MUSIC MARK

SUPPORTING
CONNECTING
INFLUENCING

Youth Voice in music education:
10 things to think about

10

Welcome

At Music Mark we're committed to a vision which will ensure excellent musical learning in and out of school for all young people in the UK, which inspires and enriches their lives.

As we support the music education sector in its pandemic recovery, our members are grappling with a range of challenges while they strive to build sustainable organisations for the future. Lockdowns across the UK, a widespread reduction in funding for local authorities and the cultural sector, and a fall in music being taken up as an elective subject are a threat to future of Music Education. Music hubs and services, and the wider music education ecosystem, have a key role to play in bringing the benefits of music to as wide a range of children and young people as possible.

As part of the Arts Council England's Music Education Hub Support Programme, our colleagues at Sound Connections led a needs analysis process, building a comprehensive picture of how Hubs' circumstances, training and support needs have changed as a result of the COVID-19 pandemic. Several key themes emerged from this research, and 'Youth Voice' was identified as a priority area. In response to this needs analysis, Music Mark is further developing our Workforce Development Programme and our Underpinning Hubs for the Future programme, delivering a range of advice, support, training and resources. We curated a series of panel discussions around various different facets of Youth Voice, and we have created this resource to share ideas and inspiration from those across the sector and beyond. You can access recordings and resources from the events here.

This resource does not claim to be a complete guide to Youth Voice. Such a thing could not exist, as there are many ways you can include the voices of young people in your decision-making processes, and one size most definitely does not fit all! We also know that there are several individuals and organisations doing brilliant work supporting youth voice in music education, some of which we've signposted towards the end of this document.

What this document is instead, is the result of several conversations we've had with people and organisations who are doing great work in this area. Wonderful people who have been generous with their time and knowledge, sharing the results of their successes and failures, to provoke, inspire and inform us of some of the key things they think we should bear in mind when we're seeking to incorporate Youth Voice in our organisations. We've included some case studies from adjacent sectors too, as we think we can learn and adapt from their experiences. We hope you find them as inspiring and helpful as we do.

The Music Mark team

The need

As the music education sector embarks upon its pandemic recovery, putting the voices of young people at the heart of this process is vital. But what does that look like? What *could* that look like? If you're already co-creating things with young people, what's next for you? If you're new to this, where do you start? We know that music hubs are keen to involve young people in building back better post-pandemic, but often struggle to get initiatives off the ground.

Well, you're not alone. And even those organisations you may admire, who have a strong track record in youth voice, are the first to admit they're also learning. Everyone's position on youth voice is a work in progress, and we're all always learning.

If you're looking for some ideas, some inspiration, and some support with building your business case, you're in the right place.

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Know your 'why'

When people think of 'youth voice' they often gravitate to forming a youth board or advisory council. While this can be useful in some situations, it's not the only way of incorporating the voices of young people in your organisational decision-making, and it might not actually be the right solution for you. Every organisation is different, with differing objectives, structures and resources. So start by finding your 'why', and the right solution will come from that.

HERE ARE SOME QUESTIONS YOU COULD ASK YOURSELVES:

- **What is the difference that we feel we can make?**
- **Where isn't the voice of young people in our organisation right now?**
- **Is there a space for the voice there?**
- **How can we truly listen to what young people are saying?**
- **What are the barriers to engagement, and how can we remove those barriers?**

"We want to bring about sectoral change"

"Young people are our primary audience, so we want to give them a stake in the organisation"

"Children and young people are our greatest asset. We want to become dynamic in the way that we listen to them"

"We want to get better at connecting with the communities we serve"

Here's the WHY from a range of organisations in the music education sector:

"For us it's all about staying relevant"

"Our mission is to develop the confidence and communication skills of children and young people"

"Knowing your 'why' will lead you to choose the right way to incorporate young people into your organisation."

Tamzyn French, Kinetika Bloco

"We firmly believe that what young people think, feel and say really matters"

"We're nurturing tomorrow's leaders"

"To facilitate social mobility"

02

A commitment to Youth Voice needs to be embedded across your organisation

Often we find that 'youth voice' is the passion project of a particular individual, who carries out a lot of the labour of driving it within the organisation. In order for it to succeed, it needs to be truly embedded across your organisation, with a thorough understanding of the 'why' and motivation to drive it forward. Some of the most successful organisations have had youth voice fundamentally in the DNA of their organisations from their very inception. But if you're not in that enviable position, how might you go about bringing your entire workforce on board with this, to build that collective support?

"Our staff at the National Open Youth Orchestra are committed to not appearing on panels without a young person included in the line-up."

Doug Bott, Open Up Music

"Everyone's so busy in the music education sector, and we can get quite consumed by delivery, reacting or just problem-solving when we're working with young people. It's important to build in time and space to reflect, and make sure young people are not just 'customers' of our music service, but really a part of it."

Emma Collins, Create Music

03

Create the right environment

Too often we invite young people to enter spaces and structures built by and for adults, and expect them to feel comfortable sharing their views. Instead we need to create spaces in which young people feel comfortable expressing their opinion. This doesn't necessarily involve asking "what kind of space do you want?" because you might not get the answer you need.

INSIGHT: WHAT ARE THE RIGHT CONDITIONS?

We can borrow from self-determination theory when identifying the conditions we need in order to elicit the best possible input from young people.

- **Autonomy** – how much agency do they have in the space?
- **Relatedness** – how much do they feel like they belong?
- **Competence** – do they have the skills and tools with which to express their opinion?

"Our Youth Ambassadors Group and activists are paid to come to meetings, because we know that this can be a barrier to engagement. We also arranged for them to have voice training and radio presenter training, to help them feel more comfortable speaking out in front of other people."

Sharon Jagdev Powell, Leicestershire Music

"We've worked really hard to create a space in which young people can be the fullest possible version of themselves, including practicing radical consistency, thinking about architecture and space, and working long-term to create trust and build strong relationships."

Ned Glasier, Company Three

Focus on:

Orchestras Live

Jan Ford   **Stuart Bruce**

What's the 'why' for Orchestras Live?

The philosophy of 'with not for' young people has been fundamental to Orchestras Live since we created our foundational business plans. For us it's about rebelling against the typical rigid framework of classical music. Youth Voice can help us in our objectives to bring about sectoral change.

How do you incorporate the voices of young people in your activity?

We don't have an overarching Youth Board, but rather we work project to project, creating a tailored youth voice framework for each project. We do this in collaboration with our project partners, and we're really clear with them from the outset that incorporating young people's voices is not negotiable. We make sure they understand and buy into it, and it happens quite organically from there. Youth Voice starts from the very beginning of a project, from the initial consultation to find out what communities need and want, and this can take different forms.

It also requires ongoing monitoring. Everyone's time poor, resources are stretched, so it can be tempting to cut corners. We will sometimes challenge processes to ensure that this doesn't happen with youth voice. It can require more time and effort but we know it brings the best outcomes.

How do you create an environment in which young people feel comfortable contributing their views?

Through the artform itself. Music is an incredibly powerful communication tool. We often encourage young people to express themselves through music, and it's a great way for them to communicate their thoughts in a different way. For example, we might start with a taster workshop where we chat about music, and make music. You can learn a lot about young people, their interests and where they want to focus, through how they express themselves through music. It's also a great ice-breaker! We work with some incredibly skilled practitioners to facilitate these sessions.

How do you ensure that the voices you incorporate are representative?

This is so important, and if you don't focus on this, it's so easy to simply attract the usual suspects. We work with our partners to ensure that the young people we're engaging with on a project are representative of the communities they serve, and we facilitate sessions to ensure it's not just the loudest voices which are being heard.

What are the benefits you've found from your approach to youth voice?

We have access to Culture Counts as Orchestras Live is an ACE NPO (Arts Council England National Portfolio Organisation) so we measure the experiences of young people at the beginning, middle and end of projects.

We've seen the development of confidence, skills and communication in the young people we work with. As part of our evaluation, we follow some of them over a number of years, so we can witness their emergence as skilled and confident musicians.

What are some of the challenges you've encountered?

Lack of time is often the biggest barrier. If people feel they don't have time or capacity to consult thoroughly all the time it can be tempting to resort to short cuts. A 'we know best' attitude is also one of the biggest challenges to overcome when working with youth voice.

What are the key things you've learned from your Youth Voice work over the years?

Working with a consistent team is vital to build rapport and trust. Expect the unexpected. Make sure you identify those who don't speak up, and find ways to engage them. Build in time to every project to evaluate it, and reflect on your learnings. What would you do differently next time?

How do you evaluate the impact of your work?

We're interested in the impact our work has, both for the sector and the young people we support. We use a variety of evaluation tools to give us hard evidence of this impact, including data and figures, as well as stories, as this is useful for supporting our business plan and helping with fundraising. Evaluating our programmes online has been really eye-opening, as it's shifted the balance of power, and helped us to really demonstrate the impact. However, there's a danger in too much evaluation, and we've learned that in future we should hold back from trying to do everything.

Any final words of advice?

If you're handing over decision-making power to young people, you're not losing control. Letting go of your preconceived notions is hugely important for this to work. It might not come out the way you wanted, but trust the journey.

04

Don't go it **alone**

None of us are experts! Most people working in this area have sought support and advice from others, either consultants, organisations who facilitate youth voice training, or others in the sector who are innovating in this area. Some music services have formed a steering group, and meet regularly to discuss their progress, plans, successes and pitfalls. Sharing what doesn't work is just as important as sharing what does, and creating a safe (online) space in which you can support each other is a model which can be replicated across the UK. Other organisations have partnered with academic institutions, to help them become more rigorous with their evaluation of youth voice activities, strengthening their case for support with peer-reviewed data. You could also ask to be paired up through Music Mark's peer networking services.

"Our Music Hub Youth Voice Steering Group is a gathering of hub leads from Lancashire to Cornwall, all committed to embedding youth voice and giving our young people opportunities to work together. Doing this in an ever changing climate can be challenging, and in my opinion is an ongoing journey. We share our practice, bounce ideas and support each other. Why travel alone when others are on the same journey?"

Jane Da Costa, TriBorough Music Hub

"Being able to work with a PhD student gave us access to different methodologies and knowledge, advice and guidance about the best ways to approach working with young people in an evaluation context. Adapting different evaluation tools led to a more meaningful experience for the young people we work with."

Emma Collins, Create Music

"Working with an alliance of music educators informed my research practice, especially in terms of youth engagement. If there hadn't been this co-creative process between myself, my university supervisor and the Music Education Hub, I wouldn't have been confident enough to engage the young people in the research process itself. This was extremely valuable to me as a researcher."

Maruša Levstek, PhD Candidate, University of Sussex

05

Youth Voice and your EDI strategy

Age is a protected characteristic, so we know we should strive to not discriminate on the basis of age. But having young people's voices in the room will also serve our wider organisational equity, diversity and inclusion goals. For many organisations, young people are the ultimate audiences, or customers, of our work, therefore it's important that we work with people who are reflective of the communities we serve. Reaching out to a diverse range of young people and having them input into organisational decisions is a great way to help your organisation stay relevant.

"We recruit from within our membership. 75% of our creative team are young people who have grown up through our programmes. This feeds into organisational diversity - our leaders are reflective of the young people we work with, because they are drawn from them."

Tamzyn French, Kinetika Bloco

"Young people need to feel included, not relegated to the margins. They need to have a voice in shaping the work."

Pooja Sitpura, Participation Producer

"The arts should be for everyone, but can often feel exclusive. Often as a young person you might feel it's not for you, so organisations need to think about how they can make young people feel welcome. It took me a while to 'get in that circle', to feel like my voice was truly welcomed in those spaces."

Esmé Flinders, Croydon Youth Arts Collective

06

Leadership and progression routes

A young person's journey will not be linear, but their involvement in your youth voice initiatives will contribute to growing their skills and experience. It's important to build leadership and progression routes into your plans from the very beginning. Preparing young people for leadership opportunities will help them, and your organisation, get the most out of the relationship. And when given responsibility, the young people you're working with will step up and deliver.

"Stepping back and letting young people lead is my favourite part of my role." **Sharon Jagdev Powell, Leicestershire Music**

"We run a peer volunteering programme where older students mentor our younger students. This is fully embedded in the way we work. Not only do our younger students feel fully supported by people nearer their own age and life stage, but also the older students gain great leadership experience from the programme." **Peter Chivers, Create Music**

"We have to constantly think of onwards opportunities, and not abandon young people once they age out of our programmes. We continue our support to our alumni, consulting them, finding new ways of working with them, and often employing them." **Sarisha Kumar, Poet in the City**
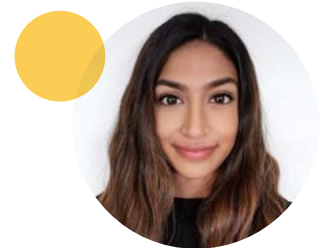
"We deliver facilitation training to the young people we work with, to enable them to co-deliver our programmes in the future." **Emrys Green, Upstart Projects**

"Youth leadership is embedded into our culture and is part of our staff development strategy. We've made the decision that we won't ever employ people from outside our organisation, but instead grow and develop our own leaders through our leadership development programmes, and give them opportunities within the organsiation. Now 75% of our staff are alumni of our programmes." **Tamzyn French, Kinetika Bloco**

National Children's Orchestras of Great Britain

Sophie Lewis

What is the 'why' for NCO?

We believe that children are our greatest asset. We started with the question: 'what could a children's orchestra do that no other orchestra could?', and we've spent the past few years finding out the answer to that question. All our objectives are about the children. Are they happy? Creative? Feeling good?

How do you incorporate the voices of young people in your activity?

We started out quite traditionally, with a youth board and a representative from each section. But we realised this wasn't quite right on its own. Since then we've developed a Theory of Change which is guiding how we work. We decide the outcomes and goals together in advance. We're then transparent all the way, it's clear that we are also on the journey with the children we work with. Mentoring is really important for us, and something we're continually developing. It's a key way in which youth voice can come through in an organisation like ours, with older musicians mentoring younger ones.

## How do you ensure this approach is embedded across the organisation?

We work with a lot of freelancers, and we've been on quite a journey with them, giving them training through Sound Connections in facilitating Child Voice. We're also bringing in a new role, Director of Support, who will have a lot to do with Child Voice.

How do you acknowledge and document the challenges and ways in which you're not quite getting it right, things you want to change in the future?

We put faith in our team, and buddy up our freeancers with each other, and the wider pastoral team. We strive to create an environment in which it's okay to say when things are not working - a safe space.

How do you evaluate the impact of your work?

We've worked with Mandy Barnett at MB Associates to create an 'evidence strategy', evaluating our work against three main outcomes. Long term we aim to have children shape their own evaluation tools. We've tested out various ways of evaluating, to find ways children respond to well. We also try to capture mood reflections as well as formal feedback, as this is more inspiring than a survey. For us it's all about social outcomes for the children.
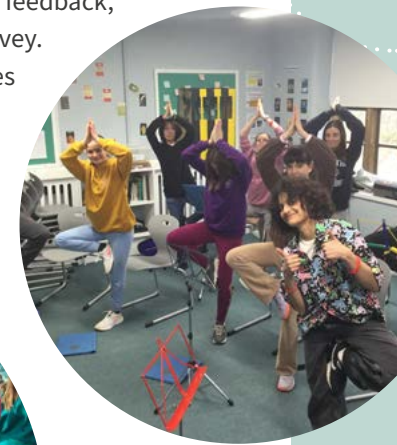
07

Expect the unexpected

It's hard to plan for everything, including the counter-intuitive, but authentic Youth Voice initiatives won't necessarily take you in the direction you expect.

It might push you out of your comfort zone to abandon any pre-conceived notions of the direction of travel, but giving young people decision-making power is not necessarily about losing control. Often you'll find yourself balancing the ideas and passion of young people with the experience and knowledge of adults. Listen, learn, and be prepared to have your assumptions challenged.

"How do you rein in your natural inclination to lead, and switch to facilitation mode instead?"

Sophie Lewis, NCO

"We don't treat it as a 'youth scheme', we invite young people to be part of our core work. When young people set the agenda, when they bring the issues which matter to them, others will learn and be challenged. It's important to have young people influence your organisation at all levels."

Sarisha Kumar, Poet in the City

"It can be hard to prepare when it's so hard to predict. And some people are better at 'letting go' than others. But if we are to achieve our objective around sectoral change, we have to maintain a 'with not for' philosophy."

Jan Ford, Orchestras Live

08

Learn by doing

It's easy to be bogged down by inertia when there are so many options and there's no 'cookie-cutter' way to implement youth voice. But the important thing is to put talk into action, and learn through doing. Getting external support is a great idea to help you on your journey, and you'll find a range of useful organisations and resources on page 24 and on the Music Mark website.

INSIGHT: SCRAPPY EXPERIMENTS

We can borrow from the tech sector and work iteratively, rather than feeling like we have to have our youth voice initiatives 100% perfect before we launch them. Instead, cultivate a Growth Mindset, and use the technique of 'scrappy experiments'. Implement smaller scale activities, learn from them quickly, and adjust as you go. This way the stakes are lower, and it doesn't matter as much if things go wrong.

Things are bound to go wrong, but if you use these moments as a learning experience to improve future planning, it will be totally worth your while. Plan for short cycles of experimentation – implementing, reviewing, adjusting and implementing.

"For us it's been so important to create an environment in which it's okay to say when it's not working. We've ensured that it's a safe space, and anyone, whether they're staff, a freelancer, or a participant, can give us feedback that will help us make improvements."

Sophie Lewis, NCO

Focus on:

Wired4Music

Jasmine Kambi

Tell us about your Youth Voice journey

I visited a stall at Rich Mix back in 2012 and met some young people who were introducing Wired4Music and what they do. It stood out from other organisations because they paid young people for their time, or reimbursed travel and meals for events. There are a lot of different charities that offer music opportunities, but this felt more tailored to young people. I decided to get involved and participated in various projects over the next five years. Once I turned 25 and was transitioning out of being a young adult, I was encouraged to apply for a role with Wired4Music. I'm now the Wired4Music Programme Producer, 10 years after I first got involved, and I support other young people on their musical journeys.

What did you get out of the experience as a young person?

Through the various projects and activities I was involved with I gained a massive skillset. I did a songwriting course, participated in facilitation training, and worked with 5-15-year-olds in schools. I was the recipient of two bursaries, which helped me to participate. And I worked with some other young people to create a 'Music Manifesto'. Being involved in so many different projects brought me into a network of other musicians, and we were also provided with individual support, around our career, professional development and general wellbeing.

How did the experience support your progression?

I was encouraged to build my portfolio, and to recognise my own achievements and strengths, which really helped to build my self-esteem. This opened up new possibilities for me in terms of having the confidence to apply for a salaried position. The whole recruitment process was intimidating, but I felt very supported. Now I'm in this role I can support other young people, and I know exactly what is needed because I've been there myself.

How are the voices of young people listened to at Wired4Music?

It's embedded in everything from the beginning really - we always start with questions, and the responses of young people shape what we do.

What have been the benefits to the organisation of this approach?

It makes the organisation more relevant. Whenever we decide on a programme, the most valuable opinions are the young staff and our members. The young people we work with shape everything we do. This means our members stay engaged, and ensures the success of the programme.

What would you say to young people who don't feel it's for them?

We would open up a conversation, find out where they see themselves. We'd then find ways to accommodate them and make them feel more part of the process. We've had a young person recently who is quite apprehensive about coming back to group projects after the pandemic, so we've adapted the programme so they can participate online.

How has the experience changed you?

It's improved my confidence to speak up within different settings. Before I would have been more of an observer and not necessarily contribute my ideas or questions. In other environments I wasn't encouraged to speak up, and had a more passive role. But at Wired4Music my opinion has always been valid. This different energy was refreshing.

09
It's a long game

It takes time to build trust and to put effective Youth Voice programmes together, so don't expect to achieve everything overnight. A consistent theme across all our Youth Voice panel events was that participants thought about youth voice long-term from the very beginning. Some placed emphasis on trying to ensure consistency where you can, ideally longer term consistency of staff and contacts where possible.

"Youth Voice is a culture thing, and culture takes time to build."

Tamzyn French, Kinetika Bloco

"It took us 20 years of carrying out creative programmes for young people before we felt confident we were effectively evaluating our work. We couldn't have done this overnight!"

Tina Ramdeen, Roundhouse

"Youth Voice & Participation is not a time-limited project that has short to medium term outcomes, but a long-term way of working that has long-lasting benefits for young people, practitioners and organisations.

For example, the impact this has had for us at Sound Connections is that a third of our team, and our Trustees were beneficiaries of our work – and now they have a passion for working in this way with other young people which creates a virtuous circle where everyone continues to benefit from this way of working."

Liz Coomb, Sound Connections

10
Measuring the impact of Youth Voice

So often when we have busy workloads we can feel we don't have time or resources to carry out research and evaluation. Sometimes in the creative industries we can also meet with resistance to the concept of evaluation, as our work can feel so subjective. But there are many benefits to measuring the impact of our youth voice initiatives, and if we shift our mindset, we can use learnings from our evaluation to make adjustments and improvements in the future.

"We work with young people to agree desired outcomes and goals from the very beginning. We're careful to remain transparent throughout the whole process, and bring children with us on the journey."

Sophie Lewis, NCO

"We partnered with a university to carry out a large-scale research project into the impact of our work. This increased the rigour with which we analyse our impact, and empowered staff to think differently. It's also been very useful evidence for our funders, partners and the schools we work with."

Peter Chivers, Create Music

"We co-created our evaluation framework with the young people at the beginning of the programme. We found this was the best way to measure success, and we focussed on the personal level as well as the project level."

Sarisha Kumar, Poet in the City

INSIGHT: MEET YOUNG PEOPLE WHERE THEY ARE RIGHT NOW

So many of our evaluation frameworks for youth voice are developmental. We judge the success of our activities by the impact it has on children and young people, focussing on how they have changed and developed. Ned Glasier from Company Three explains that a key principle of their work is to try to meet young people for who they are now, and not try to change them into someone else: "We know change is going to happen, it's a useful by-product of our work, but it's not our primary driver. We're interested in who young people are now, and what they want to explore with us. This is reflected in our evaluation, which focusses less on 'how have we changed young people' and more on 'how has our organisation changed'." How might this impact the evaluation frameworks you implement?

INSIGHT: WORKING IN THE BORDERLANDS

While formal structures for youth voice can be useful, sometimes the most honest and interesting conversations with young people happen in the spaces before and after events and meetings. We can borrow from biology the idea of the 'edgelands': the super-fertile places that exist between two biospheres, or from feminist theory the concept of 'borderlands': that the spaces between traditional disciplines are where the most important dimensions of human experience and understanding can be found. Similarly, it is often in the chat on the bus on the way back from an event, or a casual conversation while making tea, that the most fruitful insights can be gathered from young people. How do you gather data from these 'spaces between'? What are your structures for capturing this informal but hugely valuable feedback?

Focus on:

Company Three

Ned Glasier

What is the 'why' of Company Three?

Company Three started in 2008, and over the years we've evolved our methodology and our 'why'. We exist to create a space where young people can tell their own stories and make their own change.

How do you create an environment in which young people feel comfortable contributing their views?

So often with their Youth Voice activity, organisations place young people in adult roles, rather than asking adults to go into young spaces.

We do a lot of different things to ensure that we create spaces where young people can be the fullest possible version of themselves. It's important to think long term,

and work with young people over a number of years. We practice 'radical consistency' as a key part of our work, which helps instil trust. We think hard about archtecture and space, and hold a lot of our gatherings in a big hangout space called the 'den'. A lot of our work is done in the spaces before and after workshops, on the journey home etc. These are the spaces where often the most honest and interesting conversations happen with young people.

How do you Incorporate the voices of young people in your activity?

We work with a methodology that we've developed over a long time which is about giving as much authorship to young people as possible. There's a balance to be struck between the adults in the room, who bring their own experience and artistry, and the young people, who own the authorship of the work. Rather than having the adults 'own' the process and teaching young people, we label the constituent parts of the process of creating, and these are then held in the room by the young people, so we can make decisions together and truly co-create the work. But we also recognise the contribution of the adults.

How do you evaluate the impact of your work?

There's a danger of taking a developmental approach, where the focus is solely on how the experience has changed young people. We like to focus on

how our organisation has changed from the experience, as that for us is a better metric of its success, and doesn't demand that young people themselves change. We build evaluation into all of our work naturally, and tend to use more informal methodology than formal. We're in the process of implementing story-based evaluation methodology which we're really excited about.

Where do you think Youth Voice really works?

The best kinds of Youth Voice are when young people have been able to speak, their words have gone through an artistic process, been performed, and actively considered by an audience. When artists hear from young people, their first instinct shouldn't be to teach and correct, but instead to make space for that idea to be represented.

What's your advice to adults?

Listen well, and create spaces in which listening is possible. Listen in multiple ways. Listen to what's being said, and what's not being said. Listen to body language, tone, the way things are expressed. Listen and gather, reflect back. Devolve the power that you have as an adult: actively give this power back.

Resources

Amplify Voice
Profiling children & young people's voice in creative & cultural learning, Amplify is made for professionals working in the cultural, education & youth sectors.

A New Direction
An award-winning non-profit organisation working to enhance the capacity and agency of children and young people in London to own their creativity, shape culture, and achieve their creative potential.

The Centre for Youth Impact
The Centre develops shared approaches to learning, evaluation and continuous improvement for all those working with and for young people.

Guided by Young Voices: Youth Governance Guide
A guide to incorporating the voices of young people in your organisational decision-making through youth boards and young trustees.

Here by right
An organisational development tool established by the National Youth Agency to support organisations to embed youth voice and inclusivity.

Kinetika Bloco toolkit
A series of videos exploring the key methods and values which have made Kinetika Bloco so successful in their 21 years, including Ethos Creative Process, Repertoire, Diversity & Inclusion and Performances.

The Music Lab
A toolkit from Sound Connections for exploring Youth Voice within music-making practices in classical music education.

Music Mark Youth Voice event series
Music Mark's three Youth Voice panels from 2021-22 covered a range of topics. Download resources from the sessions and watch again if you're a Music Mark member.

National Producers Taskforce Summer 2021 Report
The National Producers Taskforce is a UK-wide network of organisations committed to job creation and facilitating employment pathways for young and emerging producers in the arts. This is their June 2021 report into investing in young, diverse producing talent.

Share the Mic
Youth Music's resource hub for Youth Voice and participation.

Voice Magazine
A platform for young people share their voice on topics important to them; in arts, culture, politics and technology.

Whose Music Education Is It?
A summary of a book about Youth Voice in music education, featuring case studies exploring student voice in shaping the curriculum, the student as researcher and the student as leader and mentor.

Youth Voice and Participation
A resource for Music Education Hubs, created by Sound Connections.

Youth Voice Training
Access a free introduction to youth voice and additional training for professionals and young people together to develop youth voice in your organisation.

Youth Voice Week
Sound Connections' annual celebration of youth voice in the creative and culture sector.

Credits

A resource created by The UK Association for Music Education, Music Mark, 2022.

Researched and written by Carmel Cardona. Designed by Sharon Armstrong.

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P1 Newham Music at Music for Youth Proms; National Open Youth Orchestra; Create Music.
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Get in touch!

We'd love to know your thoughts on this resource, and share your Youth Voice journey with our membership. Send feedback and updates to info@musicmark.org.uk

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