



TRAINING THE COMMUNITY MUSICIAN 2022

Bristol Beacon

Day 1, Monday 21 February

12-1pm: Registration and settle-in

1-2pm: Welcome, introductions and full group activity, led by Jess Abrams and the Sound Sense team

2-2.45pm: Arts & Health, with Bristol Beacon

 **Grab a cuppa**

3.15-4.15pm:

Session a) Sustainable early years music practice, with SoCo Music Project

Session b) Evaluation practices in community music and implications for YOUR practice, with Nell Farrally

 **Grab a cuppa**

4.30-5.30pm:

Session c) Diversifying our workforce, with Graham Dowdall

Session d) Wellbeing is for us too!, with Soundcastle

5.30-6pm: Introduction to Open Space Theory and closing reflections

7pm: Dinner at Bambalam for those who would like to join

Day 2, Tuesday 22 February

9.30-10am: Arrive and settle-in

10-12.30pm: Open Space discussions

12.30-1.30pm: Lunch at Bristol Beacon and a jam (feel free to bring along your acoustic instruments)

1.30-3.30pm: Open Space discussions

 ***Grab a cuppa***

4-5pm: Closing reflections, evaluation and next steps

Arts and Health – the future of community music?

Facilitated by Siggy Patchitt and Julia Roderick from Bristol Beacon

Siggy and Julia will give an overview of the arts and health work happening at Bristol Beacon, in particular its community engagement programme. They will also discuss the value of community music practice in arts and health and the opportunity that sits before our sector to have a significant effect on the welfare and health of people and how to get the arts recognised as a vital intervention. Through provocations and a Q&A we as a group will explore what arts and health means how community musicians and those who train them can use their knowledge of the language, partnership working and funding picture associated with arts and health to take advantage of the growing need for this work.

Session a) Sustainable Early Years Music in Practice

Facilitated by SoCo Music Project and Dr Ignacio Agrimbau

This presentation will discuss the role community musicians (or community music teams) might have in conceiving - and logistically supporting - sustainable legacies in settings where they work, and the implications this can have in the training of new practitioners. As part of this discussion, SoCo Music will introduce the Youth Music-funded project Sustainable Early Years Music (SEYM) developed by Dr Ignacio Agrimbau and a collaboration between the Southampton-based charity SoCo Music Project, the Early Years and Childcare

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Service, and two local schools. SEYM was conceived as a community intervention involving an activity framework, a model of sustainability and a community-centred learning architecture. At the heart of SEYM's aspirations, is mentoring and supporting setting-based, or sector-based, community music coordinators and practitioners whose impact is less reliant on specialist practitioners or arts funding.

Session b) Evaluation practices in community music: initial findings from PhD research project – implications for YOUR practice?

Facilitated by Nell Farrally

Nell will be presenting on the findings from her 2021 PhD research project that investigated evaluation practices in community music with children and young people. As part of this research she interviewed community musicians about their perspectives of evaluation practices which feature in their work, and how these evaluation practices influence their community music practice. The second part of the session will be a round-table discussion, asking attendees to reflect on and discuss the findings outlined in the presentation and consider the relevance to their work. Attendees will be asked to self-select which discussion they take part in (ideally around 6 people in each group). There will be a range of questions which might appeal to people with different primary roles/interests: community musicians, people in management roles, providers of training and CPD.

Session c) How do we diversify the community music workforce and make training opportunities accessible to underrepresented individuals?

Facilitated by Graham Dowdall

Graham will facilitate a round-table discussion, inviting the group to talk openly about diversifying the community music workforce and access to training opportunities. Provocations posed will include, what do we need to do as a sector to ensure our workforce is more diverse? What should our training for community musicians offer that it doesn't currently? How do we ensure that a diverse range of musicians get access to community music training?

Session d) Wellbeing is for Us Too!

Facilitated by Soundcastle

Wellbeing is embedded in our work. However we define our practice - most of us do what we do in order to support others to feel better, more confident, more resilient. We believe in the power of music to support communities and to forge connections. To support people to breathe, to sing, to move. Our sector is full of people who nurture, challenge and help others to grow. Our question today is - Who is looking after you? (and most importantly - are YOU looking after you?!)

This session is designed to support you to take time to reflect on your current balance and to explore how we can all enable one another to be well in our work. We will go through a coaching process, creating space for personal reflection and then explore some peer coaching tools that you can take beyond the session and into your practice.

Training the Community Musician 2022- Programme

Sound Sense is the UK professional association for community music. For over 30 years, we have worked to support, promote, and advocate for the many creative, highly-skilled and hardworking practitioners who make up the vibrant community music sector here in the UK and abroad. Our Sound Sense team is represented by:

Jess Abrams - Chair of Sound Sense, a community music practitioner and educator working mostly with young people. She's a New Yorker transplanted to Scotland and a jazz vocalist.

Amy Hill - Head of Communications, a singer-songwriter and music facilitator, working in healthcare and community settings with young children and people living with dementia. Originally from Australia, she now lives in the southeast of England.

Clare Adams – General Manager, also a bassoonist and music teacher working in community and school settings. She trained in London and Paris and is now based in rural Buckinghamshire.

Chris Gray has been the Programme Director for the University of Aberdeen's BMus (Hons) Community Music programme since its commencement in September 2012. Prior to his work at the University of Aberdeen Chris worked extensively as a Community Musician, Double Bass player and Conductor. Chris is also a PhD candidate in the School of Education at the University of Aberdeen and is Artistic Director of Scottish Opera Youth Company (SOYC).

Graham Dowdall has over 25 years' experience as a community musician, educator and trainer, and first came to community music as a student on the Goldsmiths Music Workshop Skills course, which he then went on to teach for many years. A self-taught musician, Graham's first musical experience was as a boy soprano, followed by becoming a drummer, and later an accomplished electronic musician, writing, producing and touring. He continues to teach community music modules and the MA in community arts at Goldsmiths as well as leading modules at the Academy of Contemporary Music.

Bristol Beacon is a charity that uses music to bring joy, engage and inspire with a vision to make space for music for everyone. It is both a renowned venue and home to the city's award-winning music education hub and is responsible for providing music education across music centres and every school in Bristol, with its team of music educators and industry experts supporting over 30,000 young people through music every year as well as nurturing emerging artists and new industry talent. The Bristol Beacon team is represented by:

Siggy Patchitt - Head of the National Centre for Inclusive Excellence at Bristol Beacon. His role involves supporting department heads to develop how the work they do aligns to the core purpose of the organisation, which is to share Unity and Joy through Live Music. His background as a community musician in the South West involved working in schools and youth settings, using Music-Based Mentoring and Social Pedagogy to help young people from diverse backgrounds develop their personal and social skills, and foster a lifelong love of music.

Julia Roderick - Community Engagement Manager at Bristol Beacon, overseeing the strategic and creative development of the organisation's Community Engagement Programme. Previously she was Programme Manager at Sound Connections where she worked as a consultant evaluating and measuring the impact of activity across music, arts and education and community programmes for clients such as BBC, Arts Council England, Saffron Hall, City of London Sinfonia and Gabrieli Consort. Julia is passionate about the role of arts to bring about social change, empower communities and enable individuals to realise their creative potential.

Soco Music Project has been delivering engaging and inspirational music making activities since 2008. The Southampton-based charity splits its work into two areas; Engage and Elevate. Engage covers its supported music making for children, young people and vulnerable adults. Elevate is about supporting music careers, through recording, promoting, training and development. The SoCo Music Project team will be represented by:

Dr Ignacio Agrimbau (Buenos Aires, 1977), an ethnomusicologist, composer, instrumentalist and a community musician. He completed his PhD at the School of Oriental and African Studies (University of London), has been a research associate at the Royal College of Music since 2019 and a member of the research governance committee at the Children's Trust. Community music collaborations include Drake Music, Spitalfields Music, and the Orchestra of the Age of the Enlightenment. Since 2018, he has led the Sustainable Early

Years Music (SEYM) project, working in collaboration with schools and nurseries in Southampton, and the SoCo Music Charity.

Soundcastle is an award-winning community music charity that co-produce programmes in communities that support mental health and wellbeing in London, Bristol and Sussex. It also supports community music practitioners to connect, challenge and share practice in the Soundcastle Community - an online wellbeing and development space. Co-founders Jenni Parkinson and Rachael Perrin are musicians, facilitators and advocates for brilliant wellbeing support for our sector. They celebrate the voices of vulnerable community members and support other organisations to do the same through their training and consultancy work.

Nell Farrally is a freelance evaluator and researcher specialising in music education, community music and participatory and community arts. Current and recent clients include Wiltshire Music Connect, Wiltshire Music Centre, Drake Music, Bath Festivals, Barnardo's, Music for Wellbeing, The Arts Development Company, International Centre for Community Music, Evolve Music and Babigloo Music for Babies. She is an Associate Consultant for Sound Connections. Alongside research and evaluation work, Nell's practice as a music facilitator focusses on early childhood music, supporting children under 5 to make music in early years settings. Nell has a Bachelor of Music degree (University of Huddersfield), MSc in Social Research and Evaluation (University of Huddersfield) and a Diploma in Applied Health Studies (University of the

West of England). In 2018 she commenced a PhD at Bath Spa University researching evaluation practices in community music.

Elsbeth Murray is a skilled arts facilitator with a background in participatory work in health promotion, public health, business, poetry and theatre. She has facilitated open space events for Training the Community Musician, the Edinburgh Youth Music Forum, Sky managers and is a board member of Improbable who host *Devoted & Disgruntled* open space events for the UK's theatre and performing arts community. Elsbeth has been a mentor with the Federation of Scottish Theatre and the Sky Creative Learning Academy. Schools work with *Where's The One* and *Youth Music Initiative* in the Borders has involved percussion and touch-triggered sound technology. Collaborations as a writer with Edinburgh University's Music in the Community programme include *the Conference of the Birds*, *The Tin Forest* and *Your Life is a Work of Art*. She worked with Love Music to create sound poems about the roots of trees for *On This A Winters Night*. She's currently addicted to playing penny whistle in a railway tunnel undergoing a community mural project in Edinburgh.