technology, improvisation, composition and world music. Disability awareness and curriculum development have also been identified as areas of provision that are in demand as INSET for their own teaching staff. Some of these subjects are being delivered by music services as INSET, but
- music technology
  - work with children and young people with disabilities
- are identified as gaps in provision by music services.

To give a broad illustration of music services' need for expanding their pool of suitably trained musicians, the *2002 national survey of LEA music services* found that when asked what the barriers were to all Key Stage 2 children having the opportunity to learn an instrument, 97 out of 143 music services identified a lack of qualified staff. A lack of suitable training opportunities for instrumental and vocal teachers and "inadequate routes into schools for musicians of all backgrounds" were cited.

Music services have identified specific needs in relation to working in partnership with community musicians. These are:

- quality control – how to ensure that educational work delivered by partner musicians is of good quality and satisfies the standards required by OFSTED
- networks – how to find musicians and the required partners to deliver work in non traditional genres.

Richard Hickman also talked about "quality control" and the need to break down "under the surface mistrust", suggesting joint planning meetings or conferences with community musicians to look at shared training options. One of the areas of training that he was concerned about was the need to be able to plan longer programmes with defined educational outcomes.

- 3.2.3 Managers working on Creative Partnerships have also cited quality control as an issue, and some Creative Partnerships regions are setting up shared CPD for artists and teachers.
- 3.2.4 However, whatever the doubts about quality control, the music teacher of the future looks to have some of the skills that community musicians have. Sean Gregory (Guildhall School of Music and Drama) was the keynote speaker at the second east Midlands YMMN event. He lists some of the qualities for such a music teacher:
- comfortable with improvisation and composition, with the ability to play by ear
  - being aware of the fundamental qualities of music, and be flexible in applying them across genres
  - be comfortable expressing musical ideas away from their instrument
  - be able to lead and facilitate
  - to be excited by possibilities beyond their own discipline.

### 3.3 **Gaps in CPD – identified within the youth sector**

There is a parallel between the need for networking between the formal/informal sectors for music services with managers working in the statutory youth and youth justice sectors, according to organisations such as Arts Council England and the Unit For Arts and Offenders, who have been involved in brokering relationships between these sectors and arts organisations. They point to a lack of contacts among those planning PAYP and other arts programmes in this sector with musicians who can deliver well, and a lack of knowledge of the benefits and forms of music work.

These organisations talk about the need to “professionalise” this area of work, and create awareness of it and status among artists. They point to a shortage of suitable artists for work in the criminal justice and youth offending field, and there is currently research being carried out by ACE into the CPD needs of artists in this field. The ACE Social and Economic Context Team has published a document (*Phase one*) the first step in setting up a partnership for those working in youth justice settings, creating a database of practitioners, and aiding CPD and career opportunities.

The influx of government funding to the arts and youth sector to tackle social exclusion presents opportunities for developing CPD. There are courses being run currently across the country, free to artists, bringing together artists and youth workers for skill sharing, and to demonstrate the benefits and outcomes of art projects in this field, and the Youth Justice Board is planning its own training (available to artists) next year. Connexions services have funding for three years of PAYP, and this represents an opportunity to develop solid partnerships between youth services and arts organisations. But Connexions services are at widely varying stages with regards to PAYP, and there is no obligation for arts to be provided within it.

### 3.4 **Gaps in CPD – identified by YMMN events delegates**

3.4.1 The events held in the south east for youth music makers working with music technology gave an opportunity for discussion and investigation into gaps in training provision – music technology training was identified as a gap in many of our surveys. Most of the routes into work and the relevant skills for those (47 in total) attending the events seemed to be through a combination of self-tuition and formal training. Skills in music technology were gained mainly through short formal college type courses, learning on the job, and personal learning at home. Although our research showed that there are a growing number of college courses specifically for music technology, many of the participants did not have any knowledge of them.

3.4.2 The youth music makers participating in the south east events were also given the opportunity to explore the gaps in provision for more general CPD. One of the participants put forward the idea of having some kind of national training provider who could deliver training on the basic skills needed for doing music work with young people. The general perception was that there is probably all the training that a youth music maker might need available somewhere but that the issues arise when it comes to finding out about it, knowing what would be most useful, finding the time and money to use the opportunities and finding the right combination of learning to suit your individual needs.

*“What training there is available is fragmented in that you might need to take part in several different courses to learn the skills that could be taught in one single course.”*

There is a perceived lack of a course that would teach some of the basic skills from the legal requirements of working with young people through to workshop methods. It is not

that there is any one area seen as a glaring gap in CPD provision, more that the issues lie around the barriers to uptake as discussed under the next objective.

In the east Midlands, similar issues were raised about the fragmentation of cpd offered, the time consuming process of finding information about these opportunities, as well as the task of personal assessment of individual training and cpd needs. If a musician does not have sufficient knowledge to identify gaps in their own learning, they will be unable to develop their own skills base and will also be unaware that relevant training exists and would be beneficial to them. Some kind of professional advice in this area was suggested.

- 3.4.3 Other, more specific training identified as being under provided was the need for practical training for instrumentalists in teaching/workshop leadership skills. The practical sessions at the second event in the east Midlands were rated the most valuable by classroom teachers, instrumental teachers as well as community musicians. This was also the area that participants requested more consistent training in. There was also the feeling that practical training should also be available at a higher level for experienced practitioners to continue to improve.

It was felt that one way that these opportunities could be increased is by looking at collaborative partners to fill in gaps in training and cpd provision. Employees could participate in cross sector training, then feedback in-house, to increase the skills base and understanding cross sector. There was also a call for more skill sharing opportunities through shadowing, mentoring and appraisal.

- 3.4.4 Breakout groups in the com.art.02 Manchester event (see Chapter 2, section 1.3.2) looked at four questions:

- what do community musicians need to know?
- what are the pros and cons of accreditation?
- how can new [youth music makers] break into this kind of work?
- what could be on a menu of training opportunities?

From the results of these sessions, and earlier speakers who set the background, delegates arrived at a list of identified needs for improving the amount and quality of training and ongoing professional development for youth music makers:

- Access to **funding for learning** for individuals [this need has subsequently been addressed, by the new Arts Council England *Grants for the arts*, though we have yet to see the extent to which they will fund musicians' CPD]; and the adoption by arts organisations, of a stated policy of **developing new talent**, with a matching budget for CPD.
- A respected **benchmark certificate**, similar to the Investors in People award, or a school record of achievement, that is structured in a modular and flexible way.
- A good **advocacy document** selling community music to potential new facilitators and career officers as a valid career path [Sound Sense already widely distributes such a document, *What is community music?*].
- **Regional advocacy agencies** (rather than delivery ones) promoting community music for all ages, genres, areas.

#### 4 **Objective four**

- to identify common barriers to take up of existing CPD provision.

4.1 When asked about barriers they faced to taking up existing CPD opportunities, musicians surveyed referred to the following:

- money: 16 mentions
- time: 8
- information on where and what is available: 8
- availability of specific opportunities: 2

These four issues are clearly endemic; the same barriers, to broadly similar degrees, were reported by music services, in our YMMN events – and by the Metier survey.

#### 4.2 **Money and time**

Time is money and freelance musicians are acutely aware of the equation when they are thinking about whether or not to take up a CPD opportunity:

*“The need to stop working in order to attend unpaid CPD sessions.”*

At YMMN events it was highlighted that time taken for participating in CPD activities is often time taken directly out of earning a freelance income.

*“Not only is there the cost of the training itself but also the cost of loss of earnings resulting from the time needed to take the training. This is the key issue.”*

Music service teachers received most of their CPD via INSET, and were mostly paid while doing it. But in music services also, the main reason for variations in uptake of INSET opportunities seemed to be whether they could afford to pay their part-time or freelance peripatetic staff to attend training if they are not already scheduled to work on that day. This means uptake can depend on the relevance of the topic to the part-time staff and their need for that training weighed up against a potential day’s income.

#### 4.3 **Information and availability**

4.3.1 This pair of issues are also flip sides of the same coin. For example, in a breakout group at the second music technology gathering, four out of six musicians thought that there was probably enough information available about CPD opportunities available already – but all agreed that the more important issues were around the *type* of information.

*“Information needs to show how relevant will this training be to my particular needs?”*

It takes a lot of time to do personal research to find relevant CPD opportunities, so comprehensive, centralised sources of information regarding are considered essential. Our researches found three major sources currently:

- *CreativePeople* is a national network of 140 organisations (including many working specifically on issues of cultural diversity and disability) providing information, advice and guidance on CPD in the arts. Its website will use the Arts Explorer search engine (see below) to search across many of these organisations. Limitations are that the website is currently still in development, with relatively few organisations yet linked into it; the network itself is not yet comprehensive in geography or genre; and the organisations within the network are limited by their own priorities and funding in the amount of information or the types of people they can deal with.
- *Arts Explorer* (the brand name is currently under review) is a web portal of arts learning resources searching six websites. Limitations are the number of organisations currently feeding the search engine; and the restrictions of most of those organisations in

reacting to the data offered to them, rather being able to afford proactively to search for learning opportunities.

- *Learndirect* is a web- and phone-based database (“Hot Courses”) of courses, aimed at young people and adults. It includes specialist arts advisers trained by Metier. Hot Courses could in theory have entries from any training provider, updatable online. The limitation is that, in practice, it tends to list only more formal-type college based courses.

See Appendix 5 for more details.

- 4.3.2 Another issue identified was in the marketing of outside CPD opportunities to music service staff and vice versa. Community arts organisations never target music service staff specifically for their training courses and music services publicise their INSET only via internal newsletters and staff meetings. There does not appear to be a way of reaching music service staff in order to market courses to them directly. Where information has been passed cross-sector (eg Lincolnshire) from music services to community music organisation there has been uptake by music service staff, both instrumental and classroom teachers, to take up external training in workshop facilitation skills.

A final barrier that was highlighted was the need for information to reach those already skilled in music (eg instrumental teachers, music graduates) who are not even aware of community or workshop-type practice.

- 4.3.3 Availability of training is the least of musicians’ worries. This may be because there is actually lots of training about. Just one issue of Sound Sense’s *Bulletin Board* (its monthly trade newsletter for community musicians) picked at random (March 2003) lists over two dozen pieces of cpd or information about cpd. *Which Training?* (published by Sound Sense) even as long ago as 1998 listed over 50 formal courses, mostly at degree level, which included at least a module on workshop practice. There is an explosion of post-graduate community music courses. Even in their pilot or unfinished forms, the websites described in 4.3.1 list literally thousands of cpd opportunities. There are also numerous books on workshop practice: for example, *Sounding Board* magazine has carried reviews of some half-dozen in recent years; a catalogue of publications carried by Sound Sense lists another half-dozen or so relevant titles; in preparation by More Music in Morecambe is a new handbook for community musicians, *Opening Times*.

However, there still seems to be difficulty in getting the information about what is available out to those who need it and who can make use of it. Linking back here to the issue of surveying musicians who are not engaged with CPD, we can ask what are the barriers to this group in accessing CPD. This lack of engagement with CPD, evaluation and other 'paperwork' can be an issue for musicians working in the youth sector. Youth Music Action Zone coordinators have pointed out the value of using, sometimes high profile, musicians who are from the community, or recognised by the young people. In some cases these are not skilled trainers, and generally there can be a self-perception among musicians that they are artists, not workshop leaders. Obviously the fact that these musicians are bringing an artist’s perspective to educational work is a large part of its value, but these are some of the problems that can worry managers from the formal and informal sectors.

## 5 **Objective five**

- to gain a detailed picture of partnership working and CPD within a statutory youth service setting, using case studies.

### 5.1 **Funding**

Funding for these projects came from a variety of sources including local authorities, the Learning and Skills Councils, Youth Music, the Neighbourhood Renewal Fund, PAYP via Connexions.

### 5.2 **Delivery**

Delivery of these projects was mostly carried out through the use of freelance musicians. These community musicians were contacted either by word of mouth or from a partner delivery arts organisation. In one case the artists used in the project were employed as local government workers in order to fit them into the local authority structures.

### 5.3 **Targeting and involvement of young people**

Two of the programmes examined were targeted at all young people and two at young people at risk or not in education, employment or training (NEET). These were referred from Youth Offending Teams, youth services, or Connexions.

### 5.4 **Aims of the projects**

The aims of the cases studied were not predominantly about developing music or artform skills. Other benefits and aims were mentioned more frequently. These included building the confidence of the young people; engaging young people in education and training; developing key skills; looking at career development; and thinking about self-expression. Two of the programmes involved a mixture of artforms.

The sometimes different aims of music projects in the formal and informal sectors is an important point when considering cross sector training. The skills and experience needed for developing musical skills in a committed young person, and for engaging and working with young people in youth sector settings can be very different.

### 5.5 **CPD for the staff involved**

All four case studies talked about attempting to plan CPD for musicians and staff. Subjects they mentioned as possible CPD topics were:

- fundraising
- building successful partnerships
- evaluation techniques with young people
- risk assessment
- exit strategies
- joint working between artists and youth workers (mentioned twice)
- careers structures within music.

However, only one case was actually delivering this sort of professional development or training for the musicians involved in their project. One talked about the potential of Open College Network accredited training being offered to staff and participants in the future but this was something that depended on further funding. There are some overlaps here with topics covered in the Unit for Arts and Offenders training and some of the community arts organisations' training.

## 5.6 **Advice and guidance for young people**

Three projects were giving, or planning to be able to give, young people advice about working within the music field or music industry. However, this advice was largely legal and business advice, and not generally about education or training routes. One case referred young people to other agencies for career advice. None referred to the LearnDirect service, which could offer information on potential local training courses.

## 5.7 **Partnership and cross-sector working**

Only one of the cases was involved in delivery of the PAYP programme, which was funded by the Government Office for East Midlands, via Connexions. All the cases had meetings and contacts with Connexions, even if only as a referring agency.

In the East Midlands both cases were based within Nottingham City Council. Even within a single local authority one case was not aware of a local arts in education forum, but the other referred to the Nottingham Arts and Creative Industries Forum.

None of the case studies referred to a successful joint project with their local music service. This is not to say that they had poor relationships but that they had little or no contact. One did hold discussions with their music service but it had not resulted in anything more than a networking opportunity.

## 6 **Objective six**

- to investigate opportunities for partnership working and shared CPD in youth music projects in other settings, including Connexions, Youth Justice settings and Creative Partnerships.

### 6.1 **Why share training?**

A breakout group in the first east Midlands YMMN event consisted of training providers and research bodies, and looked specifically at the benefits of sharing training cross sector. It was felt that cross-artform training would increase the number of participants taking part in the training and therefore make it more viable and sustainable, as well as expanding the skills base of all participants. Collaborative training provision would enable trainers to cover a range of needs, as musicians in youth settings need to have skills for being community workers, musicians and teachers as well as working one to one and in groups. Cross sector training would also increase mutual understanding between different groups, which is essential for good collaborative projects.

### 6.2 **PAYP**

The community arts courses examined were in some cases aimed not only at artists, but also at those who may be seeking to incorporate art into their programmes. The arts and youth justice sectors are now developing shared training courses in preparation for PAYP schemes, delivered by the Unit for Arts and Offenders. These bring together artists and youth workers, and include elements of:

- taster arts sessions aimed at demonstrating the nature and benefits of art work
- techniques used in dealing with hard to reach young people
- networking and relationship building.

PAYP activities for summer 2003 were held in both the south east and the east Midlands; among those surveyed, around half (six) were planning to include musical activities of some form. This musical activity is generally delivered by partner organisations or individuals, and

in one instance by the Youth Offending Team. In Reading, for example, PAYP is being co-ordinated overall by Berkshire Connexions Service but the music elements are being delivered by a local community music organisation, Readipop. This partnership was formed as a result of previous work carried out for a Splash (PAYP predecessor) project.

PAYP is leading to partnership working between Connexions, youth services, community music organisations and individual artists. However, as this is the first year of PAYP these partnerships are prone to some teething issues and in some cases there have been some serious issues about who is taking responsibility for PAYP and how the art work is being delivered. Some local authorities and Connexions Services were unsure about whether PAYP was even happening this year or what form the activities would take. In the east Midlands all of the PAYPs were to include sport but some seemed unclear as to whether they would be able to offer any kind of arts programmes (though were open to the possibility). Arts organisations had been found through word of mouth and sometimes through the youth service but generally the list of contacts with arts organisations was very small.

Funding was also an issue as arts programmes tended to be far more expensive than others. The issue was raised about finding time to research local arts organisations as well as a lack of quality control. More information about music providers was requested. One PAYP manager had experienced a very positive partnership with their local music organisation. They had contacted them through their youth service and had no problems with the organisation, commenting that they always deliver imaginative projects.

None of the PAYP managers surveyed in the south east referred to their CPD needs or requirements and only the PAYP programme in Nottingham was developing any kind of CPD. This will be delivered as part of *creative room* (see case study for more details). However, this may be more due to the limited information available at this stage rather than a signal of a lack of interest. There is a possibility that some of the shared training courses already on offer, such as that offered by Artsplan to youth workers and artists together, could be used by people working on PAYP delivery. The presence of participants from different organisations within PAYP on the same training course could lead to an alleviation of some of the partnership issues identified in the course of this survey.

### 6.3 Creative Partnerships

Creating successful partnerships is also key to the work of the new Creative Partnerships which exist in specific areas of deprivation throughout the country. In the South East there are two Creative Partnerships, one in East Kent and one in Slough. Both are in fairly early stages of developing CPD programmes but they both see it as a crucial element of their work in partnerships often being brokered between formal educators and community musicians or artists. Slough has offered some internal training to teachers involved in the partnerships to train alongside the artists in areas such as evaluation. There has also been external training, for example the Royal Opera House is training two or three teachers each from six schools on how young people can create, perform and produce their own music theatre. This kind of opportunity is created to try to extend partnerships and is very much developed through a collaborative approach.

Currently, in the East Midlands, Nottingham is the only Creative Partnership but from September, Creative Partnerships will spread to Derby and eventually to Lincoln and Northampton. The project runs in 23 schools across the city including primary, secondary and special schools. There are 11 creative development workers who develop a

programme, which meets the individual needs of the school.

Nottingham has the central theme of “developing creativity through an apprenticeship model of learning”. It aims to inform the programme of activities in schools, the professional development of school staff and creative practitioners and a long-term action research programme. Research is currently being undertaken to assess the development needs of teachers in the schools and practitioners; these will form the basis of the CPD programme.

#### 6.4 **CreativePeople**

CreativePeople, a network of organisations offering information, advice and guidance on CPD across artform, has formed a working group with Creative Partnerships to look at existing research into artists working in schools, teachers working with artists, and creative professional development in education. Katherine Pearson from Creative Partnerships talked about trying to signpost existing CPD, and encouraging artists to assess their own CPD needs. She described a lack of status for collaborative artists, and the need for CPD paths that artists see as valuable, with new ways of acknowledging creative development. She talked about developing a code of practice and running short residencies for artists, teachers and young people.

## I What does all this tell us?

Our overall aims were to investigate ways of increasing uptake of existing training and CPD opportunities, to build relationships between the informal and formal music education sectors, and to propose ways of creating wider access to CPD across sectors. Let's look at some of the findings from our work and get an idea of the issues.

- 1.1 The expansion in the whole field of music education with young people, across the formal and informal sectors, points to a need for increased numbers of (not necessarily formally) qualified musicians – this deficit is exacerbated by the lack of status of music teaching among student musicians.

We found that *music services* offer INSET in a range of areas reflecting both their current and new ways of working, including curriculum based work through to sessions in other musical genres. Nevertheless they identify gaps in what they offer in INSET and in the skills in their staff – particularly in music technology, areas of work with specific groups of young people, and delivering music lessons to larger numbers of young people than they have done traditionally.

The *youth sector* appears to be at an early stage in terms of providing CPD to workers in arts programmes. More information is needed by youth sector managers – who currently have training budgets – about training needs and existing opportunities.

*Community arts* training organisations are offering a very wide range of subjects, often geared towards work in specific settings, but also dealing with many of the subjects required by artists working across sectors, including evaluation, partnership working, group work. These courses are often run on an occasional basis, and are not advertised to the formal education sector or to the statutory youth sector.

- 1.2 Other evidence suggests that, in the main, *lack of training opportunities* is probably not the problem – certainly not the main one. Musicians – whether in the formal or informal sector – mention the same barriers to taking up : money and time on the one hand; lack of knowledge of what's available on the other – with lack of *availability* well down the league table (though it's probably true to say that, like police officers and No 77 buses, you can't find a training course when you need one). It's tempting to suggest that the explosion of web-based data on CPD opportunities from CreativePeople and Arts Explorer might serve only to confuse the situation still further, if it's not also accompanied by more direct help and assistance to musicians in threading their own path through the maze of offerings.

Musicians are certainly clear about the things they feel they need to *learn* about. The gaps they report show a wide range of subjects, reflecting the wide range of areas of work for musicians working with young people. Musicians want to learn about work in different contexts, and to develop non-musical skills, including IT and management.

Both the musicians and the purchasers of their services are clear about the ways they want to learn. Networking and conferences are high on the list of popular training undertaken by

musicians. In the evaluations of our YMMN events musicians rate the networking element as the most useful. Music services and youth sector managers talk about the need for networks to develop relationships with musicians and arts organisations. Umbrella organisations in the youth justice sector highlight the problems of implementing arts projects for youth sector managers. In these fields professional networking was identified as a gap in CPD provision.

- 1.3 Providers and purchasers both have mixed opinions on the value of and need for *formal accreditation* of learning. Both this work and earlier surveys suggest that purchasers may be more relaxed about the issue than the providers – at least, so far as work in the informal sector goes. History is on the side of the chilled-out here: none of the dire prophecies over the last ten years about the imminent collapse of informal music making unless community musicians all got NVQs has ever come to pass. In any case, concentrating on accreditation misses the point: what musicians tell us they want is a way for all their experiences and learning – formal training, informal courses, networking, from whatever relevant cultural discipline – to be recognised by purchasers as valid. And purchasers simply want a system they can reasonably rely on to ensure that any musician they work with is ‘any good’.
- 1.4 There is growing evidence that a *traditional divide* between formal and informal music making provision is breaking down. At the least, all sectors are interested in cross-sector working or training initiatives: for example in a preparedness to open up INSET courses to community musicians, or to work with community musicians in formal settings. And the Federation of Music Services has suggested joint planning meetings or conferences to look at shared training options.
- 1.5 *Cost*, we found, is probably not a factor in differentiating between training provision in the music services and community music sectors: what’s more important is the teaching style of a course – and this is more dependent on the material that needs to be learnt rather than the sector from which the teaching is delivered. We have suggested a rough style-mix of learning activities which would be equally appropriate to formal and informal sectors, and which could be delivered partly by one sector and partly by the other. Based on the costings data we were able to establish, this might cost a musician in the order of £1500 a year, to include loss of earnings for a full-time musician on a reasonable income, perhaps no more than 5% of turnover. By far the easiest way for full-time established freelancers to raise this sum would be to increase their rates by this amount: say by £10 a day. But we recognise that this may not be an option for those starting out or earning relatively small amounts from their work; however, submitting a funding application every time you want to go on a £200 course is not a good use of anybody’s time either.
- 1.6 There is a perennial problem in *reaching the unreached* – those musicians operating outside the well-connected and dominant systems. Other research from Sound Sense suggests that – except for the issue of how many community musicians have degree-level qualifications – this doesn’t invalidate our findings. Clearly, however, it’s inequitable not to have these people’s voices directly represented, and the work of the *Creative Renewal* partners (see Chapter 3, section 2.1.1) is central to finding ways of ensuring such dialogues.

## 2 What needs to be done?

These issues imply that the next steps have to take into account the following factors.

- 2.1 There is the best opportunity yet for *closer collaboration between the formal and informal sectors*. This collaboration could include elements of continuing to build on the formal sector's interest in working more widely; opening up the different sectors' training to the other; and developing ways in which community musicians can be effectively used in the formal sectors' delivery of music making. Mostly, the collaboration is still at very early stages: building on it will need careful brokering – advocacy to all sectors – as well as on-the-ground working and networking.
- 2.2 Overall, *lack of training opportunities doesn't seem to be the major problem*: our evidence suggests not only that there's plenty of it about, but that the majority of current courses aren't running at capacity. Training is even available in places where no-one might have thought of looking: music services, it seems, are overwhelmingly favourable to opening their INSET to outside musicians, as long as they have spaces and can cover their marginal costs. The plurality is jealously guarded by the trainers in the informal sector – and, given the wide range of learning experiences and opportunities musicians report they want and have undertaken, by the musicians too. It would be hopeless to try to impose centralised training schemes – a national curriculum for music leaders – on the “patchwork of provision” (as Pete Moser called it at the Manchester gathering) that exists. Certainly, some additional training opportunities may well be necessary – at specific times and in specific places to carry out specific jobs. And there is merit in revisiting the various attempts over the years to establish a baseline of skills that all music leaders – in formal or informal sectors – need to operate effectively provided this can be done in a way that acknowledges cultural diversity in all its forms: there is no shortage of such attempts. Overall, the job to be done here involves joining up the existing provision so that everyone is aware what's available, what it does, and how it can be accessed; and finding ways of straightforwardly funding freelance musicians' cpd at the beginning of their careers.
- 2.3 Our work has largely concentrated on collaborations between formal and informal sectors, and between providers (the music leaders) and the purchasers (anyone who hires a music leader's skills). *But there is a third strand of knitting-together to be done, and that's between the trainers*. Trainers, we found, work independently of each other, and their training courses (especially in the informal sector) tend to solve local, immediate needs rather than long-term strategic ones. The joining-up job referred to above needs to include this third strand, too: among the advantages this will bring is the opportunity to explore issues such as the apparent conflict between training music leaders for developing young people's musical skills; and training which is more directed at helping them develop young people's social skills.
- 2.4 For much the same reasons as above, *trying to impose a single accreditation system on music leaders will be doomed to failure*. No-one particularly likes, and few people care to be bothered with, the ones we've got currently – there's a perfectly reasonable pair of NVQs, for example, covering precisely this field, that are almost never used. Again, the answer is not to invent another system that will be equally ignored, but to find a way of threading together all learning experiences and ensuring they have validity and acceptance, as appropriate, by both the musicians and the purchasers alike.
- 2.5 The cries about lack of information on what's available (and this isn't confined to learning

opportunities) never seem to diminish. The problem here can't be totally about lack of information: *there's no shortage of information*, especially with the launch of Arts Explorer and CreativePeople portals. Partly, it has to be a lack of "meta-information" – information about the information: where it is, how you can access it. Trying to solve a glut of information by providing more information doesn't seem particularly clever, and it needs handling carefully – maybe by using networking; face to face steering of people towards the information sources available; the use of cascading mechanisms; print information that doesn't go beyond the one-liners and which comes in unusual forms (phone text messages, key-ring fobs, credit card laminates and so on).

There is, however, a lack of cross-sector marketing of training opportunities in all directions – whether music service INSET courses to community musicians, or community arts courses to music teachers (some music services provide individual teachers with a training budget of their own) or youth services. This needs to be addressed if the different sectors are to be able to collaborate more together.

- 2.6 *This lack of information extends to purchasers, who say they don't know what musicians are around, or are concerned about issues of quality assurance for ones they do know exist. Practitioner directories is an area that is currently receiving some attention: see section 3.3 below.*
- 2.7 *All of the above must continually take into account the needs of musicians working outside the dominant cultures and disabled musicians.*
- 2.8 *Finally, it's likely that most of the issues raised here (except the obvious ones) are not unique to music. Sound Sense's work in CreativePeople, Arts Explorer and Creative Renewal involves working with colleagues from all artforms – and most of the issues we discuss tread the same paths as above. There is scope in much of the work that needs to be done being done in collaboration, or at least parallel, with similar work that needs to be done in other artforms.*

### **3 Recommendations**

A combination of three main activities will address all the issues we found, and take into account the above factors.

#### **3.1 Network**

*A network of those involved in formal and informal education which brokers connections and builds relationships between the sectors and between practitioners and purchasers*

- 3.1.1 *The network can be light touch and could be provided in a variety of ways. Web-based information and networking is one clear path – and could be provided cost-effectively through Sound Sense's website (part of Arts Explorer) as much of the development cost is already paid for – but some real-people contact is still essential to ensure the strengthening of the early stages of collaboration. The networking work of YMMN in this pilot year clearly provides one model (and a well-liked one) for how this work could be carried out.*

The key is real involvement in the planning of the network from all the sectors to be involved in it: this would be a network for and including community music, music services, Connexions, youth service and so on. It must also involve real representation from

musicians working outside dominant cultures, from black and minority ethnic musicians, and from disabled musicians: the partnerships within CreativePeople working specifically with artists from these groups will be able to help with ensuring that this representation is real and meaningful, and leads to an integration of the issues facing such musicians throughout the whole of the network's work.

Given that our research rarely found specific regional differences in the two pilot areas we worked in, national-level networking could be an efficient way of providing the real-people contact necessary – networking events on the ground will by definition still continue to be regionally or sub-regionally based, however. Clearly, links with Youth Music's regional coordinators will be paramount, and might range from partnership working through to complete integration of the network's work in their own.

- 3.1.2 The network would broker the opening up of training activities between the sectors and other partnership working. Events could demonstrate the benefits and variety of arts projects, and promote successful models of partnership work. Specific events could look at youth sector input into CPD initiatives such as a new Sector Skills Council or Modern Apprenticeship scheme. Other events could look at bringing together artists and Local Authority Arts in Education fora, and discussions with music services and youth services about their aims, and how they can share their different skills in achieving their different goals. There is scope for the network to link in with the work being carried out by the CreativePeople/Creative Partnership working group on the development of artists working in schools in Creative Partnership areas.
- 3.1.3 The issue of the lack of information about what training is on offer should be solvable in future by a combination of the Arts Explorer, CreativePeople and LearnDirect information resources. But these sites are only as comprehensive as the information fed into them which can happen only on a reactive basis (for Arts Explorer and CreativePeople because of resource limitations; for LearnDirect because the connections with informal learning activities are not yet strong enough). One job of the network, therefore, is to proactively seek information about CPD opportunities, and to feed it into these portals – and then to ensure that people know that the information they want and need is available and accessible. To overcome the information-glut issue, it might be necessary to re-purpose the data collected so that only that directly and immediately relevant to individuals is presented to them. Again, these jobs need people, not just web and print, contact. This work will to some extent also address the issue of lack of cross-sector marketing of training – but provoking some old-fashioned print marketing of courses to new markets may be needed as well.
- 3.1.4 The network must also include building relationships and collaborations between the trainers themselves. Again, the national dimension to this work will be as important as that at regional level.
- 3.1.5 Where all else fails, and real gaps in required training opportunities are then reported, it might be appropriate for the network itself to devise and deliver some training.
- 3.1.6 The network would carry out other specific tasks, as identified from time to time. For example, through its advocacy role it would address the issue of the funding freelance musicians undertaking CPD at the beginnings of their careers in simple, cost-efficient ways.
- 3.1.7 The potential link with CreativePeople is clearly very strong. It would be important for the

network to become a fully-fledged partnership of CreativePeople.

### 3.2 **Patchwork**

*A fresh approach to the issue of validation of musicians' learning, in a way that accepts the plurality of provision; the need to take into account issues of cultural diversity in what learning is accepted as valid; and the need of purchasers to have a common framework for assessing appropriateness of practitioners for the jobs they have in mind*

- 3.2.1 Essentially, the Patchwork provides a grid on which musicians can plot their training, cpd and other experiences relevant to areas of work that they are involved in. They can use their Patchwork to evaluate their own learning needs; and by completing sections of the Patchwork for their desired work in some recognised way, can demonstrate their suitability for that work to employers. An essential element of the Patchwork is that it allows for all types of learning to receive validity, and so ensures that the learning of musicians working outside dominant cultures, black and minority ethnic musicians, and disabled musicians can be taken into account. Employers would use the Patchwork to identify the qualities required by a musician for their job, and to ascertain whether the musician has those qualifications or experience.
- 3.2.2 There is an essential link between the Patchwork and the Network. Musicians will need the information provided through the Network to select relevant training and cpd from providers from the different sectors (the trainers' section of the network will help determine which type of training is best provided by which trainer). The people-contact and networking activities will encourage musicians to see where there may be gaps in their skills and create the time to fill them. It's crucial that both purchasers and providers in the network are included in developing the Patchwork to ensure that the concept is widely accepted and widely used by both sides.
- 3.2.3 There is more detail on the Patchwork concept – which is being developed by Sound Sense in conjunction with Foundation for Community Dance and National Association of Writers in Education, and so already starts to address the cross-artform issues – in Appendix 4.

### 3.3 **Artscape**

*The provision of information about music leaders, with at least some details relating to quality assurance issues – and that available soon*

- 3.3.1 The Patchwork provides information in depth, but it will be several years before many musicians have created and filled in significant areas of their own grid. Purchasers need – now – better information on music leaders than, say Sound Sense's database can supply. A re-development of an existing database will address this. Artscape is a web-based directory of artists working in education (in this instance, formal education). It is being developed by NAVE in partnership with members of the Community Artists partnership of CreativePeople, covering dance and music as well as literature. Entry to Artscape is not universal, but will depend on artists providing quality assurance elements, including a clean CRB disclosure not more than a year old; evidence of real engagement with CPD; valid professional indemnity and public liability insurance; and details of two recent referees.
- 3.3.2 Again, there is a link into the Network. Historically, musicians in the informal sector have paid little attention to these types of quality checks. The network will play an essential role in explaining the importance of them; ensuring that the checks do not over-ride issues of cultural diversity; and encouraging sign-up. The links between the purchasers and providers

in the network will help ensure that Artscape is widely accepted and widely used by both sides.

3.3.3 Apart from brokering and developing the content of youth music leaders for Artscape, the initiative is very cost-effective because the development cost of the infrastructure is already being met.

3.3.4 In due course, Patchwork information could also be available in Artscape.

*Like baking a cake, all of these three ingredients – Network, Patchwork, and Artscape – need to be present if you want the mix to work successfully. But a purchaser or provider that is connected to all three elements will be very powerful and knowledgeable, completely fit for the job of youth music leader in the 21st century.*