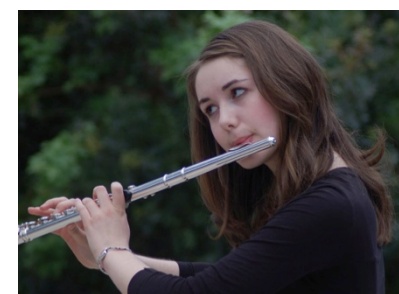


Supporting all children and young people's musical progressions

People, research, analysis, strategy, practice

DRAFT

(19th November 2012)



Contents

How can we most effectively support children and young people's musical progression? – page 3

Environment and ingredients for progression – page 4

A strategy for creating progression environments for all children and young people – page 5

with children and young people – page 8

with parents and carers – page 10

with schools – page 12

with school teachers – page 15

with music leaders – page 18

with music organisations – page 21

with Hub lead organisations – page 24

How you could do it: overcoming barriers – page 28

Produced with the Musical Progressions Roundtable, hosted by Awards for Young Musicians and funded by Youth Music
Written by Ben Sandbrook

How can we most effectively support children and young people's musical progression?

Background

In 2009, Youth Music, Awards for Young Musicians and the Musicians Benevolent Fund – three UK organisations who shared a strategic goal to realise the musical talent and potential of all children and young people – facilitated a consultative research programme to identify 'How are excellence and progression experienced by 21st-century musicians and what can music education organisations do to support them?'

Consultation and research method

Four focus groups were held between November 2009 and September 2010, attended by 62 participants representing a broad cross-section of the UK music education sector, including music educators, musicians, academics and policy makers. Each focus group, in turn, was based on questions relating to the following:

1. Information and signposting
2. Identifying and nurturing talent and potential
3. Continuing professional development for encouraging talent and potential
4. Becoming a 21st-century musician

Transcriptions of each focus group were coded and dominant themes were identified. The resultant findings were cross-referred against key contemporary publications in UK music education, and iteratively refined through further consultation with young people, and with adult music educators. Since 2010, the research findings below have been presented and communicated widely, influencing music education policy locally and nationally, and music education funding streams.

A national network – the Musical Progressions Roundtable – hosted by Awards for Young Musicians with Youth Music funding, is continuing and extending this collaborative research process and focussing on how it can mobilise agents to make positive change in the UK, towards fulfilling all children and young people's musical potential.

Key findings

There is significant change in the environment and culture in which today's young musicians are growing and learning:

- We are moving from a performance—product economy towards an 'experience economy': for instance, over the next five years PriceWaterhouseCoopers' annual Entertainment and Media sector forecasts predict the global video games industry to grow five times as fast as the recorded music industry and to be nearly four times its economic size; record albums are now produced to promote tours where, in the past, tours were put on to promote albums.
- Creative arts is more than performing: according to UK Department of Culture, Media and Sport data, the creative industries are the UK's fourth largest export sector but only a third of the 100,000 people employed in the performing arts are performing artists, and only 3% of the 1.1m employed in the creative industries as a whole. Today's young artists are inventing new genres and art forms, often collaborating outwith the traditional arts: music

and new media; participatory performances and installations; facilitated mass collaborations (as opposed to stage performances).

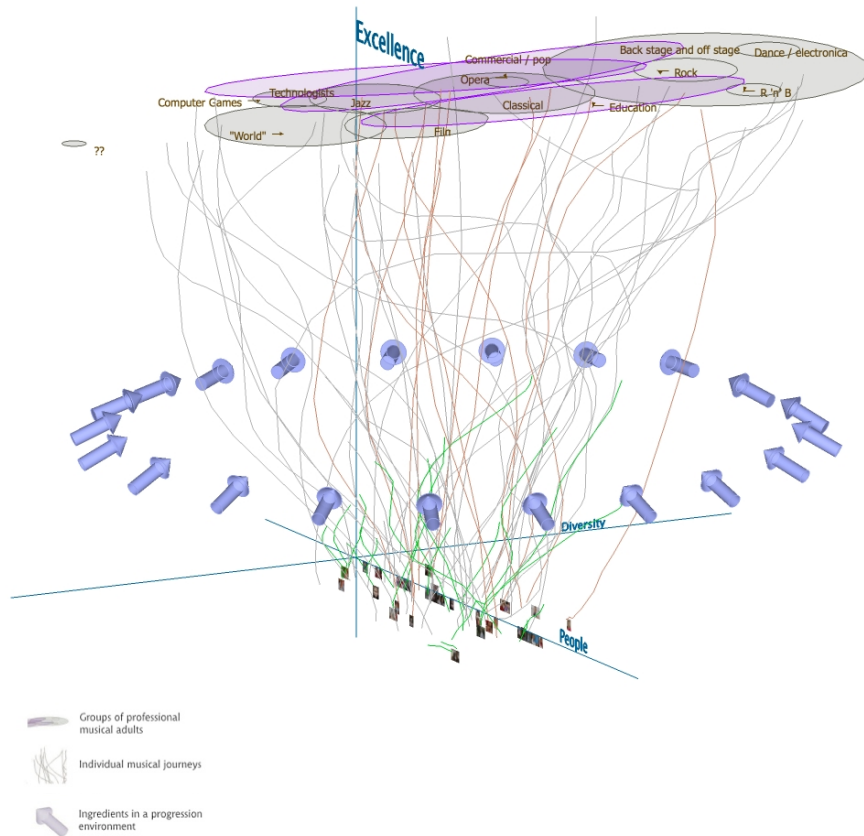
- Building on recent research by the UK Institute of Education, this present research identified 11 key areas of need for tomorrow's musical adults (of which only two are expressly musical): musical skills; high musical standards; opportunity and the ability to recognise it; versatility; self-confidence; creative facility and ability; collaboration; communication and organisation skills; facilitation, leadership and teaching skills; enjoyment; perseverance and resilience.

So working with this change, for music education:

- Individual progression journeys need to be the primary and guiding focus, rather than the systems and organisations that might support some of those journeys.
- The whole environment (comprising people, places, spaces, objects, experiences and interactions), through which those journeys take place, needs to be considered holistically, rather than focussing on particular well-trodden progression routes through that environment.
- There are many ingredients in an environment for progression, and they are often complex. These ingredients can only be provided in full by many different stakeholders (including schools, music organisations, music leaders, parents and young people individually and collectively) and therefore informed collaboration is essential.
- Musical adults take many different forms (e.g. listeners are still musical adults), so we should consider excellences not excellence, and progressions not progression.
- We don't know what will be considered excellent in the future, nor in which fields it will be considered, so today's excellence(s) should be used to inspire and enrich today's journeys, but personal or even collective opinions on what excellence is should not overly determine the destinations of those journeys: 'whose excellence is it anyway?'

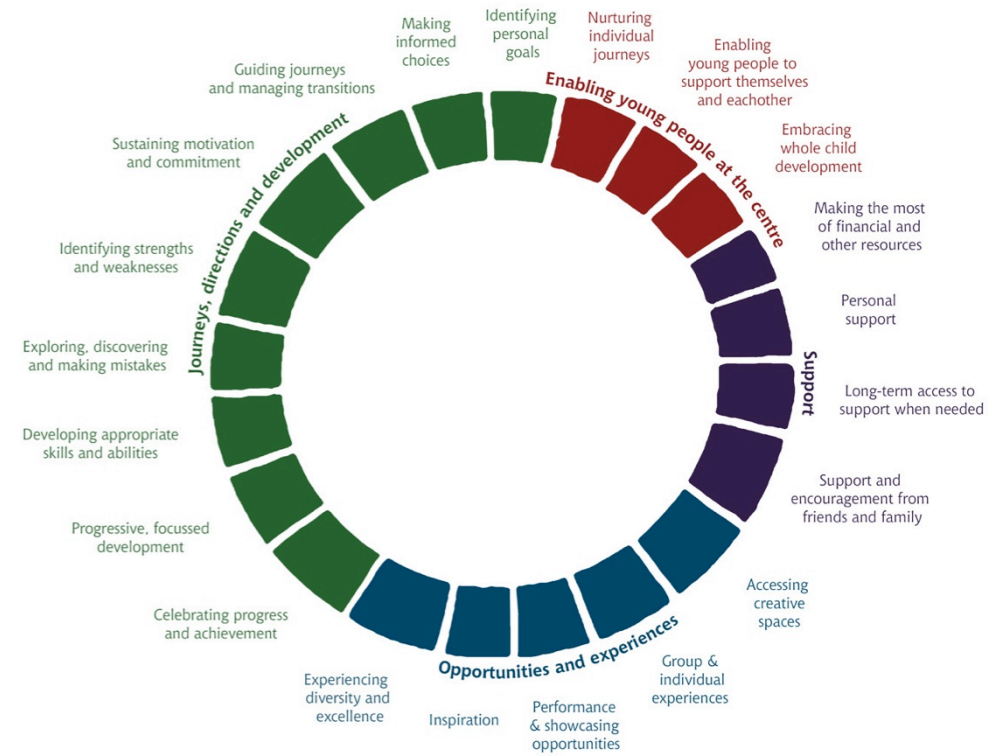
Environments for musical progression journeys

The diagram below depicts on three axes (people, excellence and diversity) the array of individual musical progression journeys, as well as the different ingredients (represented as arrows) in the whole environment.



Ingredients in an environment for musical progression

This second diagram depicts the 21 ingredients – in draft, as they are continually refined.



A strategy for creating progression environments for all children

One of the key observations about these holistic 'environments' – which comprise people, places, spaces, objects, experiences and interactions – is that no one can create them on their own: children and young people, parents, teachers, schools, other organisations and other people need to be involved. This is clear looking at the list of ingredients: at the least, parents, teachers and children are going to have to get involved.

Strategies with such a comprehensive body of stakeholders, many of whom are acting voluntarily, cannot try to make everyone do the same thing: not least because this won't enable individuals to act within their individual circumstances nor make the most of what they have to offer; moreover, because one-size-fits-all approaches won't square with nurturing individual journeys and also because people aren't going to volunteer and structure their own time around someone else's orders. But a strategy where everyone does their own thing in isolation isn't coherent – it isn't a strategy. So this strategy would need to enable and empower different people and organisations to do a core set of coherent things in their own ways. In other words, it needs to focus on the individual journeys of adults and children implementing the strategy, just as the strategy is there in the first place to create progression environments for individual children and young people. It needs to *enable* people to act coherently and effectively, rather than telling people what to do. "If we could enable B to do... so that they could help A do..., and we did... then..."

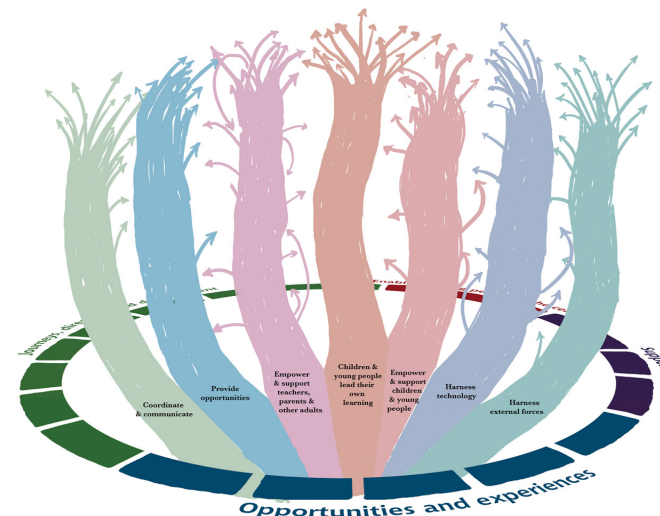
The diagram on the right tries to show (a little playfully perhaps!) hundreds of journeys of people focussing on seven core strands of activity, together creating progression environments, with all their ingredients.

Over the following pages, this 'skeleton strategy for progression environments' is described in more detail. The overall aim of the strategy is simple: *to create progression environments in which all children and young people can fulfil their musical potential and, through music, realise their broader potential.*

This skeleton strategy has been put together in an attempt to show how a Hub, working with a wide variety of other agents and stakeholders, could provide effective environments for musical progression for all children and young people. To maximise often scarce resources and to harness collaborative potential, it tries wherever possible, to build 'triangulated' actions: for B to support A, B will need to understand X, so C helps B to understand X (and also helps A to understand why B is doing X...). Given the extent, both of the overall aim and the number of agents involved, this strategy is built on the following principles of leadership for musical progression:

- Enriching musical progressions, not prescribing musical destinations
- Believing, empowering, supporting
- Mobilising and collaborating
- Supporting young leadership
- Nurturing creativity

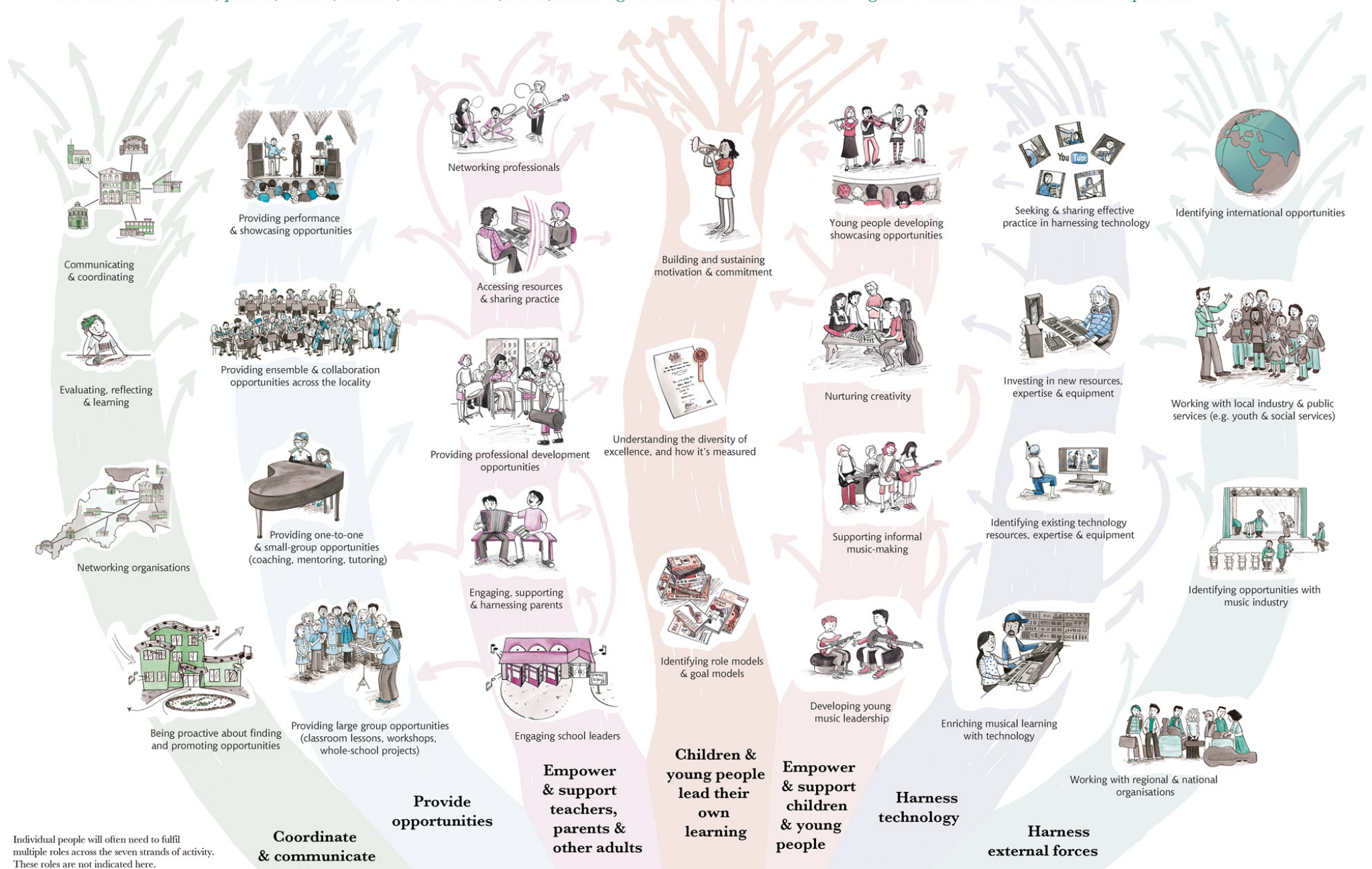
Individual journeys in a coherent progression strategy



This is only a skeleton – it would need to be owned, customised and made appropriate in every instance and locality where it is adopted, or part-adopted. This skeleton strategy has been produced with the Musical Progressions Roundtable, building on a huge diversity of individual and organisational experiences, attempting to draw on a wide range of different effective practices in supporting musical progression.

A skeleton strategy for creating progression environments

how individual children, parents, schools, teachers, music leaders, Hubs, music organisations and others could work together to realise all children's musical potential



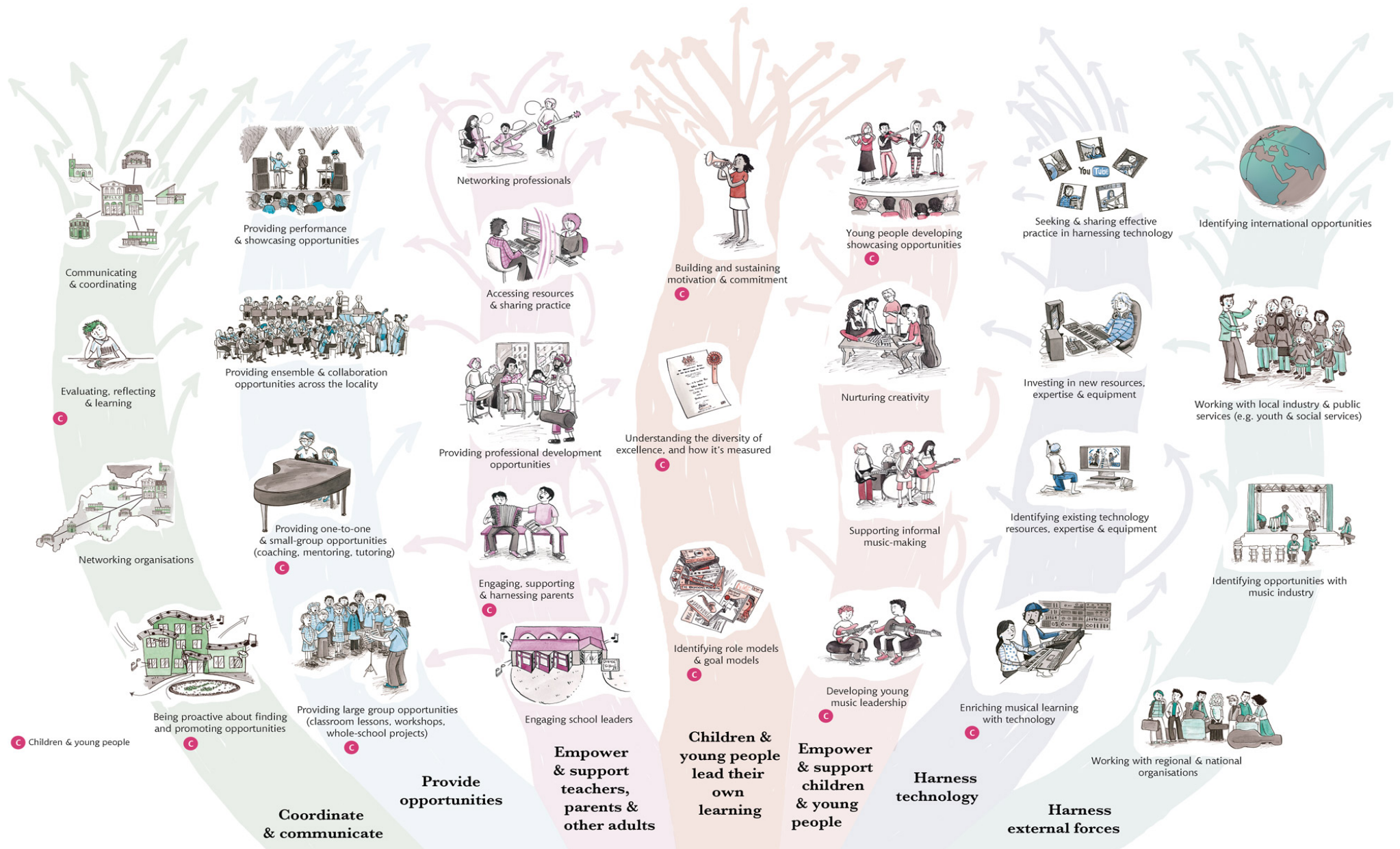
Individual roles for key stakeholders

There is a very broad range of agents involved in supporting children and young people's musical progressions; this strategy engages principally the key active agents that might normally be accessible by Hubs:

- Formal: Schools, Hubs, Bridge organisations, School teachers
- Non-formal: Music organisations, Music leaders (incl. peripatetic / private instrumental teachers, workshop leaders, youth and social workers working with music activities)
- Informal: Children and young people, Parents

In the following pages, there are indications of example roles and responsibilities that individuals and organisations could adopt and implement. These indications are, of course, not exhaustive nor exclusive: clearly there will be cases where roles and responsibilities are very different from what is indicated below. We've just tried to be pragmatic, assuming different capacities and capabilities, because you can't get everyone to do everything!

Children and young people working with others to create progression environments for children and young people



Children and young people

What do we mean by children and young people?

Children and young people are traditionally the beneficiaries, even subjects, of education but they can also be – all of them – proactive agents in their own and their peers' education. Adults are, of course, generally vital to children's musical progression but it's not they that actually do it – it's the children and young people who are doing the progressing. Children and young people practising, exploring, improvising, composing, listening, watching, scrutinising, evaluating, supporting friends and peers, making music together etc. – these are crucial parts of making musical progression happen.

As Children and Young People, what roles and responsibilities could you take?

1. Young people lead their own learning

Identifying role models & goal models

Find out about different kinds of professional musical adults – role models and goal models; share your findings with friends, peers, parents etc.

Understanding the diversity of excellence, and how it's measured

Engage with the variety of different musical careers, musical excellences and ways of measuring them for an informed understanding of musical 'qualities'.

Building and sustaining motivation and commitment

Believe in and take responsibility for your individual musical learning journey, including seeking support when you need it.

2. Empower and support young people

Developing young music leadership

Look for opportunities to share with others what you can do to support their music-making.

Young people developing showcasing opportunities

Look for, ask for help with, and create opportunities to showcase your and peers' musical abilities: online, on stage, in engaging experiences.

3. Empower and support teachers, parents & other adults

Engaging, supporting and harnessing parents

Communicate with parents about how their individual children are musical and creative, and guide them on how they could support their children.

Related ingredients

Identifying personal goals; Making informed choices; Experiencing diversity and excellence; Inspiration

Nurturing individual journeys; Celebrating progress & achievement; Identifying strengths & weaknesses

Sustaining motivation and commitment

Celebrating progress and achievement

Performing & showcasing opportunities; celebrating progress and achievement

Support and encouragement from friends and family

4. Harness technology and the social web

Enriching musical learning with technology

Co-create technology-enriched creative musical learning environments where students and teachers reflect together on what works.

Explore and experiment with how technology can be harnessed to help you do what you want and need to do.

5. Provide opportunities

Providing large group opportunities (classroom lessons, workshops, whole-school projects)

Look for, and develop, opportunities to get involved in running workshops, music projects and productions, and other group musical activities: at school, in out-of-school clubs and organisations, and elsewhere.

Providing one-to-one & small-group opportunities (coaching, mentoring, tutoring)

Look for and develop opportunities to help your friends, peers and siblings with their music-making, and, at the same time, making good use of your own abilities.

7. Coordinate and communicate

Being proactive about finding and promoting opportunities

Be proactive in finding out what opportunities and activities are going on and in communicating what you are doing.

Evaluating, reflecting & learning

Ensure that effective, robust and useful evaluation is core to all activities and that it is used to develop future practice.

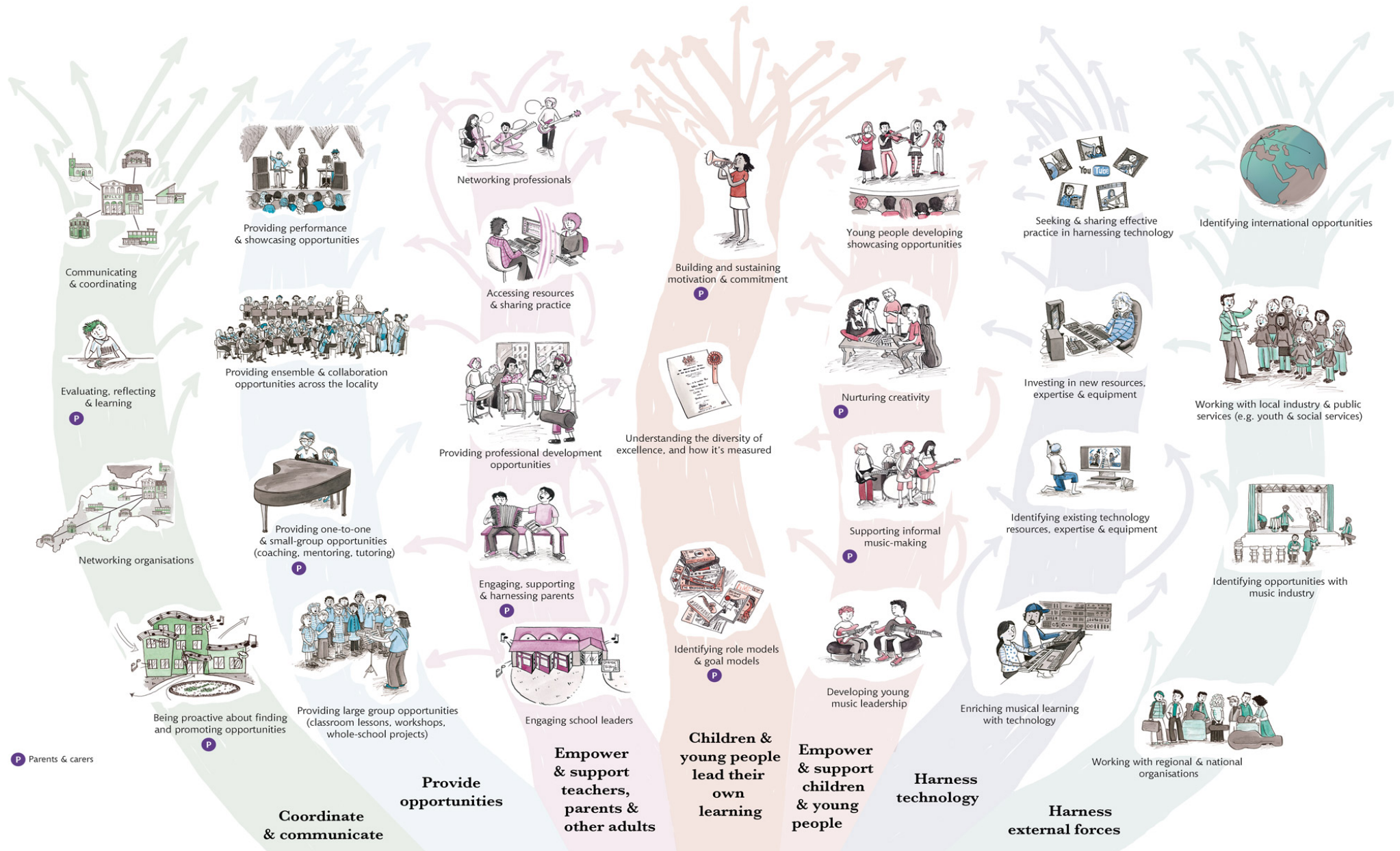
Accessing creative spaces

Exploring, discovering and making mistakes; Making the most of financial and other resources

Enabling young people to support themselves and each other

Enabling young people to support themselves and each other

Parents and carers working with others to create progression environments for children and young people



Parents & carers

What do we mean by parents and carers?

Parents, carers, grandparents and other close relatives play one of the most significant roles in children's education, with music being no exception. Parents and carers often know individual children better than anyone else, and they often spend more time with them than anyone else, having enormous influence over how children progress and develop. So parents and carers – supporting, praising, listening, questioning, guiding, challenging, informing, inspiring, feeding, believing, safeguarding, loving etc. – have a critical set of roles in supporting progression.

As Parents and carers, what roles and responsibilities could you take?

1. Young people lead their own learning

Identifying role models & goal models

Support children and young people to discover different musical adults and musical experiences.

Building and sustaining motivation and commitment

Believe in children and young peoples' music, music-making, creativity and musical individuality: encouraging experimentation, rewarding commitment and achievement, enriching development, providing challenge, bestowing trust.

2. Empower and support young people

Supporting informal music-making

Encourage and help children and young people to make music with friends and peers.

Nurturing creativity

explore, understand, value and learn to develop musical creativities;

Related ingredients

Personal support; Identifying personal goals

Enabling young people to support themselves and each other; Sustaining motivation and commitment

Group & individual experiences; Enabling young people to support themselves and each other

Embracing whole child development; Developing appropriate skills and abilities

3. Empower and support teachers, parents & other adults

Engaging, supporting and harnessing parents

Facilitate and co-develop children's creative musical learning, and support other parents.

Support and encouragement from friends and family

5. Provide opportunities

Providing one-to-one & small-group opportunities (coaching, mentoring, tutoring)

Take time to support your children with their music-making: listening, encouraging, asking constructive questions and offering guidance where you feel you can.

Support and encouragement from friends and family

7. Coordinate and communicate

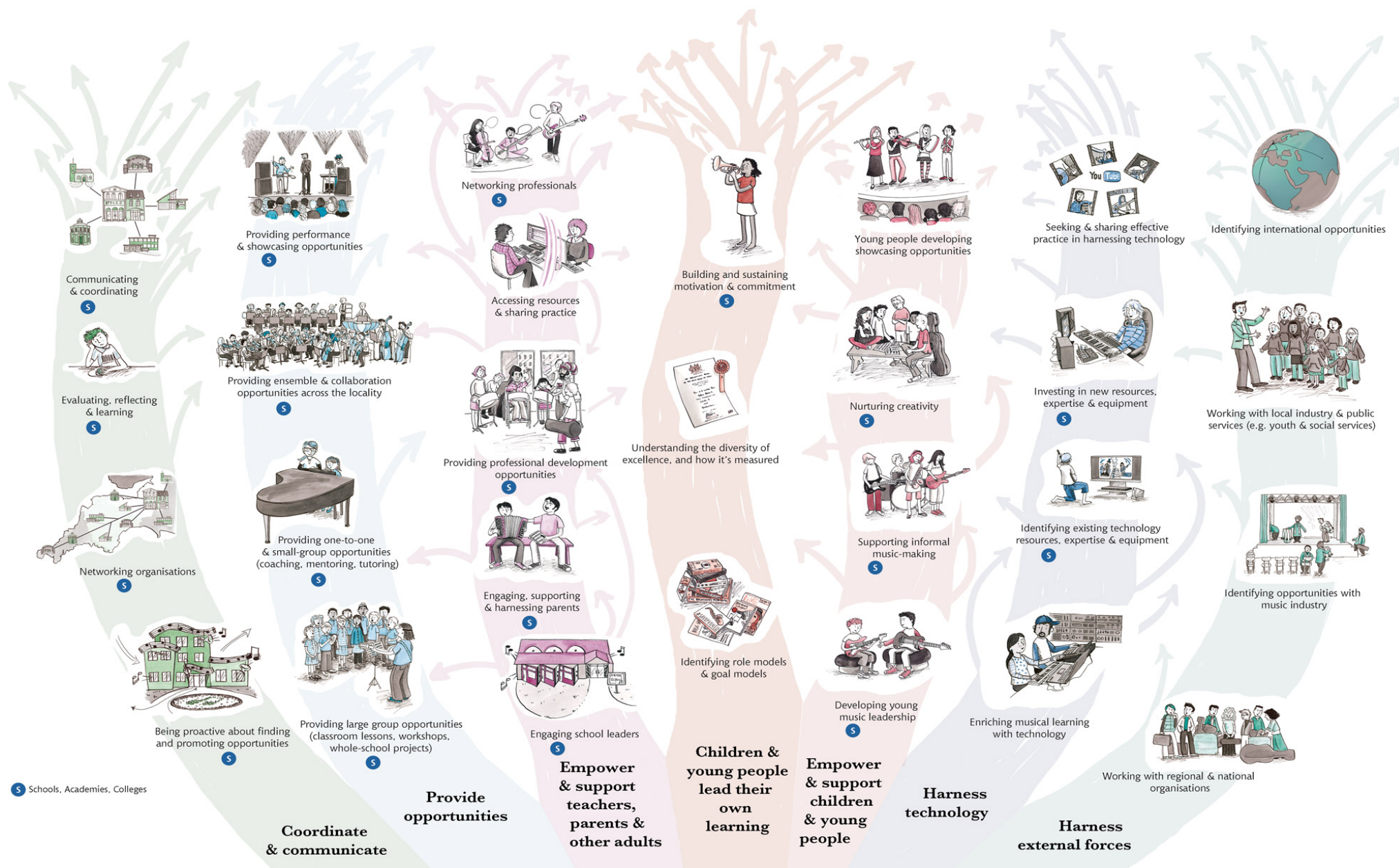
Being proactive about finding and promoting opportunities

Be proactive in finding out what opportunities and activities are going on and in communicating what you are doing.

Evaluating, reflecting & learning

Ensure that effective, robust and useful evaluation is core to all activities and that it is used to develop future practice.

School, academies & colleges working with others to create progression environments for children and young people



Schools, Academies and Colleges

What do we mean by schools, academies and colleges?

Children and young people's places of formal schooling – Primary, Secondary, Middle Schools, Pupil Referral Units, Academies and Free Schools, Sixth Form Colleges and others – play a critical role in forming children's experiences of music, providing environments, cultures and curricula that *can* make the most of musical potential. The people who lead schools and influence their cultures and curricula have a key set of roles to play in creating musical progression environments, and harnessing music's potential for the school as a whole. Schools ("formal") are a part of a bigger environment of children and young people's, including home and friends ("informal") and out-of-school organisations and activities ("non-formal") but for many, if not most, children and young people their schools are a vital part of their up-bringing and identity: the places and experiences where so much of progression takes place.

As leaders of schools, academies and colleges, what roles and responsibilities could you take?

1. Young people lead their own learning

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. local music industry, magazines, music/children retailers)

Building and sustaining motivation and commitment

Believe in children and young peoples' music, music-making, creativity and musical individuality - encouraging experimentation, rewarding commitment and achievement, enriching development, providing challenge, bestowing trust.

2. Empower and support young people

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. local musicians, youth clubs, music retailers, trusts/foundations)

Developing young music leadership

Build young music leadership development into school learning culture and music programming.

Supporting informal music-making

Provide creative conducive spaces for young people to rehearse and collaborate together.

Nurturing creativity

Embed nurturing musical creativity into the centre of your practice.

3. Empower and support teachers, parents & other adults

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. teachers and music leaders, professional musician associations, neighbouring Hubs)

Engaging school leaders

Share with other schools your experiences of making the most of music for all your pupils.

Making the most of financial and other resources

Enabling young people to support themselves and each other; Sustaining motivation and commitment

Making the most of financial and other resources

Enabling young people to support themselves and each other; Embracing whole-child development; Exploring, discovering & making mistakes

Enabling young people to support themselves and each other; Accessing creative spaces

Developing appropriate skills and abilities

Support senior leaders (especially in schools) to make the most of music in their organisations, understanding the musical and transferable benefits and knowing how to achieve them.

Engaging, supporting and harnessing parents

Recognise & include parents as a vital agent in young people's progression environments.

Providing professional development opportunities

Provide training and other CPD activities to support school teachers and music leaders. Core training might include: understanding the impact of music learning; identifying musical potentials; emotional intelligence; understanding pedagogies and different settings; managing behaviours; managing transitions; progression environments and ingredients; techniques and tools for creative musical music learning; child development; leadership, collaboration and practice-sharing; business models for music teachers. Other CPD activities might include: 1-1 or small-group coaching sessions; expert practitioner shadowing/mentoring; Qualified Music Educator (QME) support; 1-1 or small-group career guidance.

Networking professionals

Engage with and initiate local practice-sharing and support networks.

4. Harness technology and the social web

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. parents, state/authority funding, local tech industry)

Identifying existing technology resources, expertise & equipment

Identify what children and young people and organisations have and use – music technology equipment, online learning resources about music or music-making, social engagement expertise, expertise and capacity to support music making.

Investing in new resources, expertise and equipment

Building on local technology audit, identify ways to share assets and increase engagement.

Identify gaps and plan accordingly: lack of expertise, lack of equipment, lack of capacity, lack of collaboration and integration.

Embracing whole child development

Support and encouragement from friends and family

Making the most of financial and other resources

Making the most of financial and other resources; Enabling young people to support themselves

Long-term access to support when needed; Developing appropriate skills & abilities

5. Provide opportunities

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. parents, sales from products/merchandise/performances, trusts/foundations, commercial sponsors, instrument manufacturers)

Providing ensemble & collaboration opportunities across the locality

Provide support and facilities for children and young people to rehearse, develop and collaborate broadly across Hub areas and beyond: orchestras, choirs and other large ensembles; band and composition competitions; young music leadership events; cross-artform installations.

Providing large group opportunities (classroom lessons, workshops, whole-school projects)

Ensure that teachers and music leaders have capacity and support to lead these activities; coordinate provision across organisations where students can move between them (e.g. clusters of schools).

Provide opportunities for children and young people to progress their musical abilities, including large-group participatory workshops, classroom teaching and instrument/vocal leading.

Providing one-to-one & small-group opportunities (coaching, mentoring, tutoring)

Develop programmes providing 1-1 or small group support, sustaining support where required, especially where children and young people demonstrate particular enthusiasm, abilities or need.

Ensure that teachers and music leaders have capacity and support to lead these activities; coordinate provision across organisations where students can move between them (e.g. clusters of schools).

Experiencing diversity and excellence

Accessing creative spaces; Group & individual experiences

Personal support; Identifying strengths & weaknesses; Developing appropriate skills & abilities; sustaining motivation and commitment
Experiencing diversity and excellence

Providing performance & showcasing opportunities

Provide support and facilities for children and young people to perform and otherwise showcase their musical achievements: concerts, online safe music-sharing environments, support for children and young people organising their own shows; support for children and young people to perform in community settings, such as Primary schools/elderly care homes.

6. Harness external forces

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (trusts/foundations, national music bodies)

7. Coordinate and communicate

Being proactive about finding and promoting opportunities

Be proactive in finding out what opportunities and activities are going on and in communicating what you are doing.

Networking organisations

Engage in networking with Hubs and other organisations, including Arts Council Bridge organisations.

Evaluating, reflecting & learning

Ensure that effective, robust and useful evaluation is core to all activities and that it is used to develop future practice.

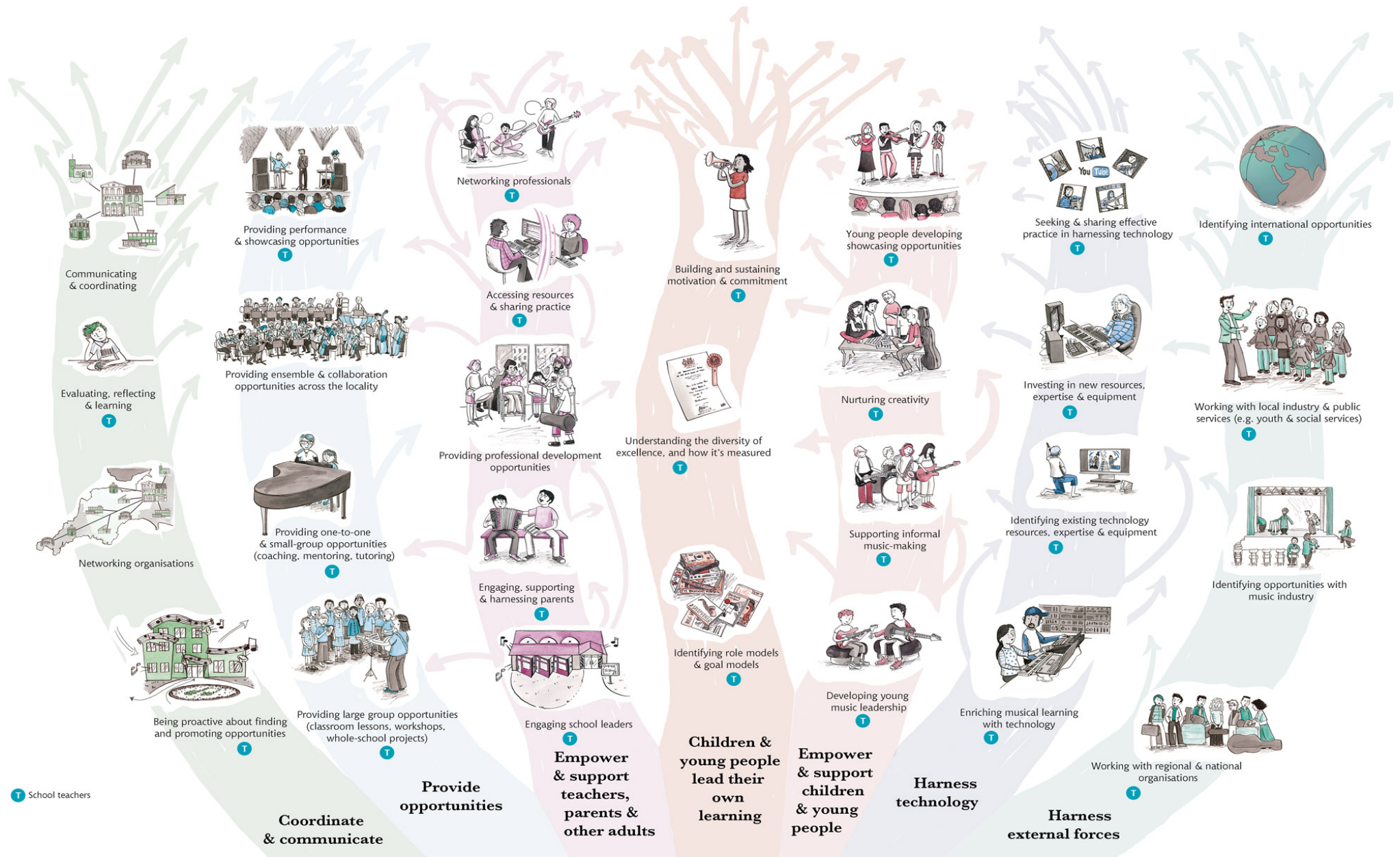
Communicating and coordinating

Endeavour to inform all stakeholders (incl. parents & children and young people) of relevant appropriate information, through appropriate ready-made channels (through Schools and other partner communications, networking, social media, press, circulars and bulletins etc.).

Provide a coordinating / catalyst role for local musical progression activities, ensuring coherent progression experiences for all, and keeping informed of what activities are taking place.

Making the most of financial and other resources

School teachers working with others to create progression environments for children and young people



School teachers

What do we mean by school teachers?

Music subject teachers and, particularly in Primary schools, generalist class teachers and music coordinators, clearly have vital roles to play in the musical life of schools and the extent to which that life stretches coherently beyond the school. Other staff in schools will also be involved in many institutions, including other arts and humanities teachers, technology and design teachers, and pastoral staff. For many children and young people, their school teachers are the main, and sometimes the only, person involved in their “music education–proper”, with the potential, therefore, to help musical potential to wither away or to flourish.

As school teachers, what roles and responsibilities could you take?

1. Young people lead their own learning

Identifying role models & goal models

Challenge and support children and young peoples to identify different musical careers and journey destinations, and to discover how different musicians learn; permit them to explore different answers, including unconventional ones; provide structured guidance on choices where appropriate.

Understanding the diversity of excellence, and how it's measured

Engage with the variety of different musical careers, musical excellences and ways of measuring them for an informed understanding of musical ‘qualities’.

Building and sustaining motivation and commitment

Believe in children and young peoples’ music, music-making, creativity and musical individuality - encouraging experimentation, rewarding commitment and achievement, enriching development, providing challenge, bestowing trust.

2. Empower and support young people

Developing young music leadership

Build young music leadership development into school learning culture and music programming.

Supporting informal music-making

Encourage informal music-making alongside teaching where appropriate.

Nurturing creativity

Embed nurturing musical creativity into the centre of your practice.

Young people developing showcasing opportunities

Support children and young people to create their own performance and showcasing opportunities: online, on stage, and in engaging experiences

3. Empower and support teachers, parents & other adults

Engaging school leaders

Support senior leaders (especially in schools) to make the most of music in their organisations, understanding the musical and transferable benefits and knowing how to achieve them.

Related ingredients

Nurturing individual journeys; Celebrating progress & achievement; Identifying strengths & weaknesses

Enabling young people to support themselves and each other; Sustaining motivation and commitment

Enabling young people to support themselves and each other; Embracing whole-child development; Exploring, discovering & making mistakes

Developing appropriate skills and abilities

Performance & showcasing opportunities; Enabling young people to support themselves and each other

Embracing whole child development

Engaging, supporting and harnessing parents

Communicate with parents about how their individual children are musical and creative, and guide them on how they could support their children.

Support and encouragement from friends and family

Recognise & include parents as a vital agent in young people’s progression environments.

Support and encouragement from friends and family

Accessing resources and practice sharing

Commit to your own professional development, making it your responsibility to develop yourself professionally, to find and engage with learning resources, and support your peers.

Experiencing diversity and excellence

Networking professionals

Engage with and initiate local practice-sharing and support networks.

4. Harness technology and the social web

Enriching musical learning with technology

Co-create technology-enriched creative musical learning environments where students and teachers reflect together on what works.

Accessing creative spaces

Explore and experiment with how technology can be harnessed to help you do what you want and need to do.

Exploring, discovering and making mistakes; Making the most of financial and other resources

Identifying existing technology resources, expertise & equipment

Identify what children and young people and organisations have and use – music technology equipment, online learning resources about music or music-making, social engagement expertise, expertise and capacity to support music making.

Making the most of financial and other resources; Enabling young people to support themselves

Seeking and sharing effective practice in harnessing technology

Where you are strong in using technology, share with and communicate to others about effective ways of harnessing technology for creative musical education; where you are less strong, seek out those with expertise, experiment and keep an open mind.

5. Provide opportunities

Providing large group opportunities (classroom lessons, workshops, whole-school projects)

Ensure that teachers and music leaders have capacity and support to lead these activities; coordinate provision across organisations where students can move between them (e.g. clusters of schools).

Experiencing diversity and excellence

Provide opportunities for children and young people to progress their musical abilities, including large-group participatory workshops, classroom teaching and instrument/vocal leading.

Providing one-to-one & small-group opportunities (coaching, mentoring, tutoring)

Develop programmes providing 1-1 or small group support, sustaining support where required, especially where children and young people demonstrate particular enthusiasm, abilities or need.

Providing performance & showcasing opportunities

Provide support and facilities for children and young people to perform and otherwise showcase their musical achievements: concerts, online safe music-sharing environments, support for children and young people organising their own shows; support for children and young people to perform in community settings, such as Primary schools/elderly care homes.

6. Harness external forces

Working with regional and national organisations

Identify and engage with regional presences of national bodies, e.g.: regional Arts Council England officers and Bridge Organisations brokering regional win-win connections; NYMO organisations with regional presences to support musical progressions; music students in FE institutions supporting school students as part of their courses.

Accessing creative spaces; Group & individual experiences

Personal support; Identifying strengths & weaknesses; Developing appropriate skills & abilities; sustaining motivation and commitment

Identify appropriate national bodies (NYMOs, National Skills Academy, Centres of Advanced Training) and engage with the support they can provide for musical progressions.

Working with local industry & public services (e.g. youth & social services)

Follow / engage with programmes developing extra-musical impacts of music-making, e.g. Youth Music's Musical Inclusion module, or the In Harmony programme.

Identifying international opportunities

Identify / develop opportunities to support musical progressions through international programmes / to support international programmes through musical activity.

7. Coordinate and communicate

Being proactive about finding and promoting opportunities

Be proactive in finding out what opportunities and activities are going on and in communicating what you are doing.

Evaluating, reflecting & learning

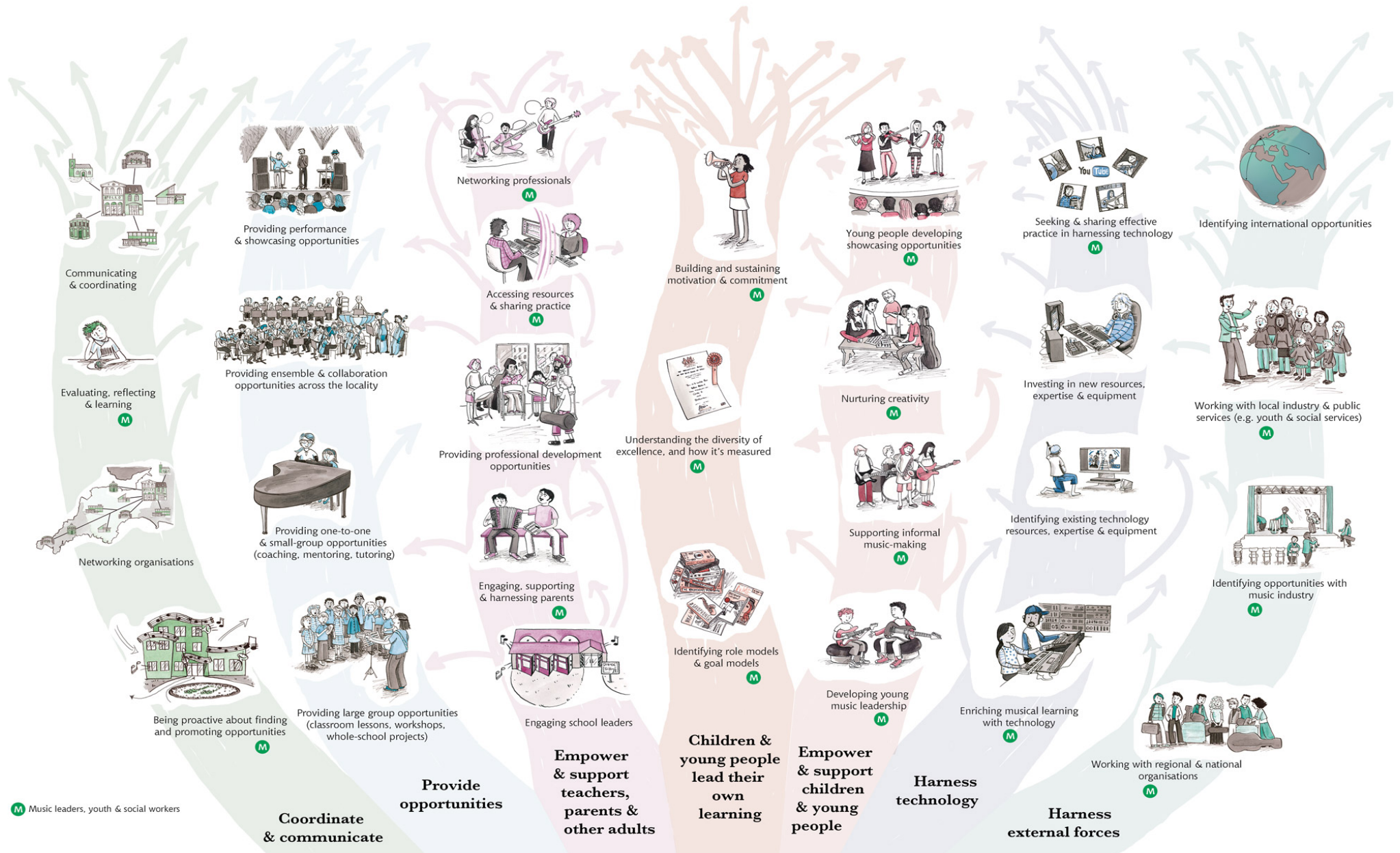
Ensure that effective, robust and useful evaluation is core to all activities and that it is used to develop future practice.

Experiencing diversity and excellence; Progressive focussed development;

Embracing whole child development

Experiencing diversity and excellence; Inspiration

Music leaders, youth and social workers working with others to create progression environments for children and young people



Music leaders, youth & social workers

What do we mean by music leaders, youth & social workers?

This broad group includes peripatetic and private instrumental / voice teachers, musicians and workshop leaders working in non-formal music-making, social workers, youth workers and others. These people are working in a variety of locations: in schools, in community organisations, in neutral safe spaces, in homes etc. These people often have private access to individual children and young people's potential – musical, personal, emotional, social and otherwise. As such, theirs is a special set of roles and responsibilities for nurturing musical potential, and for developing the whole person through music.

As music leaders, youth and social workers, what roles and responsibilities could you take?

1. Young people lead their own learning

Identifying role models & goal models

Challenge and support children and young peoples to identify different musical careers and journey destinations, and to discover how different musicians learn; permit them to explore different answers, including unconventional ones; provide structured guidance on choices where appropriate.

Understanding the diversity of excellence, and how it's measured

Engage with the variety of different musical careers, musical excellences and ways of measuring them for an informed understanding of musical 'qualities'.

Building and sustaining motivation and commitment

Believe in children and young peoples' music, music-making, creativity and musical individuality - encouraging experimentation, rewarding commitment and achievement, enriching development, providing challenge, bestowing trust.

2. Empower and support young people

Developing young music leadership

Look for opportunities to share with others what you can do to support their music-making.

Supporting informal music-making

Encourage informal music-making alongside teaching where appropriate.

Nurturing creativity

Embed nurturing musical creativity into the centre of your practice.

Young people developing showcasing opportunities

Support children and young people to create their own performance and showcasing opportunities: online, on stage, and in engaging experiences

3. Empower and support teachers, parents & other adults

Engaging, supporting and harnessing parents

Recognise & include parents as a vital agent in young people's progression environments.

Accessing resources and practice sharing

Commit to your own professional development, making it your responsibility to develop yourself professionally, to find and engage with learning resources, and support your peers.

Networking professionals

Engage with and initiate local practice-sharing and support networks.

Nurturing individual journeys; Celebrating progress & achievement; Identifying strengths & weaknesses

Enabling young people to support themselves and each other; Sustaining motivation and commitment

Celebrating progress and achievement

Developing appropriate skills and abilities

Performance & showcasing opportunities; Enabling young people to support themselves and each other

Support and encouragement from friends and family

Experiencing diversity and excellence

4. Harness technology and the social web

Enriching musical learning with technology

Co-create technology-enriched creative musical learning environments where students and teachers reflect together on what works.

Explore and experiment with how technology can be harnessed to help you do what you want and need to do.

Seeking and sharing effective practice in harnessing technology

Where you are strong in using technology, share with and communicate to others about effective ways of harnessing technology for creative musical education; where you are less strong, seek out those with expertise, experiment and keep an open mind.

5. Provide opportunities

Providing one-to-one & small-group opportunities (coaching, mentoring, tutoring)

Develop programmes providing 1-1 or small group support, sustaining support where required, especially where children and young people demonstrate particular enthusiasm, abilities or need.

6. Harness external forces

Working with regional and national organisations

Identify and engage with regional presences of national bodies, e.g.: regional Arts Council England officers and Bridge Organisations brokering regional win-win connections; NYMO organisations with regional presences to support musical progressions; music students in FE institutions supporting school students as part of their courses.

Identify appropriate national bodies (NYMOs, National Skills Academy, Centres of Advanced Training) and engage with the support they can provide for musical progressions.

Identifying opportunities with music industry

Identify/develop win-win opportunities to work alongside local music industry/venues etc., e.g.: volunteering opportunities in venues/industry; industry/venue staff visits to schools; state-subsidised apprenticeships; industry mentors for students.

Working with local industry & public services (e.g. youth & social services)

Keep abreast of research, evidence and advocacy materials around extra-musical impacts of music-making.

Accessing creative spaces

Exploring, discovering and making mistakes; Making the most of financial and other resources

Personal support; Identifying strengths & weaknesses; Developing appropriate skills & abilities; sustaining motivation and commitment

Experiencing diversity and excellence; Progressive focussed development;

Experiencing diversity and excellence; Inspiration

Embracing whole child development

7. Coordinate and communicate

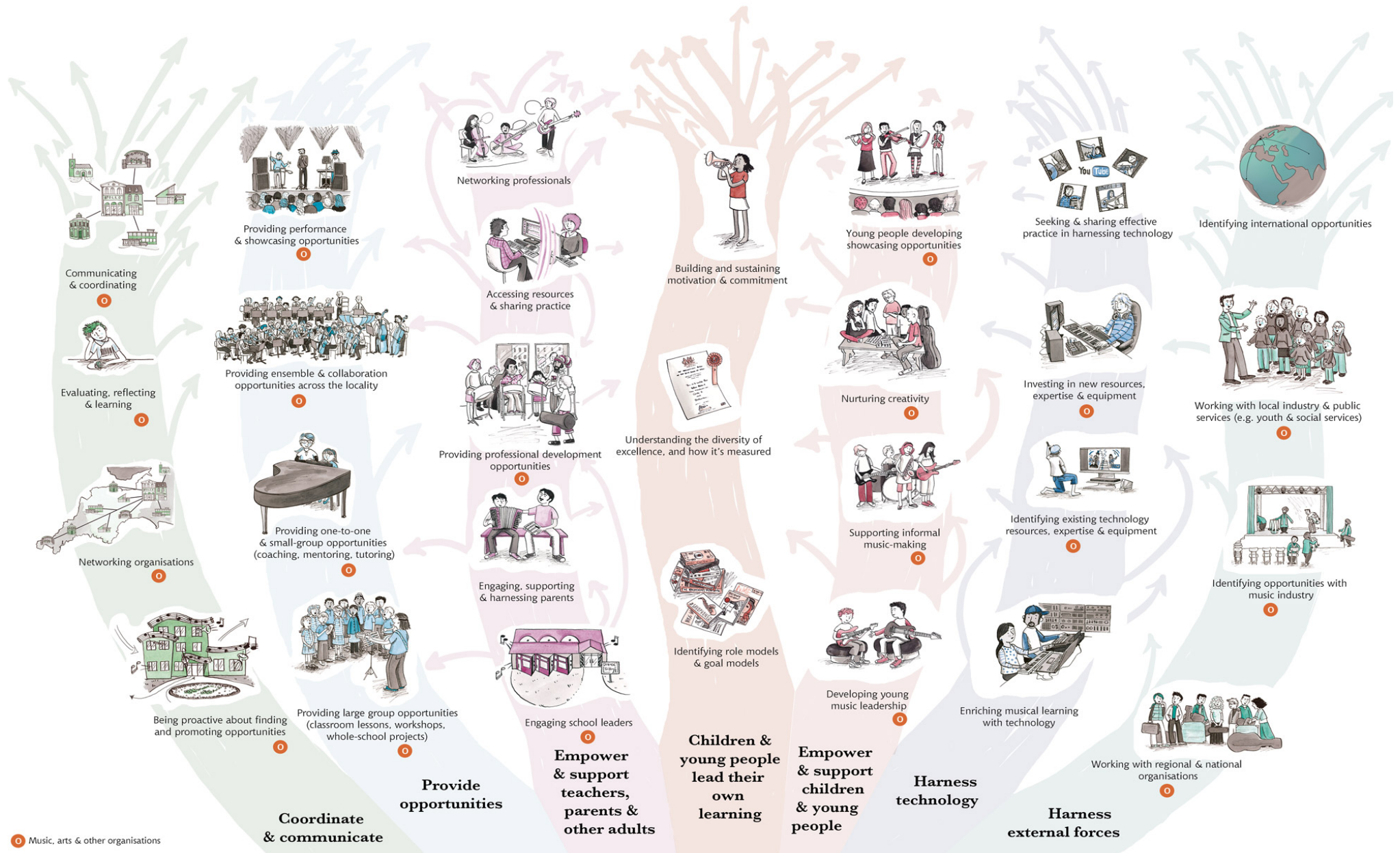
Being proactive about finding and promoting opportunities

Be proactive in finding out what opportunities and activities are going on and in communicating what you are doing.

Evaluating, reflecting & learning

Ensure that effective, robust and useful evaluation is core to all activities and that it is used to develop future practice.

Music, arts & other organisations working with others to create progression environments for children and young people



Music, arts & other organisations

What do we mean by music, arts & other organisations?

This group includes community music organisations, music clubs and societies, musical religious groups, music and arts venues and performance spaces, Arts Council England-funded organisations, including Bridge Organisations, orchestras and other professional musical ensembles and others. These organisations often provide experiences (such as access to musicians and music leaders, performances, workshops etc.) that others (such as schools) cannot. But often they also provide an environment that is different and separate from school and home, and which can be used, enjoyed and owned by children and young people in quite different ways from these places.

As music, arts & other organisations, what roles and responsibilities could you take?

2. Empower and support young people

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. local musicians, youth clubs, music retailers, trusts/foundations)

Developing young music leadership

Support schools with in-school—out-of-school leadership and volunteering programmes.

Supporting informal music-making

Provide creative conducive spaces for young people to rehearse and collaborate together.

Nurturing creativity

Embed nurturing musical creativity into the centre of your practice.

Young people developing showcasing opportunities

Support children and young people to create their own performance and showcasing opportunities: online, on stage, and in engaging experiences

3. Empower and support teachers, parents & other adults

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. teachers and music leaders, professional musician associations, neighbouring Hubs)

Engaging school leaders

Support senior leaders (especially in schools) to make the most of music in their organisations, understanding the musical and transferable benefits and knowing how to achieve them.

Providing professional development opportunities

Provide training and other CPD activities to support school teachers and music leaders. Core training might include: understanding the impact of music learning; identifying musical potentials; emotional intelligence; understanding pedagogies and different settings; managing behaviours; managing transitions; progression environments and ingredients; techniques and tools for creative musical music learning; child development; leadership, collaboration and practice-sharing;

Making the most of financial and other resources

Enabling young people to support themselves and each other

Enabling young people to support themselves and each other; Accessing creative spaces

Developing appropriate skills and abilities

Performance & showcasing opportunities; Enabling young people to support themselves and each other

Embracing whole child development

business models for music teachers. Other CPD activities might include: 1-1 or small-group coaching sessions; expert practitioner shadowing/mentoring; Qualified Music Educator (QME) support; 1-1 or small-group career guidance.

4. Harness technology and the social web

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. parents, state/authority funding, local tech industry)

Identifying existing technology resources, expertise & equipment

Identify what children and young people and organisations have and use – music technology equipment, online learning resources about music or music-making, social engagement expertise, expertise and capacity to support music making.

Investing in new resources, expertise and equipment

Identify gaps and plan accordingly: lack of expertise, lack of equipment, lack of capacity, lack of collaboration and integration.

5. Provide opportunities

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. parents, sales from products/merchandise/performances, trusts/foundations, commercial sponsors, instrument manufacturers)

Providing ensemble & collaboration opportunities across the locality

Provide support and facilities for children and young people to rehearse, develop and collaborate broadly across Hub areas and beyond: orchestras, choirs and other large ensembles; band and composition competitions; young music leadership events; cross-artform installations.

Providing large group opportunities (classroom lessons, workshops, whole-school projects)

Ensure that teachers and music leaders have capacity and support to lead these activities; coordinate provision across organisations where students can move between them (e.g. clusters of schools).

Provide opportunities for children and young people to progress their musical abilities, including large-group participatory workshops, classroom teaching and instrument/vocal leading.

Providing one-to-one & small-group opportunities (coaching, mentoring, tutoring)

Making the most of financial and other resources

Making the most of financial and other resources; Enabling young people to support themselves

Experiencing diversity and excellence

Accessing creative spaces; Group & individual experiences

Develop programmes providing 1-1 or small group support, sustaining support where required, especially where children and young people demonstrate particular enthusiasm, abilities or need.

Ensure that teachers and music leaders have capacity and support to lead these activities; coordinate provision across organisations where students can move between them (e.g. clusters of schools).

Providing performance & showcasing opportunities

Provide support and facilities for children and young people to perform and otherwise showcase their musical achievements: concerts, online safe music-sharing environments, support for children and young people organising their own shows; support for children and young people to perform in community settings, such as Primary schools/elderly care homes.

6. Harness external forces

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (trusts/foundations, national music bodies)

Working with regional and national organisations

Identify and engage with regional presences of national bodies, e.g.: regional Arts Council England officers and Bridge Organisations brokering regional win-win connections; NYMO organisations with regional presences to support musical progressions; music students in FE institutions supporting school students as part of their courses.

Identifying opportunities with music industry

Identify/develop win-win opportunities to work alongside local music industry/venues etc., e.g.: volunteering opportunities in venues/industry; industry/venue staff visits to schools; state-subsidised apprenticeships; industry mentors for students.

Personal support; Identifying strengths & weaknesses; Developing appropriate skills & abilities; sustaining motivation and commitment
Experiencing diversity and excellence

Making the most of financial and other resources

Experiencing diversity and excellence; Inspiration

Working with local industry & public services (e.g. youth & social services)

Identify/seek/develop opportunities with local authority departments (e.g. youth/social servs) to co-fund/co-develop musical activities.

Keep abreast of research, evidence and advocacy materials around extra-musical impacts of music-making.

7. Coordinate and communicate

Being proactive about finding and promoting opportunities

Be proactive in finding out what opportunities and activities are going on and in communicating what you are doing.

Networking organisations

Encourage, engage with, and provide for networking and collaboration between children and young people and adults.

Evaluating, reflecting & learning

Ensure that effective, robust and useful evaluation is core to all activities and that it is used to develop future practice.

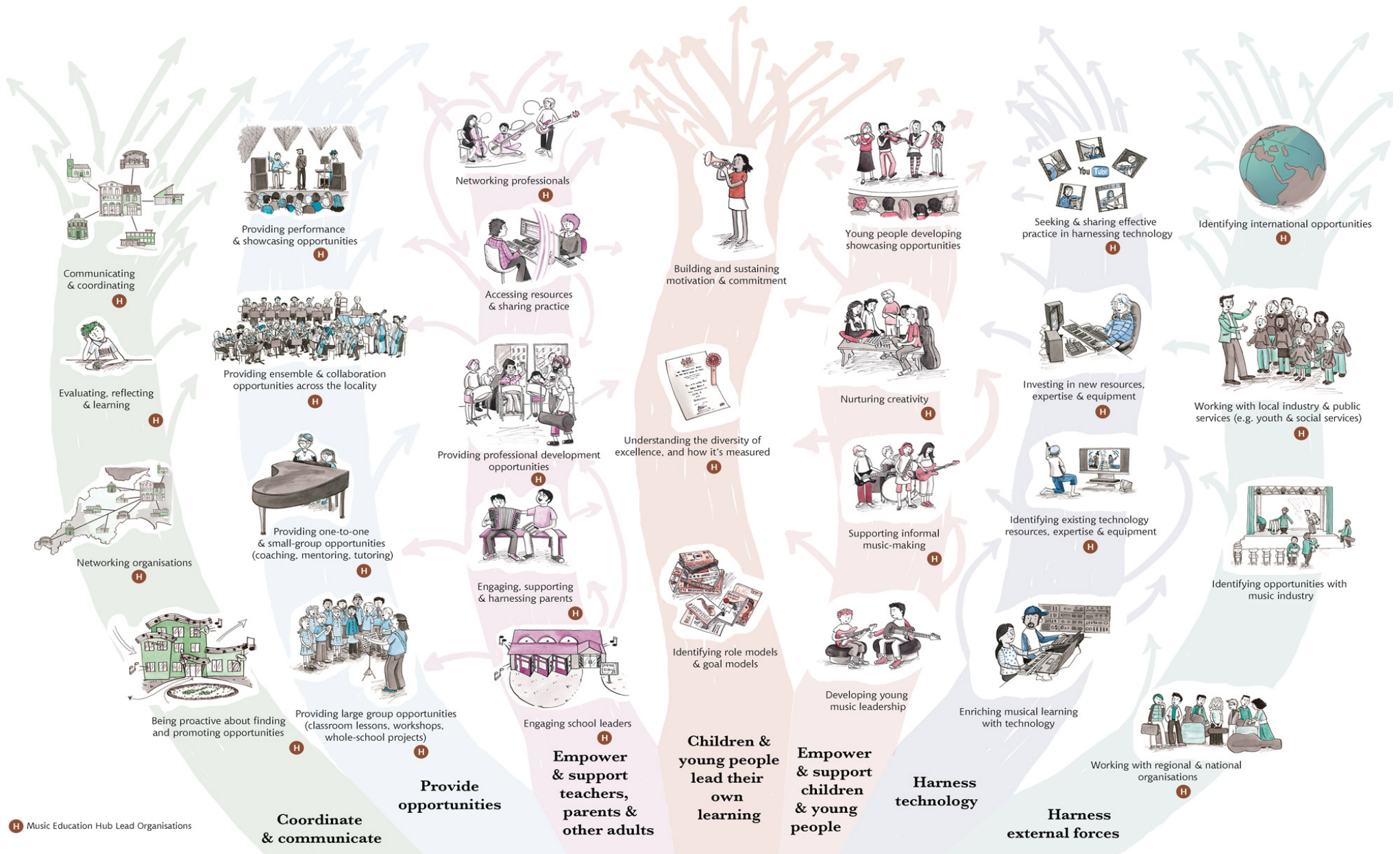
Communicating and coordinating

Endeavour to inform all stakeholders (incl. parents & children and young people) of relevant appropriate information, through appropriate ready-made channels (through Schools and other partner communications, networking, social media, press, circulars and bulletins etc.).

Provide a coordinating / catalyst role for local musical progression activities, ensuring coherent progression experiences for all, and keeping informed of what activities are taking place.

Embracing whole-child development; Long-term access to support when needed
Embracing whole child development

Music Education Hub Lead Organisations working with others to create progression environments for children and young people



Music Education Hub Lead Organisations

What do we mean by Music Education Hub Lead Organisations?

There are well over 100 Music Education Hubs in England, each of which is a consortium of several organisations and individuals, led by a single lead organisation, most of them local authority music services, or former music services. As music organisations in their own right, Hub Leads share many of the responsibilities of other music organisations, with additional responsibilities for the Hub as a consortium and its jurisdiction. Many Hub Leads have traditionally had responsibility for specialist musical education and will continue to do so. In addition to that, they also have a critical role in bringing together the many agents in children's progression environments, and in such a way that results in a far greater impact than those agents could have had alone. And Hubs also have a key role in overseeing the musical progressions of all children and young people across that multi-agency collaboration.

As Music Education Hub Lead Organisations, what roles and responsibilities could you take?

1. Young people lead their own learning

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. local music industry, magazines, music/children retailers)

Making the most of financial and other resources

Understanding the diversity of excellence, and how it's measured

Engage with the variety of different musical careers, musical excellences and ways of measuring them for an informed understanding of musical 'qualities'.

Nurturing individual journeys;
Celebrating progress & achievement;
Identifying strengths & weaknesses

Support schools to be able to communicate to children and young people and parents the variety of professional musical careers and the transferable benefits of music education, as well as different ways of measuring and valuing musical achievement and attainment.

2. Empower and support young people

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. local musicians, youth clubs, music retailers, trusts/foundations)

Making the most of financial and other resources

Supporting informal music-making

Provide creative conducive spaces for young people to rehearse and collaborate together.

Enabling young people to support themselves and each other; Accessing creative spaces

Nurturing creativity

Embed nurturing musical creativity into the centre of your practice.

Developing appropriate skills and abilities

3. Empower and support teachers, parents & other adults

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. teachers and music leaders, professional musician associations, neighbouring Hubs)

Engaging school leaders

Support senior leaders (especially in schools) to make the most of music in their organisations, understanding the musical and transferable benefits and knowing how to achieve them.

Embracing whole child development

Engaging, supporting and harnessing parents

Communicate with parents about how their individual children are musical and creative, and guide them on how they could support their children.

Support and encouragement from friends and family

Providing professional development opportunities

Provide training and other CPD activities to support school teachers and music leaders. Core training might include: understanding the impact of music learning; identifying musical potentials; emotional intelligence; understanding pedagogies and different settings; managing behaviours; managing transitions; progression environments and ingredients; techniques and tools for creative musical music learning; child development; leadership, collaboration and practice-sharing; business models for music teachers. Other CPD activities might include: 1-1 or small-group coaching sessions; expert practitioner shadowing/mentoring; Qualified Music Educator (QME) support; 1-1 or small-group career guidance.

Networking professionals

Engage with and initiate local practice-sharing and support networks.

4. Harness technology and the social web

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. parents, state/authority funding, local tech industry)

Making the most of financial and other resources

Identifying existing technology resources, expertise & equipment

Identify what children and young people and organisations have and use – music technology equipment, online learning resources about music or music-making, social engagement expertise, expertise and capacity to support music making.

Making the most of financial and other resources; Enabling young people to support themselves

Investing in new resources, expertise and equipment

Building on local technology audit, identify ways to share assets and increase engagement.

Identify gaps and plan accordingly: lack of expertise, lack of equipment, lack of capacity, lack of collaboration and integration.

Seeking and sharing effective practice in harnessing technology

Where you are strong in using technology, share with and communicate to others about effective ways of harnessing technology for creative musical education; where you are less strong, seek out those with expertise, experiment and keep an open mind.

5. Provide opportunities

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (e.g. parents, sales from products/merchandise/performances, trusts/foundations, commercial sponsors, instrument manufacturers)

Providing ensemble & collaboration opportunities across the locality

Provide support and facilities for children and young people to rehearse, develop and collaborate broadly across Hub areas and beyond: orchestras, choirs and other large ensembles; band and composition competitions; young music leadership events; cross-artform installations.

Providing large group opportunities (classroom lessons, workshops, whole-school projects)

Ensure that teachers and music leaders have capacity and support to lead these activities; coordinate provision across organisations where students can move between them (e.g. clusters of schools).

Provide opportunities for children and young people to progress their musical abilities, including large-group participatory workshops, classroom teaching and instrument/vocal leading.

Providing one-to-one & small-group opportunities (coaching, mentoring, tutoring)

Develop programmes providing 1-1 or small group support, sustaining support where required, especially where children and young people demonstrate particular enthusiasm, abilities or need.

Ensure that teachers and music leaders have capacity and support to lead these activities; coordinate provision across organisations where students can move between them (e.g. clusters of schools).

Providing performance & showcasing opportunities

Provide support and facilities for children and young people to perform and otherwise showcase their musical achievements: concerts, online safe music-sharing environments, support for children and young people organising their own shows; support for children and young people to perform in community settings, such as Primary schools/elderly care homes.

6. Harness external forces

Identify potential funders, contributors and business partners

Identify, and follow up, who might support this strand financially, who could contribute to it in kind, with whom could you develop this into self-sustaining income streams? (trusts/foundations, national music bodies)

Long-term access to support when needed; Developing appropriate skills & abilities

Experiencing diversity and excellence

Accessing creative spaces; Group & individual experiences

Personal support; Identifying strengths & weaknesses; Developing appropriate skills & abilities; sustaining motivation and commitment
Experiencing diversity and excellence

Making the most of financial and other resources

Working with regional and national organisations

Identify and engage with regional presences of national bodies, e.g.: regional Arts Council England officers and Bridge Organisations brokering regional win-win connections; NYMO organisations with regional presences to support musical progressions; music students in FE institutions supporting school students as part of their courses.

Identify appropriate national bodies (NYMOs, National Skills Academy, Centres of Advanced Training) and engage with the support they can provide for musical progressions.

Working with local industry & public services (e.g. youth & social services)

Follow / engage with programmes developing extra-musical impacts of music-making, e.g. Youth Music's Musical Inclusion module, or the In Harmony programme.

Identify/seek/develop opportunities with local authority departments (e.g. youth/social servs) to co-fund/co-develop musical activities.

Keep abreast of research, evidence and advocacy materials around extra-musical impacts of music-making.

Identifying international opportunities

identify / develop opportunities to support musical progressions through international programmes / to support international programmes through musical activity.

7. Coordinate and communicate

Being proactive about finding and promoting opportunities

Be proactive in finding out what opportunities and activities are going on and in communicating what you are doing.

Networking organisations

Encourage, engage with, and provide for networking and collaboration between children and young people and adults.

Engage in networking with Hubs and other organisations, including Bridge organisations.

Evaluating, reflecting & learning

Ensure that effective, robust and useful evaluation is core to all activities and that it is used to develop future practice.

Communicating and coordinating

Endeavour to inform all stakeholders (incl. parents & children and young people) of relevant appropriate information, through appropriate ready-made channels (through Schools and other partner communications, networking, social media, press, circulars and bulletins etc.). Provide a coordinating / catalyst role for local musical progression activities, ensuring coherent progression experiences for all, and keeping informed of what activities are taking place.

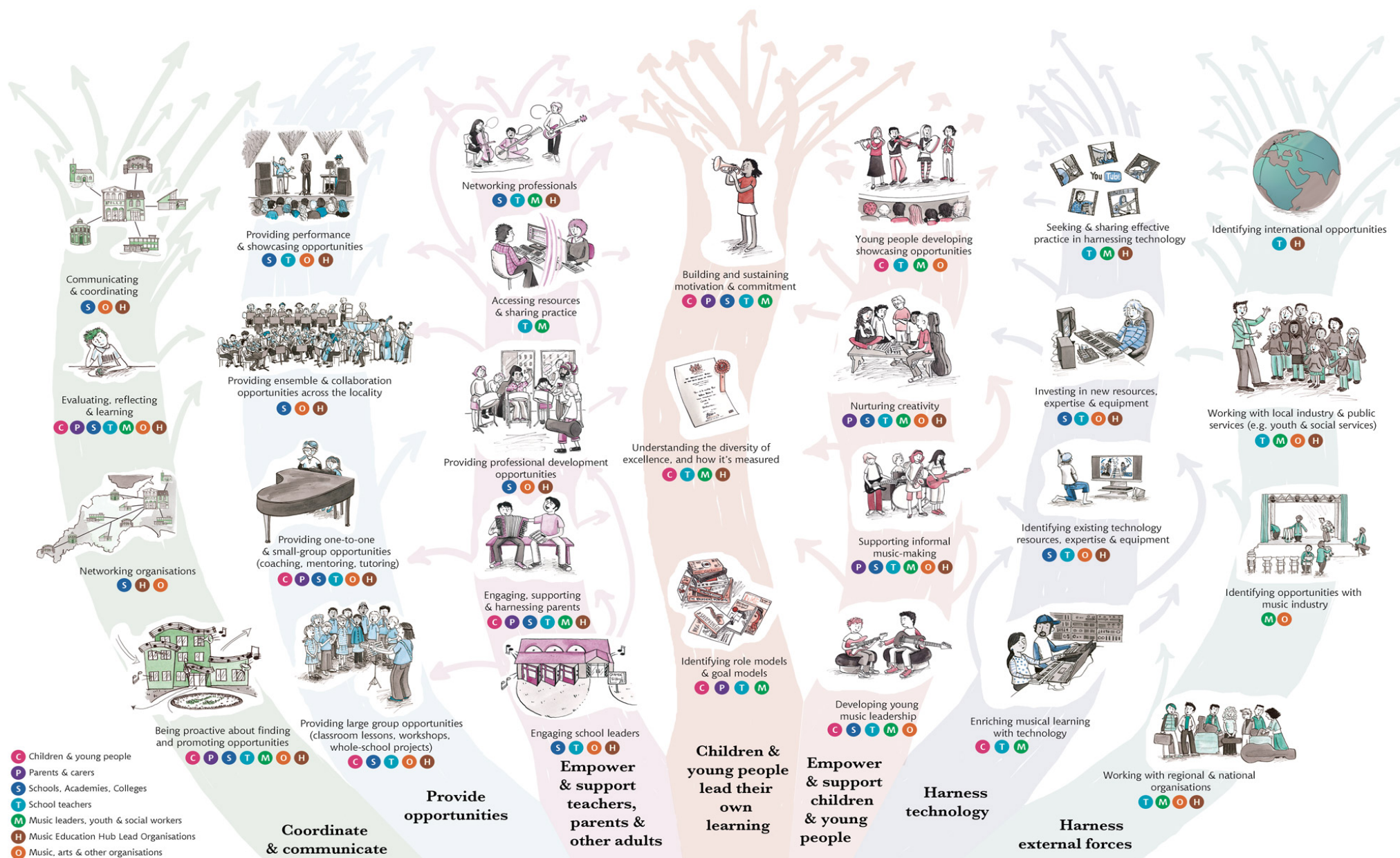
Experiencing diversity and excellence;
Progressive focussed development;

Embracing whole child development

Embracing whole-child development;
Long-term access to support when needed
Embracing whole child development

Experiencing diversity and excellence;
Inspiration

Children and young people, adults and organisations collaborating to create progression environments for all children and young people



This final diagram brings all the different agents' roles together. As mentioned earlier, these are indications of example roles and responsibilities that individuals and organisations could adopt and implement. These indications are, of course, not exhaustive nor exclusive: clearly there will be cases where roles and responsibilities are very different from what is indicated above.

This final collaboration diagram shows, amongst other things, how many of these activities need to be done by several agents working together, although clearly not all the people are going to be doing the same thing in that collaboration. It also indicates where groups of agents could work together on a number of things: for instance, there are quite a few activities with 'S-T-O-H' underneath them, which schools, teachers, music organisations and Hubs could develop together as a partnership programme.

How you could do it: overcoming barriers

Much of what is described and proposed in this document will be familiar to children, parents, teachers, schools, music leaders and other agents in the musical progression environment. Many people are already doing these things. But some of this will represent a change in what people think and what they do, and unless people really want to make them, suggested changes often come up against barriers.

The table below brings together some of the barriers suggested by participants in the Musical Progressions Roundtable: things they've felt themselves, experience with others, struggled against or resolved. Also included are some of the agents for whom these might be relevant, and some of the strategies for overcoming them.

Potential barriers	For whom...	...and how they might be overcome
Targets-culture: Target culture for student performance in schools and in education policy and culture prohibits more creative and individual approaches	School teachers, music leaders	Targets tend not to dictate how the targets are reached, just what they targets are. So you could work within a targets culture by being creative and individual in working towards targets, and at the same time endeavouring that senior leaders can see and understand how your approaches are being effective.
Measurability: It's easy to measure some things (e.g. tuning, sight-reading) and harder to measure others (e.g. creativity, musicality) and the easy-to-measure tend to dominate in a measurement-focussed culture	All	There are plenty of measurements for these kinds of things: e.g., measuring creativity by asking a child to evaluate if they've achieved their purpose, or expressed what they intended; e.g., measuring musicality by asking performers and audience to assess the impact music has had on them. So the challenge is three-fold: identifying these and other measurements; finding ways to present these measurements alongside 'conventional' ones so that they're valued appropriately; finding ways to persuade stakeholders to value 'non-conventional' measurements in their own right.
Over-directedness: Children are shoe-horned and over-directed towards specific destinations too early on in their development.	School teachers, music leaders	Make sure there is room for existing models and values of established excellence (e.g. great musicians, performers, composers) to enrich and inspire children's progression journeys, without dictating where they should be heading towards. Look for opportunities to communicate children's individual abilities to other stakeholders (schools, parents etc.). Understanding the diversity of excellence, and how it's measured – having an understanding of the many different kinds of musical adults and what it takes for them to be excellent – is an essential part of this approach.
Stifling spaces: Stifling school environments aren't conducive to or hold back creative exploratory approaches	School teachers, music leaders, children & young people, Hub leads	Build musical projects that enhance the environment (e.g. showcases, poster designs etc.). Work with school authorities to enhance the environment. Ensure music-making spaces, at least, are conducive environments. Find ways to feed off and into the existing environment, rather than being oppressed by it. Work outdoors and in external spaces where you can.
Organisational preservation: Concerns about organisational viability, identity and tradition hold back developments and collaborations	Schools, Hub leads, music organisations	Build an atmosphere of trust, where organisations feel they are respected and understood, rather than under attack. Try to identify case studies of when relevant long-standing, high-reputation organisations have reported making significant developmental changes, against initial concerns, with positive impacts. Identify ways in which organisations can collaborate without undermining their individuality. Stretch comfort zones and challenge complacency constructively.

Potential barriers	For whom...	...and how they might be overcome
Systems over individuals: The organisation and its systems come to take precedence over the individual people for which it exists	Schools, school teachers, Hub leads, music organisations	Particularly where reputation and recognition are at stake, organisations can come to focus too much on themselves, to the detriment of the people within them (e.g. a school or orchestra dissuading their star pupils from moving on to a higher-level institution which would be in their interest). Few educational organisations argue with their core purpose being about their individual learners so encouraging them to review individuals' journeys from individuals' perspectives can open minds. Then helping organisations to understand how individual journeys can be supported pragmatically within organisational efficiency, without the need for a one-size-fits-all machine, can enable organisations to move forward.
Cultural preservation: Preservation of existing traditions dominates over or restrains the development of new alternatives	All	Find ways of observing and building on traditions respectfully, appropriately and respecting the individuality of today's children and young people. Allowing people to own traditions themselves is essential to safeguarding those traditions, and ownership tends to involve some degree of personalisation and customisation. Also, today's ways of consuming culture – distributed digitally, marketed socially, and, often, created collaboratively – are generally more openly meritocratic than their predecessors and high quality tends to stand the test of time!
Adults' lack of confidence: Adults might like to change what they do and how they do it but lack confidence	Teachers, music leaders, schools	Change often represents a risk, are therefore requires confidence, particularly if things have always been done one way, which is now being challenged. Making sure that realistic goals are set, that personal successes are recognised, that meaningful praise is given, that people aren't alone but are trusted and supported, and that there's a dose of 'yes you can' attitude, are all good ways of giving adults confidence to make changes.
Fear of failure: Fear of perceived failure, underperformance and humiliation, with negative consequence	All	Ensure the things you're aiming to achieve, and how they are measured, are appropriate and realistic, and that stakeholders understand what you're doing and why. Make time for honest, constructive reflective practice to ensure that you're learning from where you're less effective. Be sure to recognise your successes for what they are.
Adults' own journeys: Adults who were brought up in narrow uninspired education environments, directed towards a limited set of musical goals, are now recreating that environment for children	Teachers, music leaders, Hub leads.	"The perennial problem with education is that everyone has had one and so thinks they're an expert at it." Teaching is a social activity: showing teachers different ways of doing things, particularly through film and face-to-face, as well as relating the individual stories of young musicians can be effective at highlighting the strengths and weaknesses in their own practice. Help teachers to learn as you'd like them to help others to learn: constructively, creatively, self-critically, collaboratively etc.
Technique first: A belief that you need to develop a solid body of technique before you can develop creativity	Schools, Hub leads, Music organisations, parents, music leaders	You need knowledge, understanding and skills to harness and develop creativity, but you can also use creative approaches -- nurturing creativity -- to develop knowledge, understanding and skills. Children are born incredibly creative; so the challenge for creative musical education is less about 'music or creativity' and more about developing music creatively and nurturing musical creativities. Watching some effective, creative music-making with very young children can quickly demonstrate how much they can learn through their natural creativity and inclination to explore, without needing recognised technique.
Lack of progression knowledge: Adults having or perceiving a lack of experience in supporting progression, in general or in areas new to them	Teachers, music leaders, schools, Hub leads, music organisations	Perhaps stereotypically, non-music specialists and music leaders specialising in first opportunities perceive a lack of understanding of how to support progression, although often the lack is in supporting a specific part of musical progression. The strategy outlined above has several activities around addressing professional capacity, including professional development, networking, practice sharing, and reflecting on practice. No adult is likely to have, or to develop capacity to do everything themselves. Collaboration is the short- and long-term answer.

Potential barriers	For whom...	...and how they might be overcome
Lack of time: There is interest in making changes and taking on new approaches but lack of time to do so, given that the existing work needs to continue	Schools, teachers, music leaders, music organisations, Hub leads	Generally, people will try to make time for something if they value it highly enough, so the challenge might be to persuade people how a different way of working could help them to achieved their existing goals better and more effectively. Some activities (e.g. teaching children to play chords on a ukulele) will have faster observable returns than others (e.g. developing young music leadership skills) and short-termism is generally easier than long-termism. So the challenge is to persuade people to take a longer-term perspective, to agree goals with them, and measurements of those goals, and then to communicate with them along the way – a framework for making time.
Resistance to change: People and organisations are relatively happy with what they do and don't want to change it.	Schools, teachers, music leaders, music organisations, Hub leads	Culture change, organisational change and personal change often take a long time and a lot of effort. Books are written about these but, briefly, key to effecting change seem to be: breaking big changes into manageable bits; taking time; building trust; strong communication; finding appropriate incentives; stretching comfort zones and challenging complacency; building ownership of change; being versatile and flexible. Music can be a powerful communicator: use music as a medium and a tool for bringing about musical change where you can!
Perceived elitism: Parents and families see music as being elitist and 'not for them'	Parents, children & young people	Schools and other who work with parents need to communicate that there's more to music than expensive violin lessons, X-factor, and unreachable celebrities, and that their children's creative musicality is a significant asset. Helping parents to support children's music – e.g. by becoming 'co-researchers', or offering open-minded encouragement – and communicating effectively with parents can help to harness parent's significant supporting role.
Children's lack of confidence: Children & young people having the confidence to develop their own individual musical journeys	Children & young people	Developing your own individual journeys, as opposed to following what everyone else seems to be doing, can take a great deal of confidence. This is one of the reasons why it's important for children to have a range of potential role models and goal models, and to have access to diversity and excellence. And, as with adults, confidence is built through realistic goals, recognising success, meaningful praise, trust and support, can-do attitude and managed risk taking.
Lack of funding: Increasing competition for reducing funding sources to achieve more impact.	Hub leads, schools, music organisations	Seek funding opportunities resourcefully, widely and enterprisingly. Look carefully at existing opportunities, resources and capacity and how they can be used to greater effect. Look at in-kind resources: e.g. support from parents, or children helping each other, or free online resources. Have an open mind in exploring new avenues, such as charging different people for services or developing business models. Seek guidance and support on sourcing funding and on developing new income streams – it's often out there to be found.
Not understanding infrastructure: People who have only a very local knowledge of their part of the music education infrastructure.	All	The need to join up, communicate and collaborate is paramount if children and young people's journeys are going to be supported effectively and individually. Hubs and Hub lead organisations now have a clear mandate in making sense of the diversity and complexity of the music education landscape. Beyond this, an enormous amount would be achieved if everyone involved took it as their responsibility to communicate what they were doing and to find out what others were doing, and to do so with an open mind.