

Digital Innovation in Music Education Conference
Tuesday 25th June 2024
Virtual via Zoom, 9:30am – 4:30pm



9:30	<p>Opening Panel <i>Join our expert panel who will start the day with provocations and guide you through themes including Skills & Mindset, Rethinking models & shaping technologies, and Reach, Genre, Inclusivity.</i> Chair: Nick Howdle Panelists: Ben Sellers, Dr Eddie Dobson, Kate Rounding, Dr Robert Gardiner, Charlotte Payne, Tim Hallas, Bradley Smith</p>
10:30	Break
10:45	<p><i>Breakout 1: Engaging with innovations in Music Tech</i> Kate Rounding</p>
11:30	<p><i>Breakout 2: WIRED Toolkit: Strategies for gender inclusive learning</i> Dr Eddie Dobson, Chelsey Everatt, Heidi Johnson</p>
12:15	Lunch and exhibition
13:00	<p><i>Breakout 3: How to Build an Accessible Technology Library</i> Ben Sellers & Ben Rapp</p>
13:45	<p><i>Breakout 4: A sustainable and scalable WCIT (CIL) and Progression model for Music Technology</i> Bradley Smith</p>
14:30	Break
14:45	<p><i>Breakout 5: Using technology in A-level teaching</i> Tim Hallas, Dr Rosalyn Couchman</p>
15:30	Break
15:45	<p><i>Keynote</i> Dr Mat Dalglish, Senior Lecturer in Game Audio and Technical Design (Staffordshire University) Beyond Novelty: A More Social and Reflective Take on Musical Interfaces and Music Technology</p>
16:30	Conference close

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Keynote

Beyond Novelty: A More Social and Reflective Take on Musical Interfaces and Music Technology

The relentless drive for newness in music technology has started to be questioned in recent academic work: not least because we don't always know what the social and environmental impacts will be of cutting-edge technologies. What would a more considered and reflective innovation process look like? This session explores how we might draw on slow culture, frugal innovation and accessible design movements to find new/old ways that are more sustainable and ethical. Existing solutions, older and already used technology and design for reuse and ethical disposability all offer potentially less harmful kinds of practice.

With over thirty years as an amateur one-handed musician (first trumpet, then guitar) and nearly twenty years as a music technology educator, instrument designer, and interactive audio specialist, I bring a unique perspective that spans different disciplines and blends art and science. My work, often collaborative in nature, has included digital musical instruments, sound installations, tools for learning new musical skills, accessible theatre, and music-related video games.

Breakout sessions

Engaging with innovations in Music Tech

Exploring Music Technology for One-to-One Lessons, Mixed Ensembles, and Tech-Centric Ensembles. In this session Kate Rounding, Executive Director of TiME, shares updates on the latest music technologies and how they can be used to support students of all abilities to develop their creative, compositional and ensemble skills. With practical tips and takeaways, this session offers ideas for group music making activities and the chance to take part and try some new music tech firsthand.

WIRED Toolkit: Strategies for gender inclusive learning

A presentation of findings from independent research undertaken as part of Yorkshire Sound Women Network's WIRED education project (funded by Youth Music).

The session will offer insights into engagement in music technology learning amongst girls, women and people of minority genders, and will introduce the WIRED Toolkit; a set of resources including strategies for educators to support gender-inclusive learning environments, recommendations for policy change and testimonies from research participants as to the blocks and barriers they have faced in their learning and careers in audio.

How to Build an Accessible Technology Library

The aim of an accessible technology library is to offer adapted and accessible hardware and software to pupils who experience physical and/or cognitive barriers to traditional instrumental tuition. Using Lancashire Music Hub's new library as a case study, this session explores the 'what, why and how' of

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building and maintaining a library, discusses how new technologies can change teaching strategies, and shares resources to support the development of new libraries in other areas.

A sustainable and scalable WCIT (CIL) and Progression model for Music Technology

Bradley Smith, previously Lead for Music Tech and Assistant Head at Leicestershire Music, will explain the model which he developed 8 years ago, that has since grown to become an embedded and ongoing offer for Leicestershire Music as well as being taken on and delivered today by 10 other music services nationwide. Featured in the new NPME case studies publication as the only example of good practice in music technology from a music service nationally, this model has empowered general and music specialist teachers alike to facilitate full WCIT (CIL) units of music technology through carefully designed lesson planning and accompanying CPD.

In this session, Bradley will explain the model, how it supports sustainability and how it can be easily scaled into progression opportunities. Although pitched for Music Service staff, this talk will also take several pit stops discussing classroom practice, advice and practical takeaway tools for teachers wishing to incorporate more tech into their music teaching.

Using technology in A-level teaching

Technology is an integral part of A-level teaching. Music A-level expects students to notate their compositions in score-writing software or creating music in a DAW. Music Technology A-level expects students to understand how much technology works and how to use technology to compose and capture performances...

Yet many music teachers consider themselves to be 'not tech experts'. This session will explore common methods for embedding technology appropriately into A-level teaching both Music and Music Technology both as a tool for learning and as an integral creative tool.

Speakers

Keynote: Dr Mat Dalglish, Senior Lecturer in Game Audio and Technical Design (Staffordshire University)

Dr. Mat Dalglish has made new instruments and interactive audio systems for more than fifteen years. He is particularly interested in the procedural generation of sound and image, the design of tangible controllers, accessibility uses of audio, and performance with complex electronic instruments (including modular synthesizers).

Born near Birmingham, Mat's initial background was in fine art, studying Sculpture at Northumbria University, followed by an MA in Media Arts at Coventry University with accessible instrument pioneer Rolf Gehlhaar, and a PhD at the University of Wolverhampton. Through this CETL-funded doctorate, he developed a range of digital musical instruments and became a visiting researcher at The Open University Music Computing Lab, working on projects such as the Haptic Drum Kit, Whole Body Harmony Space, the

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Haptic Bracelets, and the Music Jacket. From 2010-2023, Mat was a Senior Lecturer and postgraduate subject leader at the University of Wolverhampton, developing and leading its MSc Audio Technology, MMus Music, and MA Musical Theatre courses. His ERAS Fellowship (2016-17) developed spatially diffused electroacoustic sound as an addition and alternative to audio description for theatre, in conjunction with the Arena Theatre and the Beacon Centre for the Blind. This was followed by a collaborative project exploring applications of procedural audio in theatre, a modular one-handed instrument, a study of controller accessibility, and, most recently, a local multiplayer instrument built in the Unreal 5 game engine. These have been presented in various journals and book chapters published by Routledge, Springer-Nature, and others.

Panelists

Chair: Nick Howdle, Leader of Wiltshire Music Connect, the *current* Music Education Hub for Wiltshire
www.wiltshiremusicconnect.org.uk

He worked with Ben Sellars, Sophie Amstell and Emily Penn on Over the Digital Horizon a groundbreaking season of online sessions in 2022 that connected music educators with ideas and innovations from around the world. Nick is also Chair of DiME (Digital Innovation in Music Education).

Nick's been around a bit and has previously worked with Sound Connections and Youth Music. He served on the Music Manifesto Partnership & Advocacy Group (which shaped the 1st National Plan) and other strategic stuff. His relationship with technology and music has been on and off since the early unreliable days of midi sequencers in a small Sheffield studio, a multi-media arts & music facility woven into the regeneration of South Yorkshire mining Communities, his own creative practice and commissioning systems for music related admin & data.

Nick's CPD happens on most working days and outside of work he is, in no particular order, a parent, dog owner, guitarist, gardener and songwriter.

Dr Eddie Dobson, Academic & sound designer, University of Huddersfield

Eddie Dobson is a composer, sound designer and academic based at The University of Huddersfield where they teach sound for image and sonic art. After completing a PhD on the social psychology of music technology collaboration and creativity 2012, Eddie developed teaching practices to support inclusive engagement in music technology. More recently Eddie has been building a portfolio of audio work: building a composition portfolio and delivering post-audio services and sound design for film and animation. Eddie is a co-founder and now director of Yorkshire Sound Women Network C.I.C.

Dr Robert Gardiner, Programme Lead Music Education (RNCM)

Robert is a professional educator specialising in whole-class music pedagogies and the combination of instrumental and curricular music education. He studied for his Bachelor degree at the RNCM, completed his PGCE at Manchester Metropolitan University and the RNCM, his Master of Arts degree at Zurich University of the Arts, and is Doctorate in Education at Manchester Metropolitan University.

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He is an experienced educational practitioner, designing and implementing diverse music pedagogies in all sectors of primary, secondary and higher education. He also works in staff development, supporting schools to enable teachers to become confident music leaders. Robert is an active researcher with a particular interest in music education, teacher education and educational policy. Recent publications have explored the connections between socio-cultural context and teachers' identities, values and aspirations. While working as a full-time educator, Robert has maintained a clarinet playing career with interests including contemporary performance practice.

Tim Hallas, Digital Teaching & Learning Lead and Course Leader for Music Technology, Hills Road Sixth Form College

Tim Hallas is an established expert in music technology. He teaches A-Level Music Tech at Hills Road Sixth Form College, Cambridge, and has written numerous articles for MusicTech and Music Teacher magazines. He is also the author of the Edexcel AS & A Level Music Technology Study Guide (Routledge, 2017). Tim is pursuing a PhD at Anglia Ruskin University and is an honorary lecturer at University College London.

Charlotte Payne, Music Director and Head of Music, Inspiring Music for Central Bedfordshire

With over 25 years in music education, Charlotte has worked across various educational landscapes, from peripatetic teaching to leading secondary school music departments, culminating in her role as Music Director and Head of the Music Service at Inspiring Music in Central Bedfordshire.

Passionate about reshaping educational paradigms, Charlotte fosters nurturing, dynamic environments for musical and social development and embracing collaboration to create meaningful musical pathways for young people.

As Head of the Music Service, Charlotte invests in team development through tailored CPD opportunities, leading to growth and innovation. Her passion for music as a tool for positive social change drives initiatives that enhance community engagement and well-being.

Kate Rounding, Executive Director, TiME (Technology in Music Education) UK

Kate Rounding has over 25 years of experience in music, education, and inclusion leadership. As the Executive Director of Technology in Music Education UK (TiME), she is passionate about the role Music Technology can take in supporting more young people to access music making.

With a background as a professional musician, studio engineer, and music lecturer, Kate has also made significant contributions in inclusive music settings and SEN/D schools. Her diverse expertise informs her leadership in developing and managing comprehensive music and arts education projects.

Kate is an active member of the Advisory Group for the Music Teacher Magazine, where she regularly contributes articles and reviews on the latest in music technology.

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Ben Sellers

Ben is a teacher, trainer and writer. His work is focused on future technologies and improving access to high-quality creative opportunities for pupils with additional access needs.

He works across the music sector to embed inclusive practice and champion innovation. He is an Associate Musician at Drake Music and leads Transformance Music, Wiltshire Music Connect's Over the Digital Horizon programme and the MEHEM Uprising inclusion project.

Bradley Smith

Bradley Smith has a BA in Music Technology and Innovation from De Montfort University and a PGCE with Music Specialism from the University of Exeter. Having taught and coordinated music across mainstream, mainstream with attached SEND unit and PRU school settings for 8 years, Bradley went on to become Lead for Music Technology and then Assistant Head of Service at Leicestershire Music. During this time, he developed and embedded several highly successful music technology WCIT (CIL) programs for Leicestershire, including projects in Sampling, Garage Band for iPad, beatbox, looping and, Leicestershire's flagship technology offer, Turntablism. The regional success of these projects in Leicestershire led to them being adopted by several other music services nationally, supported by Bradley with CPD and guidance, with the projects and approach going on to be cited in the new NPME Case Studies.

Bradley has recently left Leicestershire Music and now works in a freelance capacity supporting music services and music technology companies with strategic support, CPD and product / unit of work design.

Breakout session speakers

Dr Rosalyn Couchman, Teacher of Music, Hills Road Sixth Form College

Ros has taught A Level Music and directed the choirs at Hills Road Sixth Form College for the past two years. Previously she was Head of Academic Music at Merchant Taylors' School, having started her teaching career at Glyn School in Surrey. Prior to a career in teaching, Ros completed a PhD at the University of Cambridge researching Robert Schumann's sketches for Das Paradies und die Peri. She is an experienced violist and singer, having held a Choral Scholarship at Trinity College, Cambridge during her undergraduate and postgraduate studies.

Chelsey Everatt, WIRED Project Coordinator, Yorkshire Sound Women Network

Chelsey Everatt is a Cultural Projects Producer, based in Lincoln, UK. With a degree in Architecture, and Masters in Arts and Cultural Enterprise, her varied background has included: working on the first Lincoln Frequency Festival of Digital Culture; the Paul Hamlyn funded Young People's Programme with Lincolnshire One Venues; leading community engagement for the Heritage Lottery funded Boultham Park Restoration Project; Arts Development at North Lincolnshire Council; Cultural Development at Nottingham City Council; Associate Producer at The Culture House; supporting Cultural Development Fund programme 'Grimsby Creates'; plus a wealth of other projects and work. She was an Artistic and

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Quality Assessor for Arts Council England between 2016 – 2020, and previously a Trustee for The Level Centre in rural Derbyshire.

Chelsey has managed a number of Youth Music funded projects during her time as Arts Development Officer at North Lincolnshire Council and now at Yorkshire Sound Women Network. She is passionate about ensuring young people can access high quality experiences, regardless of their background, location or other barriers to engagement.

Heidi Johnson, Development Manager, Yorkshire Sound Women Network

I've worked in the music education and arts sectors for over 20 years, with a commitment to improving access to music and music technology. At Yorkshire Sound Women Network I've been pleased to secure support for the organisation's mission from funders including Arts Council England, Youth Music and Paul Hamlyn Foundation, as well as partnering with Music Education Hubs and Higher Education Institutions on our projects. Previously I have worked for NYMAZ, Live Music Now and Huddersfield Contemporary Music Festival. I'm Chair of &Piano music festival (Huddersfield) and enjoy playing the cornet and running in my spare time.

Ben Rapp, Regional Manager, Lancashire Music Services

For the last nine years Ben has been a Regional Manager at Lancashire Music Service (LMS) having previously been a secondary school music teacher and subject lead in Cheshire, Sydney Australia, and Lancashire. LMS is currently lead partner for Lancashire Music Education Hub and has recently been announced as being successful in becoming the new Hub Lead Organisation for Lancashire Music Hub (LMH) from September 2024.

In his current role within the senior manager team at LMS, he manages a region of schools and teachers, the warehouse team and resources, and wider duties within Lancashire County Council (LCC) and LMH. He has created and written the LMS music technology strategy which he is discussing today. This is a wide-ranging strategy which covers mainstream schools as well as specialist (SEND) schools and provides support, training and resources to schools and colleges across the county. This includes the first ever accessible instruments and music technology library which features some of the most cutting-edge technology and instruments available in music education today.

He is a proud graduate of the RNCM (1998–2003), having completed his undergraduate and postgraduate studies there. He holds a PGCE Secondary from Manchester Metropolitan University (MMU) and an MBA from the University of Central Lancashire (UCLan). He is also a coach and works with colleagues across LCC in this capacity. His current broader interests include Artificial Intelligence (AI) and its range of applications within the music industry and supporting efficiencies in working practices. Ben is also a mental health and wellbeing advocate and has recently become a certified mental health first aider (MHFA).