



## Museums supporting Young People's Music Education

A half-day webinar supported by [Art Fund](#)

Friday, 19<sup>th</sup> March 2021, 12.30-4.30pm GMT

Moderators: Lucy Maycock, Schools Learning Officer and Rudi Schmidt, Youth Engagement and Volunteering Coordinator, Horniman Museum and Gardens

### Speakers' abstracts/summaries and biographies

Panel 1: Partnerships and Youth Voice

#### **1.1 Student centred learning, student centred decision making: developing and embedding Youth Voice in Music Education**

Jane Da Costa, Deputy Head [Tri-borough Music Hub](#), London

The award-winning [Tri-borough Music Hub](#) is the lead organisation that oversees the delivery of music education in three West London boroughs - the London Borough of Hammersmith and Fulham; the Royal Borough of Kensington and Chelsea; and City of Westminster - working with schools, pupils, the workforce and the community, delivering an extensive programme of musical learning in and out of school.

Alongside the three Local Authorities, the Tri-borough Music Hub's Strategic Partners are two internationally renowned organisations - the Royal Albert Hall and the Royal College of Music. In addition, a dedicated and quality-assured group of delivery partner organisations, with evidence of a successful track record, work to meet the hubs strategic aims and positively contribute to our stakeholders.

The Tri-borough music hub is a music-specific service focused on high quality outcomes inclusive of all learners. It recognises the numerous benefits that music can bring to everyone from all backgrounds and in all circumstances.

In 2018 The Tri-borough Music Hub established a Youth Voice council, to empower children and young people attending our out of school music programme to gain confidence, have a voice, and to inspire and shape our strategic vision and planning for the future.

Now, three years on and following successful initiatives such our first ever Youth Conference, created and led by young people, for young people, the Tri-borough Youth Voice council has nearly 50 young leaders, representative of over 35 different schools across the Tri-borough.

This talk will take you on a journey with the Tri-borough music hub, learning about the challenges and successes of embedding Youth Voice, setting up a diverse Youth Voice Council and creating a student led opportunities aiming to break down barriers to music making.

We will explore the power of partnerships and the strategic impact that collaboration has on outcomes as a hub, developing opportunities for more young people to have their voice heard. We will hear from young people and the impact that being part of the Youth Voice council has had on their personal and musical development and what music means to them.

### Biography

Jane Da Costa is the Deputy Head at the Tri-borough Music Hub. Formally Assistant Head of Junior Programmes at the Royal College of Music and experienced head of music and educator in a range of settings, Jane oversees teaching and learning for the hub and leads on developing Youth Voice. As a cellist, conductor, educator, qualified teacher and trainer, Jane's experiences as a scholar at the Purcell School of Music and Royal College of Music have helped shape her vision of passionately advocating the importance of enabling every young person to be able to access and benefit from a high-quality musical education in a truly inclusive environment, irrespective of their starting point.

## 1.2 Hear our Story

Jennifer Raven, Deputy Director, [Sound Connections](#), London

Based on my experience of two collaborations between creative projects and heritage organisations, I explore how young people use museum collections and local history as a starting point to tell stories relevant to them, on their terms, through music. My two examples have youth voice at the very heart: 'Olympia' from South East London-based charity Fairbeats Music and 'Reverberate', which is part of English Heritage's national Shout Out Loud programme.

I start in South East London where we run Fairbeats Music. At Fairbeats we work in partnership with four refugee and asylum seeker community centres including, Action for Refugees in Lewisham (AFRIL). We make music with children who attend AFRIL's Rainbow Club on Saturdays.

In 2018 Fairbeats was invited to participate in a collaborative project with the National Maritime Museum that sought to amplify the stories and voices of people underrepresented in the museum's collection. Fairbeats children worked in collaboration with a sculptor to create a new bust. They called her Olympia and described her as a 'timeless protector' a 'defender', 'a benevolent, all powerful being', someone or something who was on their side, and could look after and provide for them if needed. Once Olympia had been born, the children animated her through music.

[Meet Olympia here and hear her music!](#)

They got to know older objects in the collection too but creating their own piece meant they had ownership and agency, and could tell their own story. It was also important that Olympia was part of a new museum wing called Sea Things, and that through opening the new wing the Museum actively challenged the fact that the majority of sculptures in the museum were of white men. This change and challenge brought with it a sense of the museum being a flexible and dynamic space – not fixed or immovable.

Next I turn to Reverberate, which was a seed funding programme for grassroots youth organisations to run a youth-led project exploring local, often hidden or forgotten stories, through creative media. The joy of Reverberate was young people's excitement for uncovering stories and making them relevant to themselves and modern-day issues. A great example of this is We Make Culture's 'Lasses and Lyrics', which supported young womxn musicians to uncover forgotten stories of women in Sunderland and write, perform and record original songs based on them.

[Listen to Lasses and Lyrics here!](#)

Reflecting on these two projects together, the common factors that have made the experiences successful and relevant for young people are:

- Using museum collections and archives to explore issues that matter to young people – eg foregrounding women’s stories.
- Animating objects through music; combining historical stories and experiences with new perspectives, ideas and creativity.
- Honesty around problematic history, and problematic representations of the past - and a willingness to publicly challenge this. Space for honesty, questioning and valuing different perspectives equally.
- Museum staff who are incredibly reflective and sensitive to the experience a young person has when they come through the doors.
- Facilitation that avoids any assumptions about young people, and that is deeply attuned and sensitive to their individual sense of experience and identity.

## Biography

Jennifer Raven is Deputy Director of Sound Connections where she leads the organisation’s team, strategy, and consultancy service. As a consultant she specialises in youth voice and evaluation. Jenn became involved in the world of heritage as a consortium member and youth voice adviser for English Heritage’s national youth engagement programme Shout Out Loud.

Jenn is also Co-Director of Fairbeats – a grassroots charity making music with young refugees, asylum seekers and newly arrived families in South London. Fairbeats has enjoyed working in partnership with the Horniman Museum for many years!

### **1.3 Supporting the curriculum together: the museum and classroom in collaboration**

Ruth Mazur, Head of Music, [Sacred Heart Catholic School](#), Southwark, London; Lucy Maycock, Schools Learning Officer, [Horniman Museum and Gardens](#), London

In 2018, The Horniman Museum and Gardens launched ‘Music in the Making’, a four year project to widen access and engagement with our Musical Instrument collections. For the Schools strand of the project, we decided to prioritise working with secondary schools, an audience that we have always struggled to attract.

We began by holding a teacher consultation evening in 2018. The unanimous feedback was that schools struggle to give their pupils hands on experience with expensive world instruments, making it difficult to really explore this aspect of the GCSE syllabi. We also visited the Music Gallery with teachers, who flagged topic links, resource ideas and suggested ways to make the space more engaging for secondary pupils.

Our education Handling Collection includes several hundred world instruments, so we decided to make this the focus of our secondary music offer. It was also clear that we should work closely with local secondary schools to tailor an offer that would work with their tight teaching schedules.

We formed a partnership with Sacred Heart Catholic Secondary School, whose Head of Music, Ruth Mazur, attended the teacher consultation event. Over the last few years, we have worked together to create new workshops that support the OCR Music curriculum and Secondary Music curriculum as a whole.

It is important that the workshops provided by the museum linked well with a range of GCSE boards and although we focused on OCR as an exam board, the workshops are intended to be adaptable for other exam boards with ease. Together, we tried and experimented both in the Horniman Museum and at Sacred Heart School itself, with different KS4 classes to create an

experience that would encourage secondary school children to want to use the museum more as a learning resource and encourage a better relationship with the museum.

Through the use of the World Music Handling collection, we discovered and explored new ways to engage pupils with a more hands-on experience which was very successful. This included activities based around the history of the instruments, class and small group performances, exam style listening tasks and mini compositions. This was a good way to 'put life back into' some of the topics in Music that pupils had perceived as dull. Being able to get behind the glass and handle a Sitar, for example, was an experience they would not forget! This, resulted in a notable and measurable improvement in their aural grades in regard to the World Music topic, and begged the question: if a partnership for World instruments worked so well, then what next?

The partnership between Secondary School and Museum is an important one. It is vital that pupils have a relationship with a local museum, such as the Horniman. So much can be learnt if pupils feel comfortable in a different learning environment and realise, they can really interact with behind glass displays, not only as part of a school trip, but in their own time as well.

### Biographies

**Ruth Mazur.** After studying for a BAHons at Durham in Music and English I started teaching Music in private education as an unqualified teacher. I soon realized a passion for teaching so took my PGCE at Roehampton University. I have now been teaching Music in Secondary education for nineteen years in a range of schools. From my PGCE, I have taught across London at Inner City State Schools, from Tottenham to Surbiton, Putney to Camberwell and even a brief stint in Wallington!

Over my time in education, I have taken on roles in both Pastoral and Academic areas, but my main passion is Music and over time I decided to focus on the Academic side of education. I am now, and have been for 10 years, Head of Performing Arts at Sacred Heart School in Camberwell, a busy and thriving department.

I also have a passion for learning outside the classroom, both for myself and pupils, and have completed courses myself such as those on *'Archaeology in Museums'* and *'Behind the Scenes of the 21st Century Museum'*. This led me to my partnership with Lucy Maycock and the Horniman Museum and a want to encourage young people in Secondary education to get away from the screen and behind the glass!

**Lucy Maycock** is a Schools Learning Officer at The Horniman Museum and Gardens, where she has worked for 6 years. Her previous roles have included NLHF Skills for the Future trainee at the Elgar Birthplace Museum.

Whilst Lucy has an Undergraduate Degree in English Language and Literature (King's College London) and Masters Degree in 19<sup>th</sup> Century Studies (University of Manchester), music has always been an important part of her life. Lucy has experienced first-hand the life changing effects of Youth Music programmes, and played flute in City of Leeds Youth Music orchestras throughout her school years. Today, Lucy is passionate about removing financial barriers to young people's music education and widening access to museum music collections.

## Panel 2: Beyond the Museum

### 2.1 Thinking Ahead: Programming with Careers in Mind

Rudi Schmidt, Youth Engagement and Volunteering Coordinator, [Horniman Museum and Gardens](#), London

In this presentation, Rudi will talk about the Horniman's Arts Award music production course, run in partnership with Goldsmiths. Rudi will also introduce a new Promoters Programme, funded by

Youth Music and coordinated with Spiral and Jobcentre Plus. This programme creates a platform for young people's ideas, whilst giving them an opportunity to develop professional music industry experience.

## Biography

Rudi Schmidt is the Youth Engagement Coordinator at the Horniman and has a background in youth work and music education. Before working at the Horniman he worked in youth centres, schools, adventure playgrounds and professional recording studios. He has an interest in digital media, and aims to coordinate accessible programmes that give young people skills and knowledge relevant to the contemporary jobs market.

## 2.2 Through the Looking Glass: Remixing our Roots

Mikey Kirkpatrick, Associate Lecturer in Music and Education and Founding Director of [Alchemy](#), Goldsmiths, University of London

Since it began in Spring 2017, Alchemy\* has developed a fluid listening-based collaborative pedagogical approach inspired by Paolo Freire's *Pedagogy of the Oppressed*, the teacher / artist collaboration research of Pamela Burnard, and of course the young participants themselves. 'Digital musical creativities' (Burnard, 2012) play a fundamental role in music education today; there are free browser-based music software packages, such as Bandlab and Soundtrap (the latter having been designed to function as a safe 'walled-garden' package that meets British and American safeguarding and GDPR policy requirements, ideal for youth projects and schools), that can operate on computers, tablets and smartphones. The words 'sample-pack' and 'sampling' are commonplace among young people, and are synonymous with the advent of Hip-hop, a language that grew from the needs of oppressed communities to gather and raise their voices with the help of increasingly affordable technology, that allowed live sampling to be combined with vocals – no studio necessary. The original Hip-hop gatherings were block parties held in parks in Queens, New York City, where sound systems would be wired into street lamps for power; as well as a DJ with a sound system, there would be a microphone available for anyone amplify their voice, speak, sing, rap their mind- their anger, their dreams, their hope, their vision for a better life.

Sampling as a creative tool often goes hand in hand with the use of looping or repetition, which is not a new concept in music; it has existed within musical traditions from around the world for centuries, often associated with ritual, trance, ceremony, dance, prayer and celebration. Traditional instruments- often simple technologies carved from natural materials such as wood, bone and animal skin- carry fascinating stories within their bodies and the sounds they produce, but often the only way we can access these instruments from outside of their original contexts is through recordings, film, performances and museums.

Mikey has explored sampling in a variety of ways in workshop scenarios. One approach has been inspired by the UK Sound and Music's 'Sonic Postcard' project, where participants would record their school environment and edit the sounds into new compositions / sound pieces (which could then be exchanged with other schools around the world). Through the process of recording, sampling, editing and re-constructing / composing with these everyday sounds, workshop participants felt a heightened sense of agency within their school environment, which in turn had significant positive repercussions on their confidence, behaviour and attendance. They also gained a new set of transferable skills, particularly effective in helping to bridge the transition from primary to secondary school.

In his presentation *Through the Looking Glass: Remixing our Roots*, Mikey will apply these ideas to the Horniman Museum's Music Gallery, exploring the potential for local young communities to engage more deeply with it. He proposes that access to a sample pack that allows us to 'play', deconstruct and reconstruct the sounds of these instruments, creating new music and remixing



these sounds into contemporary genres will offer a starting point to broaden our creative language and tools, raise awareness and understanding about other cultures and our own (using music as an entry point), and learn more about ourselves.

The presentation will include new music from Triple J and TBoy created using audio samples of instruments from the museum.

\*Alchemy was founded at Goldsmiths University by Mikey Kirkpatrick in April 2017 (where he has been an associate lecturer in music / education since 2009) initially to support 13 young people from a local school who had been directly affected by knife crime. Alchemy is now one of the university's flagship outreach projects, offering professional music training and mentoring so far to 100+ 'at risk' young people who have been referred to the project from 5 local schools. The Alchemy team is a dynamic collective of 12 professional artists including local producer / vocalist / rapper King Vito, studio engineer and musician Tomáš Kašpar, youth worker and mentor Lara Pereira, spoken word artist Yasmin Ali, and a team of student ambassadors that includes Kocoo Brown, James Williams, Matt Crawford, and ex-Alchemy / now degree students Timothy Wairama and Kieron Morris (Kieron has also recently launched his own youth project and record label 'Rezon8' housed at the Albany Theatre). The projects collaborates with the participants to create a safe, inclusive and inspiring environment where new music, mixtapes and live performances are created, and future careers and education pathways are supported through mentoring. Alchemy recently received funding from the Deptford Challenge Trust and is partnered with The Albany, The Migration Museum, the Goldsmiths Centre for Contemporary Art Gallery, Soundsystem Outernational, Lewisham Live and more.

## Biography

[Mikey Kirkpatrick](#) is a musician, composer, improviser and performer and associate lecturer in music and education at Goldsmiths University, where he is also the founding director of the music training and mentoring project Alchemy working with the local young Lewisham community.

## Panel 3: Museum programmes

### 3.1 Music on the move @ the Africa Museum

Tine Geunis, Programme Leader Education, [Africa Museum](#), Tervuren, Belgium

Engaging (young) people with cultural heritage has long been a key goal of the AfricaMuseum (Royal Museum of Central Africa). A five year renovation (2013-2018) provided opportunities not only to commence the museum's decolonisation process, but also to increase visitor engagement significantly throughout the permanent exhibition (see e.g. Verbergt 2020). In the context of this webinar, I will present two current examples of this increased visitor engagement from the Language and Music Gallery: its Rumba corner (a dance studio) and another hands-on interactive (on musical elements, including octaves, rhythm, ostinato, and timbre).

Meanwhile, the museum's educational service remains dedicated to providing workshops that stimulate children and youngsters to discover and learn about (Central) African musical instruments, heritage and influence on the international music scene. This presentation will cover two animator-led examples: the Muziki and the Music on the Move workshop. I'll then briefly introduce the Artist in Residence programme, which facilitates use of the RMCA's musical heritage by musical artists, as well as the RMCA's ongoing digitisation of its musical heritage. I will conclude by sharing some examples of past, present and future collaborative projects that have to some extent contributed to a broader music education in Belgium.

References:

Verbergt, B. 2020. Transitioning the Museum: Managing Decolonization at the Royal Museum for Central Africa (2000–2020), *Journal of Cultural Management and Cultural Policy*, 2020/2, pp. 141-169.

## Biography

Tine Geunis holds a degree in Environmental Politics & Policy (University of Leeds) and Science Communication (Cardiff University). She started working for the education department of the Royal Belgian Institution for the Natural Sciences in 2013, where she co-coordinated the development of an international e-learning for adults on biodiversity, among other things. She currently leads the education programme at the AfricaMuseum.

## 3.2 Hands-on Music at the Bate Collection

Isabelle Carré, Education and Outreach Officer, [Bate Collection](#), Faculty of Music, University of Oxford

It's a founding principle of the Bate Collection that the instruments should be used for study and played where possible, so all of our education sessions have an important hands-on element. We have a wide range of participants, from pre-school to post-graduate teacher training. However, the majority of our sessions are for groups studying a music option at GCSE (aged 14-16) or A-level (16-18).

These are our most popular secondary music workshops:

- *Music through the Ages* is a historical overview of instruments, and the social and musical development of ensembles from the Renaissance to the present day. This includes a handling session in which pupils can play, for example, the viola da gamba, lute, Baroque flute, natural trumpet, harpsichord, or square piano. An important aspect of this session is that it is always tailored to the specific areas of study or set works of the visiting group.
- In the *Javanese gamelan* workshop, they learn to play a traditional piece and explore its cultural context, including dance or shadow-puppet theatre accompaniment. We also discuss composers who have been influenced by gamelan and look at gamelan techniques which can be used in composition.

Our main session for primary school KS2 (8–11-year-olds) is the *Tudor Music* workshop. This explores the social history, music and instruments played in Renaissance England. It includes a chance for pupils to play reproduction instruments from the handling collection.

## Partnerships

The Bate Collection is a member of OMEP – the *Oxfordshire Music Education Partnership* – run by the Oxfordshire County Music Service. Within Oxford city we have worked closely with the *Headington Partnership of Schools*, an umbrella grouping of primary schools together with the large comprehensive school they feed into. We have run projects for the partnership, including, when my music education post was shared between the Bate Collection and the Pitt Rivers Museum, a large primary to secondary *Transition Project*, and more recently, the *Expert Explainers* project. We have also partnered with other museums, including the *Museum of Oxford* and the *History of Science Museum*.

## Case Study 1: Faculty Fun Day – for Upper Secondary Pupils

Last year, before Covid-19 struck, a Faculty of Music team including the Bate were planning some Widening Access events aimed at both primary and secondary schools with few resources and pupils with little history of applying to university. These were to run in the summer term 2020 and to be called Faculty Fun Days. Although these had to be postponed, they are an example of the

events that we are planning, working with other Music Faculty members to integrate the Bate into a larger Faculty offer.

### Case Study 2: Pilot Faculty Fun Day – for Primary Pupils

In early 2020 we ran a pilot day specially tailored to a primary school in an economically deprived area. The school selected fifteen pupils because of their interest in music or because they were bright academically but not necessarily from backgrounds where they were expected to go on to further study after school. They took part in a Tudor Music session and a gamelan workshop. They were also given a guided tour of Christ Church College and the day was rounded off with a participatory concert by a multi-instrumentalist who introduced them to folk music and dance from different traditions.

I shall conclude by looking at feedback from teachers on what encourages their participation in Bate Collection visits.

### Biography

Isabelle Carré is the part-time Education and Outreach Officer for the Bate Collection of Musical Instruments. She is a freelance musician and educator, and as a flute player she specialises particularly in contemporary and early music. She also plays flutes from several non-Western traditions and performs and teaches Javanese gamelan. She was founder and director of the Gamelan Programme at the Cité de la Musique, Paris (1993-1997), and Artistic Director of RFH Gamelan Education Programme at the Southbank Centre (1995-2005). From 2003-2015 she was Music Education Officer in a joint post for the Pitt Rivers Museum and the Bate Collection.

### 3.3 Realizing Instrument Collections: Making Music Tangible

Katherine Palmer, Curator of Education, [Musical Instrument Museum](#), Phoenix, Arizona, USA. The Musical Instrument Museum (MIM) in Phoenix, Arizona helps guests interact with diverse musical cultures on a variety of levels and fosters appreciation of the world's diverse cultures by showing how cultures innovate, adapt, and learn from each other to create music. The education department at MIM aims to fuse best practices in museum education, community music, and ethnomusicology in way that makes world music approachable to a variety of audiences, including but not limited to: early childhood (ages 0–5) and K-12 youth, MIM volunteers, general guests, and local educators.

Instruments provide a vehicle for object-based learning and hands-on music making to take place, which has become a powerful connection for our education guests. Making musical instruments accessible and tangible through music making has become a dynamic tool for all guests to begin to construct meaning, assign identity, and take ownership of their educational experiences at MIM.

Through this fifteen-minute presentation, I will discuss the significance that instruments play in ethnomusicological museum learning by providing an overview of MIM's educational programming, including the [“World of Musical Journeys”](#) field trip program and [MIMkids series](#) (participatory programming for birth – age 18). Additionally, I will highlight the intersections between object-based learning and music education that help promote musical exploration and creativity in youth. Questions about the affordances and limitations of instrumental exploration within a museum space will also be considered.

### Biography

Katherine Palmer enjoys a multifaceted musical career as a music educator, arts administrator, and performing musician. She is the curator of education at the Musical Instrument Museum in Phoenix (AZ), where she is in charge of developing and teaching interdisciplinary, ethnomusicological content. Working with diverse learners from early childhood to older adults,



Katherine has been instrumental in moulding MIM's educational approach and overseeing programming content related to MIMkids classes, field trips, professional development, volunteer docent training, and creative aging