LIVING

MUSIC

HOW CAN WE WORK TOGETHER TO BETTER UNDERSTAND THE ROLE MUSIC HAS IN IMPROVING THE LIFE CHANCES OF CHILDREN & YOUNG PEOPLE IN THE LIVERPOOL CITY REGION & BEYOND

How to use this report

The contents of this report was produced collectively by all those who attended the symposium. Therefore, as we agreed at the start of the day, everyone is free to use the content of this report in anyway they want.

The format of the workshop was designed to help us be in the best frame of mind to answer one of three Living Music Focus Questions. These may not be your focus question but the knowledge and insights captured in the report might still be useful to you. Do remix the content to suit your needs but be mindful that the current format was reached by consensus and please reference these reports and the Living Music project.

It is hoped that this was a starting step in connecting people, thinking differently and sparking ideas for future collaborations, experiments and creative endeavours with connecting music, physical and mental health, across the Liverpool City Region.

Thank you for all your attention, kindness, energy and insights, this report would be nothing without it.

Background

This work is funding by HSS Faculty Research Development Fund (HSS RDF), with the intention is to support research activities/collaborations that can be scaled up and will lead to more ambitious projects **or** to enhance/ build on existing projects/collaborations, to add further value and mark a step change in the research already undertaken.

Since 2021 Lucy Geddes (formerly of the Royal Liverpool Philharmonic) and Dr Jacqueline Waldock (University of Liverpool have been developing a programme of potential research with the Royal Liverpool Philharmonic. The *Living Music Network* will build on that work, drawing on blossoming researcher-partner relationships to develop external grant applications.

The Living Music Network will bring together key academics from the University of Liverpool/ clinicians and musicians through three workshops to focus on the 3 strands of UoL Royal Liverpool Philharmonic partnerships research priorities, using the question below as starting points for discussion and collaboration.

Contents

Living Music Workshop One centred around answering the following Focus Question

'How we work together to better understand the role music has in improving the life chances of children and young people in the Liverpool City Region and Beyond?'

To achieve this we introduced ourselves (px) and thought about what victory would look like in measurable outcomes (px). We then conducted a modified a consensus workshop to collect and order our ideas about interventions and programmes, past, present, future and imagined, that would help support that vision (px).

Who we were

To start the session and introduce ourselves we wrote out name and three things that represent ourselves and our practice.

All decisions depend on who was in the room. This represents a snapshot of who we are and where we speak from.
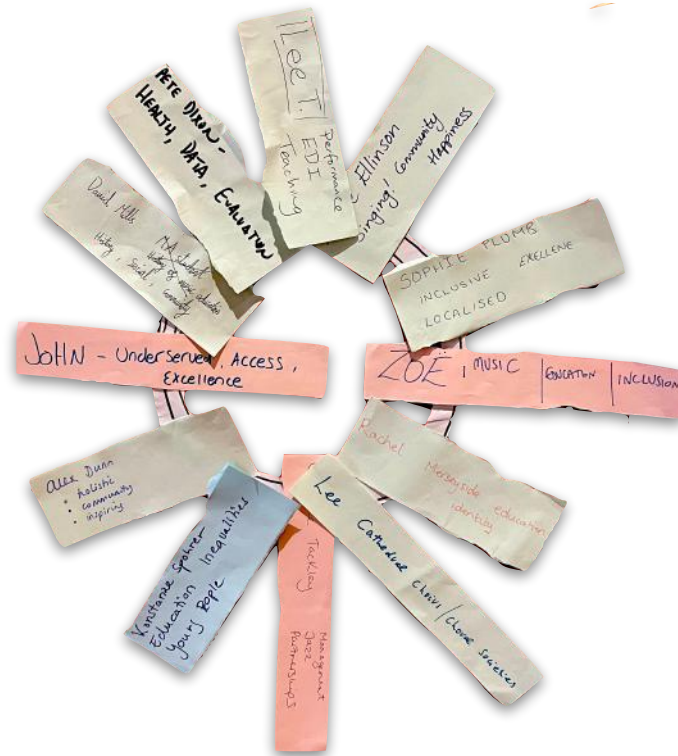
Lee Tsang - Performance | EDI | Teaching
Louise Ellinson - Singing | Community | Happiness
Sophie Plumb - Inclusive | Excellence | Localised
Zoë Armfield - Music | Education | Inclusion
Rachel Bryne - Merseyside | Education | Identity
Lee Ward - Cathedrals | Choirs | Choral Societies
Catherine Tackley - Management | Jazz | Partnerships
Konstanze Spohrer - Education | Inequalities | Young People
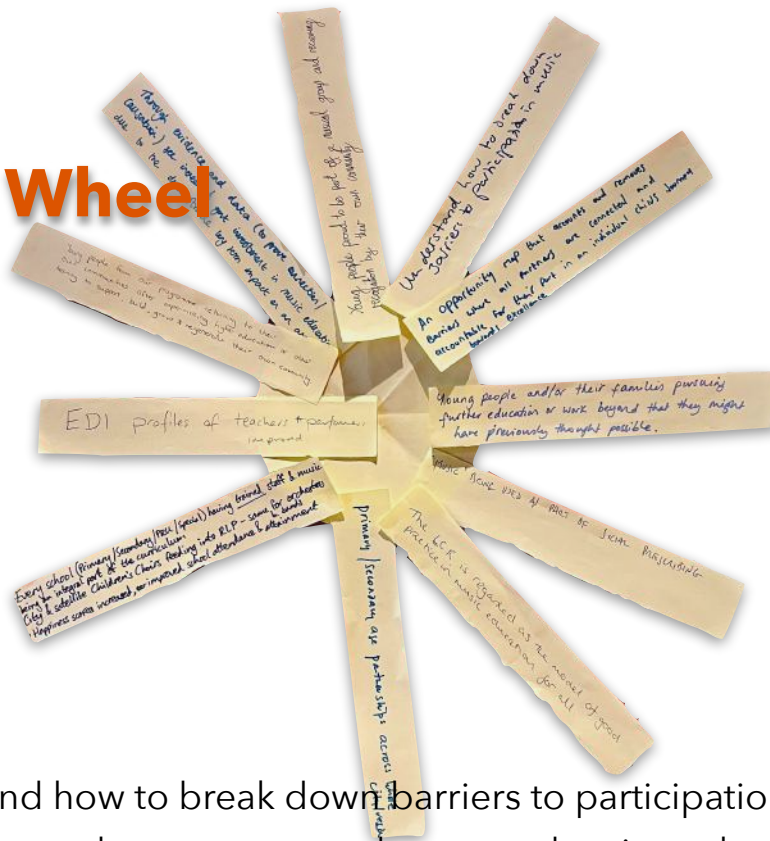Alex Dunn - Holistic | Community | Inspiring
John Connolly - Underserved | Access | Excellence
David Mills - History | Social | Community
Pete Dixon - Health | Data | Education

Bentley Crudgington (Facilitator) - Care | Participation | Ethics

Victory Wheel

Understand how to break down barriers to participation in music.

An opportunity map that accounts and removes barriers where all partners are connected and accountable for their part in an individuals child's journey towards excellence.

Young people and/or their families pursuing further education or work beyond what they might have previously thought possible.

Music being used as part of social prescribing.

The LCRXXX is regarded as the model of good practice in music education for all.

Primary/secondary school partnerships across whole city/region.

Every school (Primary/Secondary/ PRU/Special) having training staff and music being an integral part of the curriculum. City and satellite Children's Choirs feeding into RLP - some for orchestras or bands. Happiness scores increased, improved school attendance and attainment.

EDI profiles of teachers and performers improved.

Young people from our programme, returning to their own communities after experiencing higher education or other training to support, build, grow, regenerate their own community.

Through evidence and data (to prove connection/causation) see increased government investment in music education doe to the demonstrable long term impact on an area.

Young people proud to be part of a musical group and receiving recognition by their own community.

Consensus Workshop

FULL IMPACT

To begin we shared ideas about interventions and programmes, past, present, future, and imagined, that would help support our vision of successfully answering our focused question.

The programmes/interventions we focused on were

In Harmony
Stories
Empowering Teachers
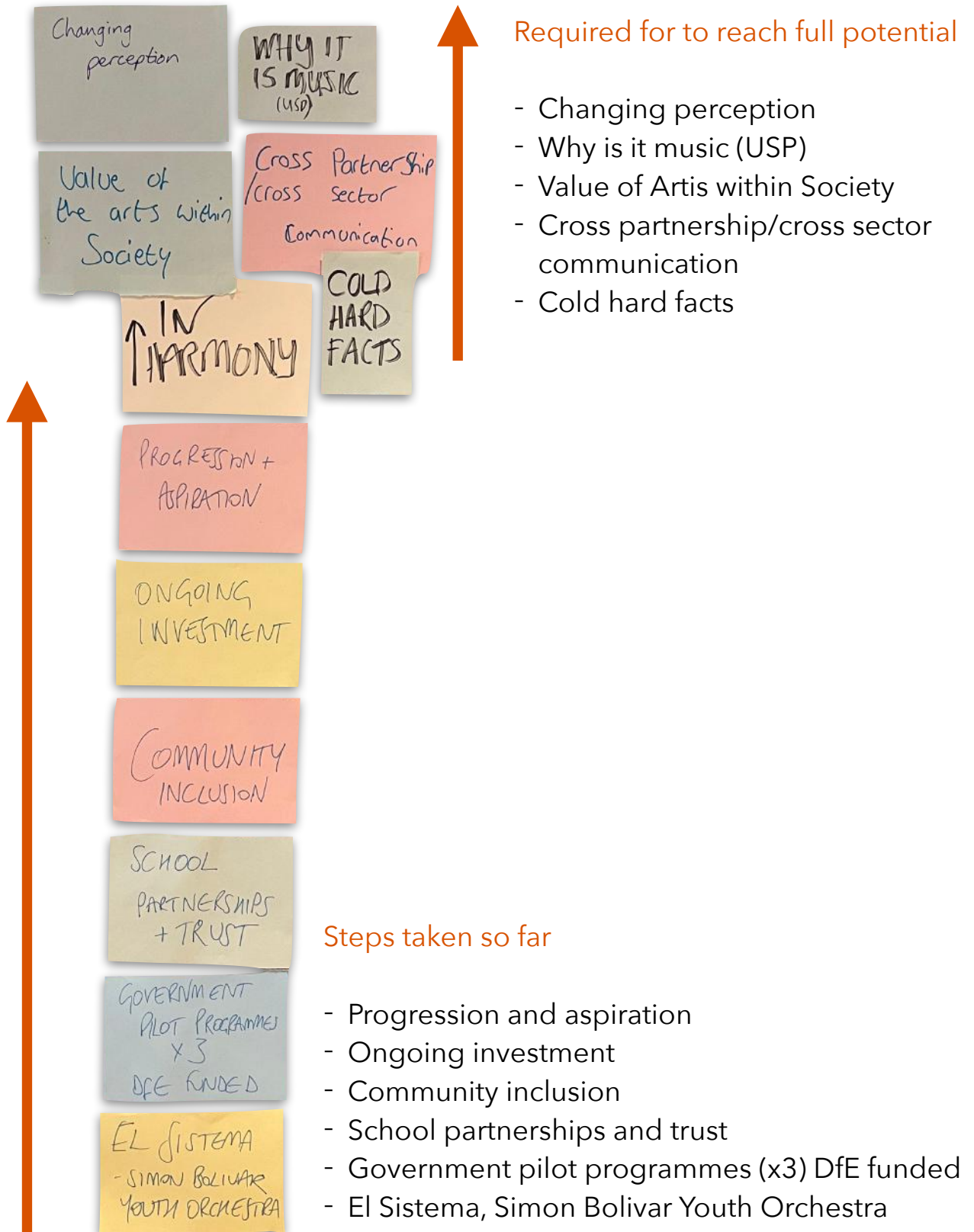Outreach and Welcoming In

We used In Harmony as a model and plotted it on a impact index that ranged from Potential to Full Impact. We then collectively reviewed the chronological steps that supported its current position before imagining what other steps/resources were required for it to reach full impact. We then repeated this process with the remaining suggested programmes.

POTENTIAL

In Harmony

Changing perception

WHY IT IS music (USP)

Value of the arts within Society

Cross Partnership /cross sector Communication

IN HARMONY

COLD HARD FACTS

PROGRESSION + ASPIRATION

ONGOING INVESTMENT

COMMUNITY INCLUSION

SCHOOL PARTNERSHIPS + TRUST

GOVERNMENT PILOT PROGRAMMES X3 DfE FUNDED

EL SISTEMA - SIMON BOLIVAR YOUTH ORCHESTRA

Required for to reach full potential

- Changing perception
- Why is it music (USP)
- Value of Artis within Society
- Cross partnership/cross sector communication
- Cold hard facts

Steps taken so far

- Progression and aspiration
- Ongoing investment
- Community inclusion
- School partnerships and trust
- Government pilot programmes (x3) DfE funded
- El Sistema, Simon Bolivar Youth Orchestra

Stories

Resilience of the programme
- scaleable
- adaptable
- ...

WORKING WITH EACH OTHER TO SUPPORT WIDER RESILIENCE

AWARENESS & COLLAB WITH OTHER PROGRAMMES

BEING FLEXIBLE WITHOUT COMPROMISING IMPACT GOALS

KNOW WHEN TO SCALE DOWN & MAKE SPACE FOR OTHERS

KNOWING WHAT SUCCESS LOOKS LIKE

COMPELLING NARRATIVES

STORIES

USING EVIDENCE STRATEGICALLY (different narratives for different stakeholders)

AWARENESS/ BUILD OWNERSHIP

TIE PROGRAMME TO COMPANY VALUES

F. O. M. O
COMPELLING TO LOCAL + NATIONAL GOVT + POLICY

SHARED OWNERSHIP

Required for to reach full potential

- Working with each other to support wider resilience
- Awareness and collaboration with other programmes
- Being flexible without compromising impact goals
- Know when to scale down and make space for others
- Knowing what success looks like
- Compelling narratives
- Using evidence strategically (different narratives for different stakeholders)

Steps taken so far

- Awareness/build ownership
- Tie programme to company values
- FOMO, compelling to local and national government and policy
- Shared ownership

Empowering Teachers

(Pure potential)

Required for to reach full potential

- Use evidence to secure funding (including using unsuccessful attempts)
- Liaising with holders and providers of data
- Bigger dataset
- Provide evidence to Heads, Government and Local Authority
- Evidence
- Training
- Capacity
- Building understanding of value (under represented in PGCE)

Steps taken so far

- None. This strategy was thought to be at the stage of pure potential and a vital target area for future collaborative research and delivery

Outreach and/or Welcoming In

OUTREACH
and /or
WELOMING IN

BE AWARE
OF LANGUAGE/
INVITE

UNDESTAND
COMMUNITY
– what music
means to them

BUILDING
CONFIDENCE in
IDENTITY
in SPACE

STAYING
'WELCOMING'
(keep doors open)

CRITICALLY
ANALYSING
"REACH"

CPD

FUNDING/
MARKETING/
RECRUITMENT

EXPOSURE

Required for to reach full potential

- Be aware of language/invite
- Understand community; what music
  means to them
- Building confidence in identity in
  space
- Staying "welcoming' (keep doors
  open)
- Critically analysing "reach"
- CPD

Steps taken so far

- Funding/marketing/recruitment
- Exposure

In conclusion

These clusters are not exhaustive but represent a map of the collective knowledge, concerns and ambitions of the workshop participants. Although arranged in discreet clusters they are interlinked, evolving and contingent of many external factors. However, the do provide a roadmap with which to bring learning and success from one area to another and advanced the collective aims to better understand the role music has in improving the life chances of children and young people in the Liverpool City Region and Beyond.

Contact and permissions

Workshops and reports were designed, facilitated and produced by Bentley Crudgington.

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