

Arts Council of Northern Ireland

# Youth Music Strategy and Five-Year Action Plan Northern Ireland

Recommendations which are beyond the  
scope of the Arts Council of Northern  
Ireland

January 2022



A number of priorities and actions were also identified through the audit of youth music that fall beyond the scope of ACNI.

For example:

- Increase the number of young people maintaining their engagement in music at GCSE level and above in schools and at a Further Education;
- Maintain a complement of well-trained and supported teachers of music at all key stages;
- Introduce additional music specialists into schools to increase teachers' awareness of emerging trends and development opportunities

The priorities and actions are listed in under the same priority headings:

1: Access and Inclusion

2: Pathways for talent, Career Pathways and Access Points

3: Strengthening the Infrastructure - the Music Sector

4: Advocacy

5: Building partnerships and collaboration

6: Funding and Investment

ACNI has not included these items within the Youth Music Strategy action plan as they are dependent on a range of factors including: ACNI is not the lead partner for these actions and it would require multi-stakeholder agreement to lead and deliver

ACNI is continuing to have discussions with all stakeholders relating to these recommendations and will keep them under review.

Priority 1: Access and Inclusion	Possible partners
<b>For consideration</b>	
<p>1.1 To increase the number of schools (and pupils) across NI at all stages in the curriculum and all sectors of education availing of the EA's Music Service, from the current base of 65% (p &amp; pp) with a particular focus on Nursery and Special schools where current uptake is lowest.</p> <p>This should also focus on areas of disadvantage, disadvantaged families and groups and those geographical areas where current uptake is lowest</p> <ul style="list-style-type: none"> <li>• <b>If viable preparation of a business case for a Music Education Partnerships<sup>1</sup> Model in conjunction with all stakeholders</b> at a sub-regional level which explores the gaps and variations in current MS uptake; identifies delivery agents and tutor skills locally; how delivery could be undertaken more collaboratively; with associated budget requirements and a focus on innovative, collaborative, inclusion and access options.<sup>2</sup></li> <li>• <b>Through the promotion and roll out Music Education Partnerships</b> its role would be to maximise assets and access and increase uptake of the music provisions across NI particularly in areas and with groups where uptake is low.</li> </ul>	<p>DE EA ETI Music sector organisations Local Councils ACNI</p>
<p>1.2 Widen the breadth of musical choice and genres offered to school learners at all Key Stages, ensuring these are appropriate to local needs.</p> <ul style="list-style-type: none"> <li>• Continue to celebrate and <b>showcase the variety of musical choice and genres</b> offered to school learners through Music Service events with a focus on widening access</li> <li>• Increase choice in <b>out of school provision</b>, particularly for those not pursuing a classical music career pathway and those from disadvantaged areas or target groups</li> <li>• <b>Work with voluntary sector groups</b> regarding access points to music with a view to moving along the most appropriate pathway for each learner</li> <li>• <b>Continued partnership working with other delivery agents building on existing good practice</b> such as the CADi Programme<sup>3</sup>, engagement with the Ulster Orchestra etc and exploring how existing contracts with youth music providers and music providers could be deployed to widen access further.</li> </ul>	<p>DE EA ETI Other delivery agents</p>
<p>1.3 Improve equality of access to and opportunity for involvement in quality music making for all children and young people recognising the barriers<sup>4</sup> to participation</p> <ul style="list-style-type: none"> <li>• <b>Increase the number of music performance bursaries</b> across all music genres available to talented and emerging talented young musicians in NI including those with a disability</li> </ul>	<p>DE EA ACNI</p>

1 A Music Education Partnership is to be researched and tested under the ACNI YM Strategy. Should explore the collaborative gain that could be achieved through all parts of the youth music ecosystem working better and delivering together. ACNI, EA and local authorities have a key role in creating the environment that could enable these partnerships to develop and flourish locally with a focus on collaboration across the infrastructure.

<sup>2</sup> For example, through collaboration across the youth music education sector to increase provision e.g., partnerships with community-music providers to create local delivery points; using the Musical Pathways to Learning Model; building on the Creative Schools Partnership Model in UV areas

<sup>3</sup> EA Youth Service and Nerve Centre's Creative Arts and Digital Innovators Programme

<sup>4</sup> Barriers experienced by many young people include cost, transport, technical, digital and indeed covid related barriers

Priority 1: Access and Inclusion	Possible partners
For consideration	
<p>1.4 Strengthen the role of music in delivering a broad and balanced curriculum that meets the needs and aspirations of all pupils in Northern Ireland</p> <ul style="list-style-type: none"> <li>EA, DE, ETI and CCEA and co-delivery group to <b>undertake a review of the Music Curriculum</b> with a focus on music learning, performing, composing, improvising, and being innovative with a view to getting more young people to enjoy and pursue music</li> <li>Produce a bite sized set of materials that will increase <b>awareness among senior leaders and careers teachers</b> in schools of the importance of music and creativity in a modern and evolving economy and career pathways<sup>5</sup>.</li> <li>EA to work with each of the <b>27 PPS Area Learning Communities (ALCs) and the PS area clusters</b> and develop tailored ways of integrating music into area-based planning processes</li> <li><b>In partnership with EA, co-delivery group to further enhance the in-school music-based curriculum provision at Primary, Special and Nursery School levels based on local needs</b></li> </ul>	<p>CCEA DE EA ETI The youth music sector Schools Early Years Organisations ACNI</p>
<p>1.5 Widen access opportunities for all at as early an age as possible in out of school music provision in collaboration with youth music providers.</p> <ul style="list-style-type: none"> <li>Seek <b>enhanced resources for additional out of school youth music provision</b> in order to widen access opportunities and pathways for all children and young people at as early an age as possible. This should also include collaboration with other youth music providers and have a focus on more choice and accessibility.</li> </ul>	<p>Councils EA/DE DfC ACNI</p>
<p>1.6 Increase the number of young people maintaining their engagement in music at GCSE level and above in schools and at a Further Education Level (e.g., BTec)</p> <ul style="list-style-type: none"> <li>Increase in the number of young people taking GCSE, AS or A level Music as well as BTec and other courses offered within the FE sector</li> <li>EA, and ETI to explore how School Development Plans could be used more effectively to enhance a focus on music education from Foundation Stage up</li> </ul>	<p>CCEA DE EA ETI</p>
<p>1.7 Increase the use of digital technology to enhance the delivery of school-based provision</p>	<p>DE EA CLCs</p>

<sup>5</sup> The World Economic Forum, Future of Jobs Report, October 2020, notes the following emerging skills in high demand by organisations. 1.Active learning and learning strategies; 2.Analytical thinking and innovation; 3.Creativity, originality and initiative; 4.Complex problem-solving; 5.Critical thinking and analysis; 6.Emotional intelligence; 7.Resilience, stress tolerance and flexibility; 8.Leadership and social influence; 9.Technology design and programming; 10.Reasoning, problem-solving and ideation; 11. Systems analysis and evaluation; 12.Technology use, monitoring and control; 13. Service orientation; 14.Persuasion and negotiation; 15. Instruction, mentoring and teaching.

Priority 1: Access and Inclusion	Possible partners
<b>For consideration</b>	
<ul style="list-style-type: none"> <li>Partners to consider the development a business case for increased investment in school ICT based music resources to ensure schools are better equipped for music and are trained in how to use it</li> </ul>	Schools ACNI
<p>1.8 Widen and deepen the delivery of music to existing and potential young disabled musicians, including those in special schools and in special units within schools with a greater focus on inclusion and integration</p> <ul style="list-style-type: none"> <li>Increase the number of <b>disabled musicians embarking on a musical career</b> ensuring that support continues beyond 18 years of age</li> <li>Develop a <b>CPD/TPL initiative in Assistive Music Technology</b> for teachers, carers, and social workers to ensure practical support</li> </ul>	DFC DfE EA
<p>1.9 Build upon the new understanding of the potential for online activity to increase access, particularly in rural areas, although not as a substitute for face-to-face engagement.</p> <ul style="list-style-type: none"> <li>The Music Service evaluated its online activity during the Covid-crisis. Other partners should review their provision across the youth music infrastructure and share information to identify what worked to enable the sector to regroup post-Covid.</li> <li>Work with HE and FE institutions to embed the new skills and knowledge required for online delivery of activity in teacher training and music-focused courses and to deliver in-service training to teachers and musicians.</li> </ul>	DE EA Teacher Training Colleges / FE Colleges ACNI

Priority 2: Pathways for talent, Career Pathways and Access Points	Possible partners
<b>For consideration</b>	
<p>2.1 Enhance the role of Creative Learning Centres (CLCs) to improve the digital capabilities of music teachers particularly given the current Pandemic.</p>	CLCs DFC EA NI Screen

Priority 2: Pathways for talent, Career Pathways and Access Points	Possible partners
<b>For consideration</b>	
<ul style="list-style-type: none"> <li>Develop a programme through CLCs to <b>engage and upskill teachers in the use of new technologies in music</b> in schools where gaps exist</li> </ul>	
<p>2.2 Improve signposting for children and young people entering third level education and employment</p> <ul style="list-style-type: none"> <li>Develop an <b>on-line music careers tool</b> for young people and their parents, teachers, schools, FE colleges to help signpost pathways to and within the music industry</li> </ul>	DE DfE DfC EA ACNI
<p>2.2.1 Introduce additional music specialists into schools to increase teachers' awareness of emerging trends and development opportunities</p> <ul style="list-style-type: none"> <li><b>Increase the number of music specialists</b>, across a wide range of genres, visiting schools to increase awareness of career options</li> <li>Introduce a <b>Career Pathway Module for the music sector within schools from P7 up</b></li> <li>Introduce <b>additional collaboration with the Music Industry for work-place based opportunities and apprenticeships</b> at Key Stage 4 onwards (and ideally before) to highlight and support career pathways.</li> <li>In partnership with DfE and local councils, explore how a new <b>Music Creators Apprenticeship Programme</b> could be developed, with a view to offering paid pathways for young people.</li> <li>Co-delivery group with DfE to <b>explore other music related apprenticeship pathways</b> with a view to widening access to training and employment opportunities.</li> </ul>	DE DfE EA ETI FE Sector MS ACNI & its funded organisations; Music tutors; The wider music industry
<p>2.3 Maintain a complement of well-trained and supported teachers of music at all key stages</p> <ul style="list-style-type: none"> <li>Teacher Training Colleges and Universities collaboratively and in partnership with the ETI, DE, and EA, to <b>develop a new CPD support programme for teachers in schools</b> to promote the sustained delivery of entitlement to music</li> </ul>	DE EA ETI MS Teacher Training Colleges & Universities ACNI
<p>2.4 Ensure those in amateur, community and social enterprise music sectors are appropriately skilled and quality assured</p> <ul style="list-style-type: none"> <li><b>Develop a Quality Framework to enhance the delivery of music in voluntary sectors</b> including those in the traditional music sector and including widening accreditation.</li> </ul>	TTC, EA, DE, Schools, DfE, ETI  Community Arts Partnership

Priority 2: Pathways for talent, Career Pathways and Access Points	Possible partners
<b>For consideration</b>	
2.5 Embed the love of music from early years <ul style="list-style-type: none"> <li>Stranmillis College to develop a CPD support programme for teachers and those in the early years sector to enhance early years music provision</li> <li>Launch a high-profile mother and baby music app and CDs for toddlers and promote to new parents to increase awareness and confidence among parents of engaging in music from an early age</li> </ul>	Early Years, DE EA DE Community music sector, creches, nurseries ACNI

Priority 3: Strengthening the Infrastructure - the music sector	Possible partners
n/a	

Priority 4: Advocacy	Possible partners
n/a	

Priority 5: Building partnerships and collaboration	Possible partners
<b>For consideration</b>	
<b>5.1 Establish a Music Sector Representative Body with a Youth Music element</b> <ul style="list-style-type: none"> <li>Establish a <b>Music Sector Representative Body</b> with representation from all aspects and genres of the music ecosystem including youth music and with a focus on collaboration. This could also include a link with local authorities, DE, EA, DfE, DFC, etc. The <b>Youth Music Partnership</b> would sit as a subgroup of the Music Sector Representative Body.</li> <li><b>Develop a Terms of Reference for the Music Sector Representative Body.</b> Appoint a Chairperson and other officers. Agree appropriate structure for body.</li> <li><b>Develop a Terms of Reference for the Youth Music Partnership.</b> Appoint a Chairperson and other office bearers. Register as a Company. Seek funding for key actions agreed by the Forum.</li> <li>The Music <b>Sector Representative</b> Body will <b>coordinate informal 'meet ups' / networking opportunities</b> between the formal and informal music sectors, academia, the statutory and local government sectors and with young people and their parents/ carers who are not engaged with music with a view to delivering the youth music strategy within a wider context.</li> </ul>	Local Council authorities, DFC DfE DE EA Youth Music Sector ACNI

Priority 6: Funding and Investment	Possible partners
n/a	

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