

## Young Music Leaders – a draft framework

### Introduction

Cornwall Music Education Hub is seeking to develop and pilot a Young Music Leader scheme to recognise, develop and award potential Young Music Leaders in Cornwall. Cymaz Music has experience of developing and supporting young people in leadership roles and has a commitment to formalising progression routes for music leaders at all stages of the development. In preparing for a pilot Young Leaders programme, Cymaz Music was tasked by the Hub to draw on previous mapping and research, to consult and begin to develop a framework in collaboration with young people. Everything in this draft framework has been debated, discussed and developed with a group of young people.

### Previous findings

In the November 2014 report to the Hub, a wide range of existing music leadership opportunities were highlighted, both in and outside of the school environment. Research and mapping across the county and beyond concluded that whilst there were many opportunities already in existence, there is currently no formal structure or scheme in place whereby young people can be accredited or work towards common goals and outcomes. The following points were the key themes to emerge from the research;

- **Young Music Leaders tend to 'just happen'**

Many young music leaders emerge organically and are therefore supported very individually and in relation to the setting they are in. It is often those with motivation or particular interest who step forward and demonstrate leadership qualities.

- **Accreditation**

The Arts Award is a growing and recognised formal qualification which is relatively widely adopted in Cornwall. The recommendation from the research was that Young Music Leaders should be a stand-alone, specific scheme which echoes existing schemes such as the Arts Award and the Duke of Edinburgh Award. This would require a partnership with an Accreditation body.

- **Supporting Transition from Primary to Secondary**

It is recognised that a Young Music Leader scheme could be helpful in supporting children with the transition to secondary school. Many secondary schools already use a system of secondary students in this way. A countywide scheme which has consistency could help to develop models of good practice to be rolled out more widely.

- **Targeting cold spots and complementing the schools engagement plan**

On a strategic level, a Young Leaders Scheme could support the Hubs work in reaching cold spots in the county. It could also be a vehicle through which to increase the number of schools engaging with the Hub.

## **Consultation and Development of a Framework**

Following on from the broader research, consultation and mapping, the intention for this project was to hone in on a smaller focus group of young people from across the county to start to develop a Young Music Leader programme. The basis for the framework is designed to be complementary to the CME (National Certificate for Music Educators) and to the Youth Music Quality Assurance Framework 'Do, Review, Improve'. A draft framework was introduced to young people who discussed and debated the definitions and also contributed a range of ideas for the detail of the content and delivery of the scheme.

Young People involved in this stage are from;

- St Keverne Brass Band (weekly band practice)
- Mountsbay Academy Penzance (young leaders supporting Primary School music provision, lunchtime and after school clubs and working with the Arts Award)
- YEP! – Cymaz Music Youth Ensemble Project (out of school progression and composition ensemble with intermediate musicians aged 13 plus)

The group totalling 12 young people are aged between 13 and 19 and are mixed gender.

For the purposes of this report, responses and ideas have been anonymised and drawn together to form a consolidated framework, which has come from the considerations and ideas of the young people.

### **Things that work well**

- Dedicated adult working to support young leaders
- Practical experience in real life situations
- Constructive feedback and suggestions (encouraging reflective practice)
- One to ones to set person goals
- Embedding Arts Award (or other accreditation)
- Working around the availability, skills and interests of the young people

### **Things that need improvement**

- Having adequate time to spend with each individual. Sometimes this is a challenge when there is a session going on at the same time
- Consistency of approach across different leadership programmes
- Opportunities for young people to learn from different Music Leaders in a range of settings
- Documenting the learning and progression (other than Arts Award)
- Resources and tools to support learning

## Key points

- Young People are busy and have many demands on them. Any new scheme would need to complement and slot into existing commitments. The young people consulted all said that they would like a scheme to recognise their existing achievements if they could be evidenced.
- Young People want to be able to develop skills in their specialist areas whilst also recognise the need to learn generic skills. They welcome the chance to see other parts of Cornwall and work in different settings.
- Some things can be 'learnt' and others are traits and qualities that you either have or don't have. The challenge is how to find those with the qualities if they don't necessarily know.
- All young people consulted demonstrated a desire to learn in a variety of ways and welcomed the possibility of shadowing and observing other (young) Music Leaders. There was a general consensus that some kind of Handbook would be really helpful and that it should be designed with young people but also that technology could be utilised to support learning and provide evidence.
- Some young people expressed an interest in being involved in developing and delivering training for other young people.
- All young people consulted expressed the importance of the adults supporting and 'teaching' them. All young people consulted are in positions where they are working with adult Music Leaders/Educators who are supporting them individually. All the young people consulted were grateful and loyal to the adults supporting them and there is a clear sense of trust and respect between the adults and the young people.

## Some direct quotes which stood out in the consultation and development process:

*'Being a Young Leader isn't about showing off your own musical talents, but about putting others first and helping them.'*

*'I think it's important to learn about psychology and child development so you can understand why children might act in a certain way.'*

*'I would really like to travel to other areas and see different music sessions with different leaders... you can always learn something.'*

*'I wouldn't have time to do a course, but maybe one or two training days a bit like what we have done here but with other young people, would be fun.'*

*'A handbook would need to look good and not have too much writing in it. Just essential information.... Reminders really.'*

## The Young Music Leaders DRAFT Framework

### Young Music Leader

*A young person, usually older than most other participants, who actively engages in supporting/teaching/guiding other participants, whilst also learning about Music Leadership*

#### What you'll need...

- Demonstrate leadership potential
- A mature and respectful approach
- Musical competency
- Excellent empathy and ability to understand where another young person is coming from
- Excellent communication skills
- Able to put others first and be kind

#### What you'll do...

- Have an individual development plan with goals and tasks to work towards
- Learn about the elements of developing, delivering and evaluating high quality music making activity
- Carry out (QA) observations of Young Music Leaders and experienced Music Leaders/Teachers
- Teach/support other young people by helping them with elements of creating music – either one to one support within a group, small groups or to a larger group

### CORE ELEMENTS FOR TRAINING/LEARNING

<b><u>Young Person/Participant Centred</u></b>	<b><u>Session Content</u></b>
<p data-bbox="188 1384 724 1435">To fully understand, interpret and support individual music makers</p> <ul data-bbox="234 1469 783 2020" style="list-style-type: none"> <li>• Some of this can be learnt through practical application, increasing awareness and through experience</li> <li>• An element of a training session could include psychology and child development/attachment theory</li> <li>• Having empathy is something that can be developed and learnt but you need to have some degree of it there already</li> <li>• Having shared experiences or circumstances as other young people can help you to understand where they are coming from</li> <li>• You can do this better in one to one situations. In larger groups it is harder to be able to get to know everyone</li> </ul>	<p data-bbox="809 1384 1369 1435">To effectively plan, deliver and evaluate high quality, inclusive music making sessions/projects/programmes</p> <ul data-bbox="855 1469 1398 2020" style="list-style-type: none"> <li>• By shadowing and being mentored by an experienced Music Leader you can learn about what is required</li> <li>• A training session and maybe a template to follow would help to make sure that it's really understood</li> <li>• Sometimes you make a plan and then have to change it during the session. Learning different approaches and having more tools in your box would help to build experience (e.g games, ice breakers, things to do to get attention and get the group motivated)</li> <li>• Practicing to plan, deliver and evaluation sessions and then get feedback from an observer</li> </ul>

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<p>and their needs – this would take practice and a long time of getting to know them</p>	<ul style="list-style-type: none"> <li>• Training session and/or handbook on what is meant by High Quality and Inclusive, so we all have the same understanding</li> <li>• Sessions should generally be delivered alongside other Young Music Leaders and adult Music Leaders but there should be preparation for Young Music Leaders to work without the involvement of an adult.</li> </ul>
<p><b>Environment</b></p> <p>To make sure that all environmental issues are considered and any action taken to alleviate issues/potential risks (health and safety, safeguarding, accessibility)</p> <ul style="list-style-type: none"> <li>• There could be a checklist of things to consider, because although it's a lot about common sense, you might overlook something when you are thinking about so many other things</li> <li>• A training session and/or handbook would be helpful and to know who to go to when you need advice about something (like health and safety or safeguarding) It could be quite overwhelming to be responsible for so much.</li> </ul>	<p><b>Music Leadership practice</b></p> <p>To consider, reflect and continually build on skills and practice to offer the very highest quality experiences</p> <ul style="list-style-type: none"> <li>• Observing a range of different Music Leaders in different settings</li> <li>• Having a Mentor to guide you using an Individual Development Plan which can help to identify specific areas of interest or further training needs. This would also provide the evidence of learning and progression</li> <li>• A template to fill in to help encourage reflective practice</li> <li>• Using video/film/audio recordings as part of developing practice – watching/listening and using it to make improvements</li> <li>• Seeking feedback from participants and others connected to the activity</li> <li>• It would be really useful to understand about the different jobs possible, and to have advice about putting together a CV, setting up as freelance etc (like the Music Leader Start Up programme).</li> </ul>

## Conclusion and Next Steps

The young people involved in this stage were all above Primary school age. This would be an element to be considered at a later stage. Working with Secondary age students will provide a solid and excellent base for future development into the Primary age. Young Leaders who emerge through the pilot training programme could go on to deliver training to younger children. Two of the group were in their first year at Secondary and commented that they sometimes found it challenging being 'leaders' to children who are only a year younger than them. The Music Leader was guiding them through this and offering support and advice, but age difference is a consideration.

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All the young people involved in this process are already involved in or are just starting in roles as Young Leaders. They are self-selecting and are being supported by adults in the settings they are in. The framework developed is draft and needs further detail and development, perhaps with the same group of young people.

In conversation with other Music Leaders/professionals, it is clear that the Young Leaders Programme needs to have a partnership approach. It must consider and complement what is already in existence. There is much potential in Music Leaders who are already supporting Young Music Leaders, and this must be considered in developing the scheme, to reduce replication and also to encourage consistency.

Young People would like training from different people, including maybe high level visiting professionals who could offer something really aspirational and inspiring. Local training and support would be delivered by Music Leaders already working with young people. There would be a series of briefing and development sessions for Music Leaders who will be supporting Young Leaders to ensure consistency. Young People would like to be involved in delivering parts of training to each other and would like to be involved in designing resources.

The key to the development of this scheme is in the tools, templates and resources created and in the opportunities for young people to learn outside of their existing setting. All young people involved in developing this said that they would like a range of learning options including training days, mentoring, shadowing and that they would all like to have something for their CV such as Accreditation.

The Programme could provide an aspirational progression route for young people, giving them a rich and personal learning programme which will enhance their abilities as potential Music Leaders but also give them a personal and social development experience. The Cornwall Young Music Leaders programme should be sought after, have currency/accreditation and lead to real opportunities for employment/training/further education.

## **Elements to include:**

- Partnerships and complementary approach
- CPD for Music Leaders supporting Young Music Leaders
- Accreditation/Achievement (high profile currency)
- Young People involved in designed learning materials (e.g Handbook)
- A mixture of learning styles and opportunities (training sessions, mentoring, shadowing, observations, young person to young person training/learning and use of technology)
- Recognise prior learning (if evidenced)

References: National Certificate for Music Educators <http://www.trinitycollege.com/site/?id=2988>  
'Do, Review, Improve' <http://network.youthmusic.org.uk/learning/resource-packs/do-review-improve-quality-framework-music-education>  
Hub research November 2014 <http://cornwallmusiceducationhub.org/media/2281/youth-leadership-research-report-november-2014.pdf>