

BEYOND YOUTH VOICE IN MUSIC EDUCATION



Insights from youth activists across the world
and reflections on relationships

A report from MAC Makes Music, in partnership with
Julia Thomson-Smith, Shomy Hasan Chowdhury and Anita Holford.



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Introduction

YOUNG PEOPLE, AND MUSIC, ARE CHANGING

Young people are changing the world.

They're questioning old ways of living and consuming; thinking and acting. They're influencing and mobilising change more than ever before, and are more likely than previous generations to stand up for their rights.¹

Young people's relationship to music is changing too.

There are more ways to listen, learn, make and experience music than ever before.

In music education, there's been much progress in the last 10 years, and recent important developments.

In music education in England, we have a **second national plan** and **network of music education² hubs**, a **curriculum review** underway, and a **new government**. There's also a new **centre for music research and tackling inequalities** in music education. In Wales there's a **new national plan** and **national music service**. In Scotland, all primary school children can have a **year's music tuition for free**. In Northern Ireland, there's an **Education Authority Music Service**, and a **national partnership programme** called Music Generation.

We also now have:

- **A growing body of research** that shows music making and learning to be central to a young person's development. It can wire the brain for effective learning, help develop skills for life, and have an impact on social and emotional development and mental wellbeing.³
- **More than a decade of serious work around youth voice, and more recently ED&I**, and some brilliant tools, resources and training (see pages 18-19). Funders such as Arts Council England and Youth Music expect both to be embedded throughout policy and practice. This has impacted the work of music services and music education hubs; music education, community and youth music charities and businesses; schools and alternative education settings.

- **Two major reports by Youth Music⁴** surveying more than 3,000 young people on their relationship to music. These highlight just how important music is to their lives and futures, and the barriers many face.

- **Many, many, reports** setting out the crisis facing music education, and the case music's impact on individuals, communities, society; wellbeing, education, the economy.

And yet ... Many parts of the 'system' of music education and routes to the industry remain **inequitable and unrepresentative** of young people and music today.

Music is still not recognised in policy as being **critical to a whole education**. There are parts of the system that **aren't joined up**. Many young people continue to miss out, not helped by the fact that many **grassroots youth and community music projects and organisations are now in crisis** or have disappeared.⁵

Despite young people's passion for both music and social justice, and their success in effecting change, **the opportunity for them to influence and shape the system**, particularly policy and funding, is non-existent.⁶

As a recent research report put it:

"The themes... are not new, and the amount of agreement... is striking. Despite 20 years of policy initiatives, research and evaluation to drive change, the same challenges are still experienced and the barriers to music education have not altered... we must ask ourselves why?... Rather than keep trying the same thing, we need to do things differently. Now is the time to interrogate the infrastructure surrounding those experiencing barriers... and now is the time for change."

Time for change: recurrent barriers to music education, Jennie Henley and David Barton ⁷

¹ A **global survey of 10,000 young people** showed that 70% were involved in a social or political cause. And just **one in five** would work for a company that fails to **share their values**.

² **AHRC Hub for Public Engagement with Music Education**, University of Southampton, Centre for Music Education and Social Justice.

³ See **The Power of Music** – an exploration of the evidence. Susan Hallam, Evangelos Himonides, July 2022.

⁴ Sound of the Next Generation (SONG) is the name of two reports published by Youth Music, **the first in 2019, the second in 2024**. One of the consistent findings is that Music continues to be young people's favourite hobby over and above sport, social media and gaming. See next page for footnotes 5, 6, 7.



THIS IS NOT A MANIFESTO

BUT PERHAPS IT IS TIME TO REFRAME THE WAY WE THINK ABOUT YOUTH VOICE, YOUNG PEOPLE, AND CHANGE?

The Music Commission⁸ found that one key theme stood out as having significant implications for progression in music learning – and we would add, to access, inclusion and systems change:

PUPIL AND PARTICIPANT VOICE AND INVOLVEMENT

We believe that, at this point in our shared history, all of us – policymakers and practitioners, academics and teachers, musicians and youth workers, CEOs and creative producers – need to look beyond what we’ve so far been calling ‘Youth Voice’.

As Philip Flood, ex-Director of Sound Connections has said: ‘We talk about “youth voice” – young people **have** voices; it’s about how you can put them front and centre and give them opportunities to have their voices heard.’⁹

The time is ripe for us to take one step further on the ladder of participation¹⁰. To truly work alongside young people as agents of change.



IT'S AN INVITATION TO BEGIN A CONVERSATION

At MAC Makes Music, we’ve been talking about this with young people and those involved in their music making and learning.

And we’ve been wondering, if the barriers to music education persist, then how can young people help us to address them? We can place blame on government, funders, ‘the system’. We can continue to convince ourselves that we’re ‘doing’ youth voice by having a youth board member or panel, or giving voice to those we already work with.

But how can we focus more on the learning we can or do gain from young people, not just on the ‘impact’ we have on them?

We started to look outside of our own sector, to youth activism, systems leadership and relational working: to explore what might be beyond ‘youth voice’.

And we believe the solutions lie in being more authentic, trusting and collaborative in our ways of working – with young people, and between ourselves as music educators. And that may also involve being more open to outside, potentially disruptive, perspectives. Being less afraid of taking risks, making mistakes, and handing over power.

Change is imperfect and messy - it’s easier to focus on certainty, on plans and performance, and delivering on funders requirements. What’s more difficult is to **reflect deeply, imagine without constraints, listen with empathy, express ourselves openly, and encourage others to do the same.**

That’s why we found that much of what we were talking about could be realised through **relationships-based practice** (see p16) – a simple, but potentially powerful way to reframe our approach to youth voice.

HOW DID IT COME ABOUT?

In 2023, we were introduced to Shomy Hasan Chowdhury, who’s been an international activist in water, sanitation and hygiene from a young age, and is co-founder of global youth-led organisation Awareness 360.

We commissioned Shomy to be involved in this initial, very early piece of work. It was an open brief for **what we imagined to be just a starting point** in exploring ideas and experiences around our ‘problem and opportunity’. Shomy interviewed 12 musicians, educators, and youth advocates, spanning regions including the United States, Canada, Tanzania, Japan, Bangladesh, Malaysia, Latvia, Fiji, and Hong Kong and the UK. The interviews explored participants’ perspectives on the current state of music education,

the impact of music in their lives, challenges faced by young people in accessing music programmes, and strategies for driving systemic change. Shomy then produced a full report, which we’ve edited with her permission.

Pages 8 to 14 of this report are a summary of these conversations and Shomy’s recommendations. Many of the themes will be familiar to educators here in the UK; some won’t be, or will perhaps encourage you to revisit them.

Page 16 is a reflection from our fledgling research into relationships-based practice, an approach that we believe could be transformational for young people, and our sector.

We hope this **reflection and invitation** prompts discussion, feeds into your work with young people, and is the start of a movement for systemic change.



⁵ Youth Music’s SONG report states that ‘In the past year, 1 in 4 of our funded partners have considered closure’. The **YMCA reports** cuts of 70% to youth services in England and Wales since 2010-1.

⁶ Young people were ‘consulted’ as part of the process of formulating the National Plan for Music Education (see pages 23-27 in the **consultation results document**), but the questions weren’t formulated to open the path for real change, and they weren’t involved in the steering group set up to oversee the process.

⁷ **Time for change: recurrent barriers to music education**, Jennie Henley and David Barton, British Journal of Music Education, 2022.

⁸ **The Music Commission** was an 18-month inquiry to explore how progress in music making and learning can be sustained. It brought together performers, academics and educators, to interrogate research, evidence and insights. The research included a study exploring barriers to music and music education. The final report. See the final report: **Returning our ambition for music learning – every child taking music further**.

⁹ **Philip Flood article** in Music Teacher Magazine.

¹⁰ From **Roger Hart’s Ladder of Children’s Participation** – first published in a UNICEF publication, Children’s Participation: from tokenism to citizenship.

What can we do now?

1

Read the rest of **this report** and any of the further reading links within it, particularly around systems leadership. Reflect on the actions you, and we as a sector, can take with and for young people. How do we start to reframe and reimagine structures, customs, mindsets, power dynamics and policies?

2

Read **The Relationships Case Maker report**¹¹ - particularly the case studies. Find an opportunity where you can discuss relationships-based practice with your team. Contact The Relationships Project if you'd like to have a presentation or facilitated discussion

3

Consider what we can do differently. How can we come together, as colleagues and with young people, **at all levels of the system, to begin to influence change?** Where we're already making change, including at the highest levels, how can we share conversations and progress and strengthen relationships?

But perhaps the most important action, is not an action at all.

It's an ongoing process for those of us with power and resources to think deeply about how our own education, experiences, relationships and preferences affect what we believe about young people and music education. And also about each other, as colleagues and partners.

“

Young people's participation cannot be discussed without considering power relations and the struggle for equal rights. It is important that all young people have the opportunity to learn to participate in programmes which directly affect their lives.

This is especially so for disadvantaged children for through participation with others they learn that to struggle against discrimination and repression, and to fight for their equal rights in solidarity with others is itself a fundamental democratic right ...

The highest possible degree of citizenship is when we not only feel that we can initiate some change ourselves but also recognise that it is sometimes appropriate to invite others to join us because of their own rights and because it affects them too, as fellow-citizens.”

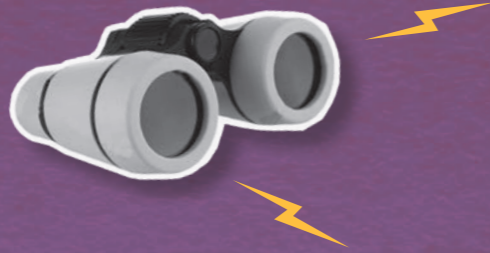
Roger A. Hart,
Children's Participation: From Tokenism to Citizenship

”

In conjunction with your reading, reimagining and reframing, there are plenty of tools and resources that can help you with the more tactical side of youth voice
- see Appendix pages 18 and 19.

¹¹ The Relationships Project website and the Relationships Casemaker Report

Systems Leadership



“*Frameworks and models of systems leadership from activism, such as collective impact, adaptive leadership, and participatory decision-making, can help music educators to create the conditions where young people can lead change.*”

Shomy Hasan Chowdhury

“*Our systems are the sum of the small things that happen within them; the quality of relationships matters and is magnified, for better or worse, across the full extent of the systems we work in. The bottom line is that putting relationships first can be transformational.*”

The Relationships Case Maker Report

To transform a complex system – such as health, social care or music education – you need to first, recognise the system you’re in, and then **build relationships** to mobilise people to also see the system and take coordinated action to improve it.

In international development, the skill used to do this is termed **systems leadership**. It takes a range of diverse people from all the different parts of the system – people who are likely to have different experiences, views and objectives – to truly create change.

Systems leaders can be anyone, at any part of the system: and in music education, that means young people too.

CASE STUDY:

Awareness 360

Shomy Hasan Chowdhury started volunteering for social change at the age of 13, and set up **Awareness 360** in 2014 as a young adult. The youth-led organisation empowers young people to develop community service projects that address the Sustainable Development Goals around wellbeing, education, gender equality and water, sanitation and hygiene. It does this through a fellowship programme, international speaking engagements, and partnership projects.

The organisation has supported **4,000+ young people, 8,000+ volunteers**, and had an impact on **1.1million+ people in 100 countries**.



FACTORS FOR SUCCESS:

- A relationships-based approach to upskilling young people to make change happen. Young people identify a problem in their community, and come up with their own solutions. They’re then supported with training and peer mentors.
- Character-driven leadership – Shomy and her co-founder communicate and model their values of integrity, empathy, and collaboration.
- Embracing the power of storytelling to connect with audiences – Shomy’s personal story of losing her Mum to diarrhoea from eating street food has helped bring the issues to life.
- Systems leadership – including awareness-building, advocacy, building the capabilities and capacities of young people including through relationships, and working with researchers, academics and civil servants to improve policymaking.
- Collaboration and partnership – working across traditional boundaries (eg health, climate, education) and being part of many networks and initiatives.
- **Design thinking** and **human-centered design** – working out solutions based on how its stakeholders - young people and those they want to work with - really think, feel and behave, by empathising, defining, ideating, prototyping and testing.

Enabling youth-powered advocacy

“Once you bond, you want to create social change”

Interpersonal relationships in youth activism, Thalia Thereza Assan, Children & Society, August 2023

When young people believe in a cause, they will fight for it. Greta Thunberg's Fridays For Future schools climate initiative is just one example. Interviewees also mentioned how student protests about funding and defunding around the Israel-Gaza conflict have influenced change in schools and universities.

We have yet to find a youth-led movement or campaign around young people's rights to music education.

Ziyaan Virji from Canada suggested that case studies on different global music advocacy organisations could inspire and encourage students, such as those listed below. Other young people said that music could/should be a powerful tool in awareness-raising and advocacy.

Examples shared by young people

- **Songs for Rights**, a German organisation using music to advocate for human rights involving young people.
- **We Are Family Foundation** by four-time Grammy nominee Nile Rodgers – which supports young people with their ideas, innovations and social good solutions, and promotes tolerance and diversity.
- **Global Citizen** - one of the largest advocacy organisations creating impact through music.
- **The Laundromat Project** and **Theaster Gates' Dorchester Projects** use art as a catalyst for community engagement, activism and social change, focusing on community relationships.

Also: the activist handbook website provides tools, resources, inspiration and training for activists.

JM International (JMI) is a global network of NGOs that provide opportunities for young people and children to develop through music across all boundaries.



Thinking differently about funding

“Our fundraising is relational. The funders ... respond to the honesty. They recognise that they're not being fed a line. It matters to us that it's meaningful.”

Alice Dawnay, co-founder of Switchback

“People are so used to being told what to do, what good looks like, and being measured to within an inch of their life. There's a process of unlearning needed – and this is one of the core bits where relationships are paramount.”

Andy Crosbie, Director of Collective Impact Agency
- quoted in The Relationships Case Maker Report.

Unsurprisingly, interviewees spoke of the continuing pressures on funding for music education across the world. As activists, they also knew that this is not necessarily an intractable problem. They pointed to examples where they had managed to raise an issue up the political agenda by forming relationships, mobilising people and organising campaigns. We've also heard from young people that they don't understand why their music education is driven by the needs of specific funders, rather than their own interests and dreams.

Examples shared by young people

- **The MusiCounts program**, funded by the Canadian Academy of Recording Arts and Sciences (CARAS), provides grants to schools and community organisations to support music education initiatives.
- **The Common Chord** non-profit based in Iowa, USA, uses community-based fundraising – gigs, classes, quiz nights and a donor programme, to support inclusive music programmes to build community bridges, support local musicians, break down barriers to access, and advocate music.
- **The Global Fund for Children** – helps young people and their communities to create lasting change around the complex challenges that young people confront including in education and youth power.

Also: Youth Music's Next Gen fund gives grants directly to young creatives aged 18-25.

Broadening and diversifying

Perhaps the biggest message from young people - one that we've heard time and time again - was about the need for music education to embrace the widest musical ideas, purposes, genres, traditions and perspectives. They also wanted to see more real-life learning including international exchanges for teachers/learners, interdisciplinary approaches, more links with music industry, and greater integration of technology.

AY Young who grew up in
Kansas City, USA:

"The classrooms today look the same as 60 years ago. But now people are making music using AI robots or websites, the schools need to redesign their curriculum. Youths today are enjoying purpose-based music that aligns with the planet and the environment."

Adam Raine, UK:

"There is not enough exposure to international music plus how music is used in different cultures, other instruments, ceremonies, historically where do they come from, cultural understanding, etc."

Raeed Roshan Ali, Fiji:

"Think about acoustic levitation - music has energy. You can levitate objects with sound. When I learned this, I segued into experimental music. Adding these elements into the music curriculum could be revolutionary."

Simin Hasan Chowdhury, Malaysia:

"I'm learning from Duolingo, getting free music lessons, in a fun way. The app sends me notifications and helps me stay consistent on this learning journey. Schools can use this kind of app."

Other suggestions included creating structures for students to learn from each other and having a "marketplace of core music skills". Organising "unconference-style" events in the classroom with no agenda, which might incorporate show and tell (their latest music project, a new tool, or anything they're excited about). A class where the teacher does not dictate the syllabus, and the students can play music in any form they like. Cross-curricular links, for example where music is used to help memorise a Maths formula, were seen as a natural part of a whole education.

A number of interviewees suggested that music leaders/educators – including young and emerging ones – would benefit from mentorship initiatives, peer learning communities and international exchanges, perhaps in collaboration with country embassies. One interviewee mentioned the need to recognise volunteers more and invest in their training to be music leaders/teachers.

Examples shared by young people

- The International Society for Music Education – encourages intercultural understanding and cooperation among the world's music educators
- OneBeat – an international music exchange programme that uses musical collaboration and social engagement to have a positive impact on local and global communities.
- In Japan, the Music Crossroads programme integrates music with other subjects, such as history and literature, to provide students with a holistic understanding of music's cultural significance.
- The Marrakech Museum of Music connects Moroccan music and its history to its locals and tourists alike. Museums with music collections can create collaborative programmes for young people through internships, study trips, volunteering opportunities, etc.
- The NIU Pawa Festival in Fiji uses music and art to engage young people in activism around climate change, and connect them to global movements.
- The European Forum for Music Education and Training – EFMET gathers data on music teacher training programs for classroom music teachers and instrumental/vocal instructors.
- The British Council used to offer grants for schools or FE colleges to take pupils on international school visits, with priority for pupils experiencing disadvantage. They also offered grants for cultural exchanges. At time of writing we're unsure if this is still available. Taith is an organisation based in Wales that offers grants for international learning exchanges.

Also: In the UK, The Music Works is disrupting traditional music qualifications with Music Leaders UK Level 1, an award through which young people can develop both leadership and musicianship skills.



Connecting the ecosystem

“ Make/Shift’s investigations so far have involved uncovering what’s already happening in local communities and mapping the relationships between those people and projects. This process has revealed that there’s a need for something to join up existing efforts and help people ‘see and value what’s already there’. As such, rather than creating new things, Make/Shift is focusing on ‘connecting the things that are there’. ”

The Relationships Case Maker Report

What ecosystem would young people create if they were asked? A common recommendation from these young people was that there should be partnerships between schools, community organisations, and music industry stakeholders to make music learning more engaging and relevant. Strong, trust-based relationships are critical to overcoming the inevitable challenges of partnership working.

AY Young who grew up in Kansas City, USA:

“ In my city, some schools offer performing arts. But to be honest, I didn’t learn it in school, I learned it in the field by collaborating with artists. I am not saying don’t go learn theory and don’t take classes, but it never seems to suit you for the real music industry. To [help you] understand that there are viable options for your talent, purpose, or passion and it’s not static - it’s just in different places.” ”

Jacqueline Siu from Hong Kong mentioned the importance of involving corporates in music programmes through their Corporate Social Responsibility (CSR) funding. The establishment of “Music Artists Think Tanks” was also suggested by several interviewees.

Examples shared by young people

- The most successful movements recognise the interconnectedness of people’s lives and experiences, and work with others to build relationships, across silos. Organisations like the Women’s March or the Movement for Black Lives employ intersectional frameworks to address overlapping systems of oppression.
- People working in international development are recognising more and more the importance of connecting beyond silos. IRC, a water, sanitation and hygiene charity, devised an international symposium, All Systems Connect, to bring together experts, activists and decision-makers from across health, climate, economic development, social justice and water, sanitation and hygiene to be part of action that leads to change.

“ Funding structures and the competitive environment ... create an educational landscape that is fragmented and schools and organisations are protective of their own ‘patch’.

This works against the principle that difference is essential for inclusive practice. It leads to a ‘survival of the fittest’ situation where everyone needs their signature pedagogy to be the one that is the most successful and most widely adopted, but this stifles difference.

Exacerbated by a lack of robust educational research-driven strategy and policy making to drive meaningful change, cherry picking evaluation findings to suit funding proposals enables organisations to simply replicate what has gone before and put aside what needs changing.

The risk is that in 10 years’ time, we will discover that we are once again ending at the same starting point.

Time for change: recurrent barriers to music education, Jennie Henley and David Barton²



Prioritising relationships

“We often speak to leaders and managers who say, “I get that relationships are important but my top priority is... something else.” Head teachers, for example, who cite exam results or school attendance rates as their primary consideration. We say those outcomes will never be achieved unless and until relationships work well – child to child, child to teacher, teacher to family.”

The Relationships Case Maker Report¹¹

While working on this report with Shomy, Julia Thomson-Smith, Creative Producer from MAC Makes Music, approached Immy Robinson, from an organisation called [The Relationships Project](#), to discuss some of the themes that had prompted this report.

We started to wonder, what effect could better relationships have in music education? Not just between young people and adults, but between colleagues and peers working in music education?

Julia invited Immy to attend a meeting of MAC Makes Music's hub partners to talk about relationship-centred practice. We knew we were onto something when hub leads began to talk about the difference between relationships and transactions, and what this looked like in music education (see page 4 of the Relationships Project report).



No-one can express it better than the Relationships Project themselves, so here are some excerpts from The Relationships Project: Putting Relationships First report aka 'The Case Maker'.

Good relationships are the foundations on which all else is built - effective education, just policing, stable childhoods, thriving communities, compassionate care, a fair economy, responsible government, flourishing business, even longer lives.

Yet in so many contexts, relationships are squeezed out and their transformative potential is overlooked. There is perhaps a fear that starting with relationships will make work less effective or efficient.

Evidence suggests that the reverse is true: relationship-centred practice can be more effective and efficient, more meaningful and sustainable, and more enjoyable and enriching for those involved in it.

Putting relationships first is not just warmer and more human, it often leads to completely different plans and decisions, based on a more robust, reality-based understanding of challenges and what it will actually take to address them.

Relationship-centred practice is most obviously associated with a set of behaviours – active listening, patience, empathy, active collaboration - and with 'frontline' roles - like healthcare practitioners, social workers, community development officers. But these behaviours are unlocked and enabled - or constricted and disabled - by the conditions in which we operate.

The evidence: better relationships, better outcomes

Reoffending rates: Studies have consistently found that prisoners who maintain close contact with family members have better post-release outcomes and lower likelihood of reoffending.

Burnout rates: 8/10 studies included in a systematic review found that empathy helps reduce burnout rates amongst healthcare professionals.

Taking medication: A review of 1,000 abstracts and 280 manuscripts found that when healthcare providers demonstrate compassion, medication adherence increases by 80% and healthcare spending reduces by 51%.

Further reading & footnotes links

For more information about MAC Makes Music, who commissioned this work, please see their website at: <https://macbirmingham.co.uk/about/mac-makes-music>

Recent youth voice resources & toolkits

Arts Council England Youth Voice Resource, 2024 <https://bit.ly/ACEYouthVoice>

Youth Music #ShareTheMic Youth Voice Resource H,b 2023 <https://adobe.ly/4eZW8cL>

Young People's Citizens Assembly for Music, Music for Youth, 2023 <https://bit.ly/MFYYouthManifesto>

Youth Voice in music education: 10 things to think about, Music Mark, 2022
<https://bit.ly/MusicMarkYouthVoice>

Youth Voice & Participation Toolkit for Music Education Hubs, 2021 <https://bit.ly/HubsYouthVoice>
Mac Makes Music, Sound Connections & Lawrence Becko Associates

Youth Voice on Demand YouTube Channel, Sound Connections, 2021 <https://bit.ly/YouthVoiceYouTube>

Sound Connections Youth Voice Equalizer online quiz <https://bit.ly/YouthVoiceEqualiser>

FOOTNOTES

Introduction

Footnote 1: Global survey of young people: Unleashing the Power of Gen Z, Edelman

<https://bit.ly/GlobalSurveyYP>

1 in 5 young people would work for a company that fails to share their values <https://bit.ly/CompanyValuesYP>

Footnote 2: University of Southampton and run through the Centre for Music Education and Social Justice.

<https://bit.ly/CentreForMusicEdResearch>

Footnote 3: The Power of Music – an exploration of the evidence. Susan Hallam, Evangelos Himonides, 2022. <https://bit.ly/PowerOfMusicReport>

Footnote 4 & 5: Sound of the Next Generation, Youth Music, 2019 <https://bit.ly/YMSONG1>

2024 <https://bit.ly/YMSONG2>

YMCA reports cuts to youth services, 2024 <https://bit.ly/YMCACuts24>

Footnote 6: The National Plan for Music Education (see pages 23-27 in the consultation results document)

<https://bit.ly/MusicEdCallEvidence>

Footnote 7: Time for change: recurrent barriers to music education, Jennie Henley and David Barton, British Journal of Music Education, 2022. <https://bit.ly/Time4ChangeMusicEd>

Footnote 8: The Music Commission <https://www.musiccommission.org.uk/about-us/>

The final report: <https://bit.ly/MusicCommissionRpt>

Footnote 9: Philip Flood article in Music Teacher Magazine <https://bit.ly/MusicTeacherPhilipFlood>

Footnote 10: Roger Hart's Ladder of Children's Participation - MeFirst Great Ormond Street website <https://bit.ly/LadderParticipation> (first published in a UNICEF publication, Children's Participation: from tokenism to citizenship).

Footnote 11: The Relationships Project website <https://relationshipsproject.org/> and the Relationships Casemaker Report <https://relationshipsproject.org/case-maker/>

Systems leadership

Systems leadership can change the world - but what exactly is it? World Economic Forum, 2019
<https://bit.ly/SystemsLeadershipWEF>

Design thinking - the 5 stages, Interaction Design Foundation <https://bit.ly/DesignThinkingIDF>

Human-Centered Design, Interaction Design Foundation <https://bit.ly/HumanCenteredDesignIDF>

Enabling youth-powered advocacy

Interpersonal relationships in youth activism, Thalia Thereza Assan, Children & Society, 2023

<https://bit.ly/InterpersonalRelationshipsYouth>

Songs for Rights <https://songsforights.org/>

We are Family Foundation <https://www.wearefamilyfoundation.org/>

Global Citizen www.globalcitizen.org/en/festival/

The Laundromat Project www.laundromatproject.org/ Dorchester Projects <https://bit.ly/DorchesterProjects>

The Activist Handbook www.activisthandbook.org/movements/fridays-for-future

JM International (JMI) jmi.net/about

Thinking differently about funding

Musicounts www.musicounts.ca

Common Chord www.commonchordqc.org/

Global Fund for Children www.globalfundforchildren.org/

Youth Music Next Gen www.youthmusic.org.uk/nextgen/nextgen-fund

Broadening and diversifying

International Society for Music Education <https://www.isme.org/about>

One Beat <https://1beat.org/>

Marrakech Museum of Music <https://museedelamusique.ma/>

Niu Pawa Festival <https://bit.ly/NiuPawa>

European Forum for Music Education & Training
<https://bit.ly/EFMET>

British Council <https://www.britishcouncil.org/>

Taith www.taith.wales

Music Leaders UK www.musicleadersuk.com/

Connecting the ecosystem

Movement for Black Lives www.m4bl.org/

Women's March <https://www.womensmarch.com/>

All Systems Connect www.allsystemsconnect2023.org/

Prioritising relationships

The Relationships Project website <https://relationshipsproject.org/> and the Relationships Casemaker Report <https://relationshipsproject.org/case-maker/>

“If music education is a house, that we all live and work in, currently, and still, youth voice is in the shed. We’ll go and get it when we need it. But it should be the foundations of the house.”

Liz Birch, young musician, Make Makes Music.

MAC Makes Music is part of Midlands Arts Centre (MAC) and has been providing inclusive workshops and events for children and young people, and works strategically with local music education hubs and music services towards equity, diversity and inclusion in music education. It is funded by:

