



FREQUENCIES

FUTUREPROOF

A Youth Manifesto
for the future of music



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Our Manifesto

The young people's Citizens' Assembly for Music is a democratic approach enabling young people to openly discuss, deliberate and recommend solutions that shape the future of music policy. The assembly provides a platform to cultivate leadership skills and opens a channel to directly communicate with those in power.

The assembly took place on Friday 7th July 2023, at the Jennifer Blackwell Space in Symphony Hall Birmingham. Almost 40 young people were in attendance from hubs, NYMO's and groups around the UK (including: National Youth Orchestra's, Sound and Music, National Youth Theatre, B:Music's Youth Ambassadors).

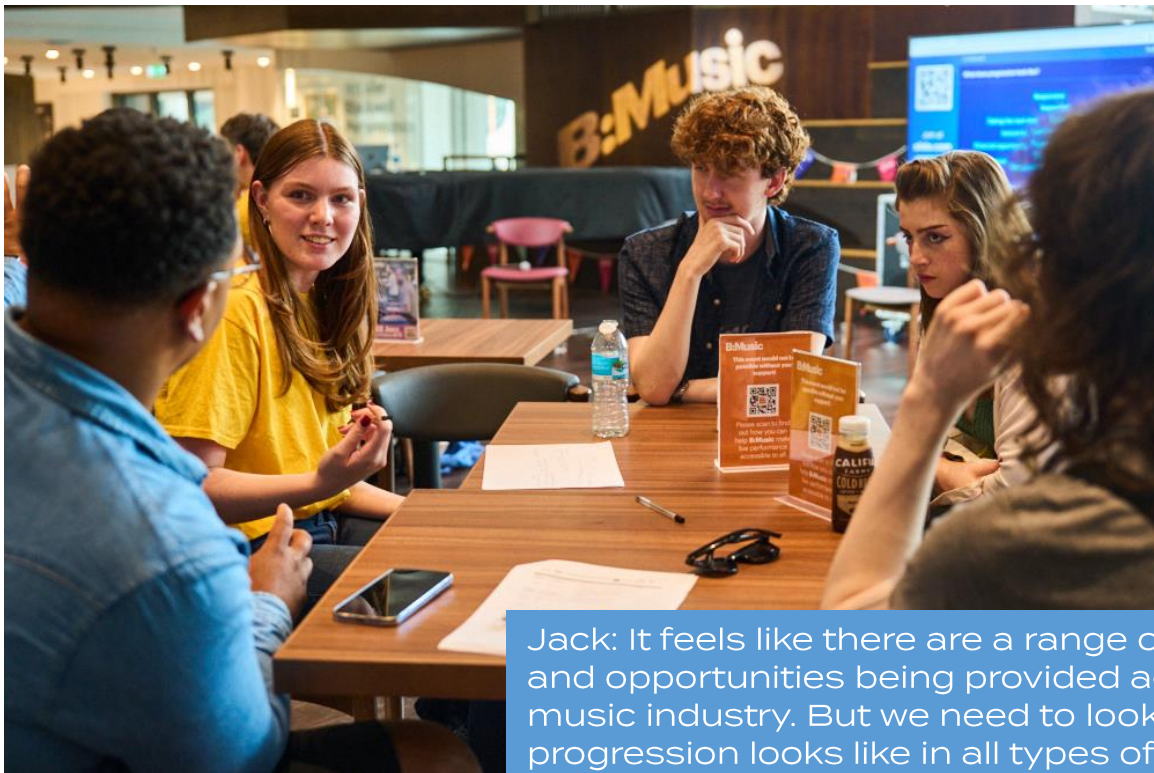
We invited a panel including Hannah Fouracre, Director of Music Education at Arts Council, Chris Procter, Head of Programme at B:Music and Bridget Whyte, CEO at Music Mark. Young people from Lancashire and Tri-borough Music Hub's co-curated the assembly in partnership with Music for Youth, who hosted the event at the National Festival in Symphony Hall, Jennifer Blackwell space.

The result? Recommended solutions that call on key decision makers to put to action.





Attendee: Funding in Northern Ireland is not spread evenly. We have CBYO, BYMT, Ostre Jazz Orchestra etc but all these organisations focus on classical music. Where are all the other organisations keeping other scenes alive? We found out about this event through our local music venue for instance, but they struggle with funding and supporting young people in our area.



Jack: It feels like there are a range of music hubs and opportunities being provided across the music industry. But we need to look at what progression looks like in all types of music genres and styles, and how to encourage us as a young generation to be a part of them all.

Directed at	Area	Policy 1	Policy 2	Policy 3	Policy 4
Schools, Colleges, and Universities	A healthy culture of excellence	Flexible learning approaches Support for young people to develop at their own pace with flexible teaching and examining methods. Curriculum should promote creativity and be guided by student interests and needs.	Musical Pathways Recognition for the many varied and diverse pathways to pursue music throughout formal learning and beyond.	A broad and inclusive curriculum A better understanding of the way young people engage with music. Creating more collaboration between genres, musical styles, and musical cultures.	Assessment Young people should have an input in mapping out their own musical journey and measuring their progress. A more varied approach to assessments. It doesn't make sense for quality to only be measured by conservatoires/ABRSM because not every young person goes down this path.
Music Organisations	Changing attitudes	Educating parents, teachers, and carers Visible and transparent musical pathways (across the UK) for parents, carers, and teachers. Clear learning and progression routes.	Embedding a music culture more broadly A culture of musical celebration in every school i.e. musical performances at sporting events etc. More opportunities to engage with music as an extra-curricular activity or as a subject.	Earlier Music Industry Pathways Expansive performance and career learning opportunities for junior children at hubs and NYMO's. Creative minds often start their interest in music much earlier. Better knowledge and access to industry careers from early an earlier age.	Consulting with music professionals Having a music teaching system that is researched, measured, and evaluated by musicians who have an interest in music.
Music Hubs/NYMO's	Money, Transport and Location	Equitable access Ensure the equitable access to instruments, teachers, and technology. Music making should be available to everyone not just conservatoire led schools or academies.	Supporting social mobility and migration Transport is a key social economic issue that stops young people from entering the industry. It puts invisible boundaries to making musical connections, gaining more work, and being exposed to new developments in the industry. Creating travel bursaries to attend events, research and develop careers.	Centralising information and opportunities Have access to all music hubs, no matter where we are. It's important for young people to connect with all regional hubs and NYMO's. Exchange cultures, explore diverse instruments, knowledge. Have a central information system for local regional and national opportunities available.	
Music Industry	Educating and preparing young people to gain employment in the music industry	A UK central training provider Connecting training and career opportunities across UK, Northern Ireland, and Scotland (example BFI Regional Film Academy Courses or Screen Skills). A centrally organised pipeline across the music industry in the UK. Currently in some regions opportunities are sparse and vary in their quality so it's hard to see the real impact on our lives. There needs to be a central careers/music industry training provider in the UK.	Lower barriers for entry level jobs Less red tape to apply for music jobs i.e. needing 2+ years' experience. Jobs with no or little previous experience to encourage entry into the music industry.	More permanent or long-term contract jobs More long-term employment contracts (1-3 years) at entry level positions. Short term or temp roles do not create job security or help develop skills.	Support for portfolio musicians Better support for artists, musicians, producers to sustain a musical career. i.e. accelerator programmes, retraining and in music tech skills, management etc....
Funders	Better geographical funding distribution	Touring within the UK Better support for early-stage artists to collaborate and tour beyond their own region in England, Northern Ireland, Scotland, and Wales. More financial support for musicians to travel and development.	An Independent consultation body run by musicians, artists, and composers. A more intelligence led approach to funding involving a network of musicians across the UK who can connect ideas and resources would produce a more equitable and targeted approach to the distribution of funds.	Flexible funding support for music venues A sustainable music culture through supporting venues to take more risks on promoting emerging artists and providing early career role in music. More money should be made available specifically to target emerging artists and early-stage careers. This can help create a more sustainable scene.	Musical Parity Jazz and Classical music receive the most funding and support and therefore opportunities. Funding should be made equally available to all genres of music regardless.



“Do the people at the top of institutions, shaping the opportunities, recognise the cultural significance of music? It’s a huge part of our existence and we want the investment to reflect this” .

As we build policies, opportunities, and infrastructure we should measure how effective these initiatives are. It is not enough to put long term systems in place if they do not make sustainable change to the future of young people.

The effectiveness of assemblies relies on the long[✶] term commitment of partners and funders to have true impact. Music for Youth will host the assembly annually. We are inviting hubs, NMYMO’s and industry organisations to work in partnership with us.

Join the conversation!

#FutureProofMusic

