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To: info
Cc: John Wallace; Rita McAllister
Subject: RSAMD response[Scanned]



Youth Music Strategy RSAMD Jun.
Cultural Commission response.d...

Thank you for the additional time to respond - we very much welcome the opportunity to have an input to the deliberations of the Commission.

This is an initial and brief response (as requested c. 2 sides) - we expect to have a greater input over the course of the Commission both via John's serving on the thinking group for education and in our position as Scotland's conservatoire.

As requested at this initial stage, we have made responses under the identified headings, on the Commission's remit and on the concept of cultural rights - as noted above and as indicated to James Boyle in our initial meeting with him, we would like the opportunity have an input on a wide range of issues in due course.

We are happy for this response to be publicly available on the Cultural Commission's website. I'm also attaching ther draft Youth Music Strategy which deals with cultural entitlement - I think you may have this already, but we refer to it in our response.

Best wishes

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The National Youth Music Strategy

Music is the most popular expressive activity for young people throughout the UK. Young people spend more time listening to, talking about or making, music than anything else.

Last year's study into youth music in Scotland ('What's Going On?') showed the untapped potential for still greater involvement. To coincide with the publication of that report, the Scottish Executive established the Youth Music Initiative with an award of £17.5m. This presents a unique opportunity. The boldness of the Executive's intervention provides an opportunity to short-circuit the usual journey from making the case to making a difference.

This strategy lays out a vision for youth music in Scotland. Throughout it, music education is understood in its broadest sense, embracing all areas of music making: from early years through formal education to community projects or contexts where young people work without adult supervision.

Research shows that music can play a critical role in the development of young people. Not simply in encouraging artistic expression, but in building confidence, self-esteem and emotional well being – music *matters*.

'What's Going On?' highlighted many exciting projects throughout the country, led by instrumental services, community-based projects and performing companies. But it also showed that provision is patchy and the infrastructure that supports it uncoordinated and fragmented.

The strengths and weaknesses in provision identified in the report indicate that a long-term strategy for youth music in Scotland can only be achieved by setting out a musical entitlement for all young people.

The concept of an entitlement for all young people is a bold one. It must incorporate real choice, quality of experience, progression through an integrated network of musical pathways, availability of resources and responsiveness to young people's aspirations. Perhaps most of all it must establish an infrastructure and common understandings so that the distinctions between 'formal' and 'informal' become redundant.

To achieve this, new partnerships will be forged, and new ways of working established. This strategy sets out an ambitious long-term goal. If we can realize a musical entitlement for every young person, Scotland will have a music education framework that is among the best in the world.

The music entitlement

Each young person in Scotland is entitled to:

- Experience music-making
- Have their musical preferences respected and supported
- Have access to high quality musical resources, both physical and human
- Continue to develop their music making to whatever level they aspire

Realizing the entitlement

The entitlement is all about taking part. The actions that are necessary to realize it are also based on the idea of participation. For convenience, they have been organized here into: widening, sustaining, organizing, and promoting participation.

Widening participation

1. Make certain that initial music making experiences are available to all young people from the earliest age, regardless of their location, cultural background, and whatever their needs and circumstances;
2. Ensure that every child has the opportunity of at least one year's free music tuition before P6;
3. Broaden the range of musical styles and learning contexts available as initial music making experiences.

Sustaining participation

1. Work with the full range of providers to find imaginative ways to sustain entitlement beyond initial music making experiences
2. Ensure that young people and parents have readily-available advice and guidance to support their further progression;
3. Take better account of young people's identified needs when planning future provision;
4. Create flexible pathways and a variety of means to recognize achievement;
5. Find appropriate ways to support and value independent music making (e.g. garage bands, under-18 music venues).

Organizing participation

1. Ensure all young people have access to instruments, facilities and expertise;
2. Build a coherent framework that brings together formal, informal and private sector practitioners and organizers;
3. Build the capacity of the music education sector to meet increased demand through expanding the practitioner-base;
4. Support all adults working with young musicians through continuing development programmes;
5. Enhance our understanding of youth music, particularly targeting under-researched areas (e.g. disability, cultural diversity, informal learning practices).

Promoting participation

1. Create a culture in which access and excellence complement each other;
2. Encourage young people's creativity through the promotion of composition and improvisation as well as performance;
3. Advocating the social, educational and cultural benefits of participation alongside young people's artistic development;
4. Encourage more young people to become involved in the organization and advocacy of their own music making;
5. Establish mechanisms that will ensure the identification and spread of best practice.

RSAMD response to initial consultation phase of Cultural Commission, for 27th September 2004

What are the key issues and priorities for our organisation?

The Royal Scottish Academy of Music and Drama stands at a critical point in its 156-year history. The Academy, like the nation itself, is in the process of re-defining itself to meet the challenges of the future. We see ourselves at the centre of Scottish culture, playing a vital and dynamic role in the emergence of a post-devolution national identity and capitalising on our unique position to act as a national nexus for the performing arts.

Our priorities coincide with those set out by the Scottish Executive: creating a unique culture – strong in tradition, but redrawn with a contemporary relevance; thriving in an increasingly competitive international market; recognising our desire to set the highest possible standards, while building on our demonstrable commitment to widest possible access and participation; equipping our young people with the creative, adaptive and entrepreneurial skills that will allow their talents to achieve full potential.

We may be unique among the organisations responding to the Commission in that every one of the 5 issues identified in the Commission's remit (*education, institutional infrastructure, delivery of services and access to them, marketing and promotion, creativity*) is of key importance for the RSAMD. It is impossible for us to prioritise them – they are all interconnected, and all part of our remit as Scotland's conservatoire.

Education

The RSAMD is at the centre of education in music and drama throughout Scotland, at all levels and for all ages. We have the widest possible educational brief: as Scotland's international conservatoire our alumni blaze a trail in profiling our nation at the highest artistic level; we work with our communities to develop programmes such as *YouthWorks* which respond to identified local needs; through *NetWorks* and *LifeWorks* we engage with informal, lifelong and distance learning not just for young people, but for all.

Institutional infrastructure

The Commission has been challenged to 'make a generational change'. We too are in the process of fundamentally re-shaping our goals and signposting our ambitions at the very centre of performing arts in Scotland. This vision is nothing less than a re-definition of the role of the conservatoire in the 21st century, expanding our relationships with other institutions as part of an inter-connected cultural landscape.

We are working towards central involvement in:

- The cultural industries in Scotland and abroad;
- The increasingly interdisciplinary nature of the industry, driven by technological advances;
- Making education (which we define in the broadest terms) more engaging, more creative – not just in arts subjects but across the curriculum; not just at tertiary level, but in primary, secondary and in lifelong learning;
- Regenerating our communities through arts and culture;
- Enabling wider access and participation, while maintaining excellence because our communities deserve nothing less;
- Playing a strategic role, in partnership with a wide range of local and national agencies, in safeguarding the future development of a more creative and self-confident nation.

Our current funding mechanism as an institute of higher education does not reflect our changing ambitions and priorities and we are thinking radically about additional and alternative means of funding.

Delivery of services and access to them

As Scotland's major provider of services in the performing arts, our aim is to dismantle barriers to access and participation in artistic activity of the highest quality and to respond to the needs of our communities on every level. Ensuring opportunity for those with a range of special needs is an institutional priority. We also play a part in assisting other providers (through *YouthWorks*) and policymakers (through the National Centre for Research in the Performing Arts). RSAMD is a key partner in national developments in young people's music making: *What's Going On?*, the national audit of youth music in Scotland, prepared by the RSAMD, helped trigger the Youth Music Initiative. We continue to play a central role in research and policy development for the Initiative

Marketing and promotion

Public engagement with cultural activity in Scotland is not only about audience development in the conventional sense. We feel, and our activities demonstrate, that participation rather than passive consumption is vital for a wider engagement in the arts and a vibrant sense of cultural ownership. Taking part is key, whether this is as an active participant in live music or drama, or as an engaged and informed cultural consumer.

Encouraging creativity

*What is the best way to maximise the creative potential of the people of Scotland? Get them young - that's why we place so much emphasis on *YouthWorks*. But the lifelong learning agenda is equally important: we have a role in providing opportunities for everyone to get involved creatively in the performing arts, exploring new modes of interaction and new work. That's why we want to play a part in shaping the work of the Commission.*

The concept of cultural rights for the Scottish citizen and those of its creative community

The RSAMD's National Centre for Research in the Performing Arts called for the introduction of a music entitlement in *What's Going On?*, published in February 2003. Following the First Minister's St Andrews Day speech, RSAMD has pioneered the articulation of the concept of cultural rights for the Youth Music Initiative, by drafting a strategy (currently under wide community consultation) that gets to grips with cultural entitlement in a very practical way, spelling out rights to music provision for Scotland's young people. (A copy of the draft strategy can be obtained from the Scottish Arts Council, or via the RSAMD's web site www.rsamd.ac.uk/research, and is appended here.)

The draft music entitlement

Each young person in Scotland is entitled to:

- Experience music making
- Have the musical preferences respected and supported
- Have access to high quality musical resources, both physical and human
- Continue to develop their music making to whatever level they aspire

We believe that the strategy marks an important first step towards the definition of what cultural entitlement really means to Scotland's young people and we are actively engaged in drafting a development plan to make this a reality.

Our work for the Youth Music Initiative is entirely consistent with the ambitions we have for both music and drama and for ourselves as an institution. Scottish culture is both distinctive and diverse: we want to see people in Scotland aware of and taking part in their Scottish cultural heritage; we want all of Scotland's cultures to be given parity of esteem. In fulfilling our responsibility to the nation in dynamic and innovative ways, we will create our own unique

selling point – nothing less than a redefinition of what a conservatoire should be, our own 'generational change'.