



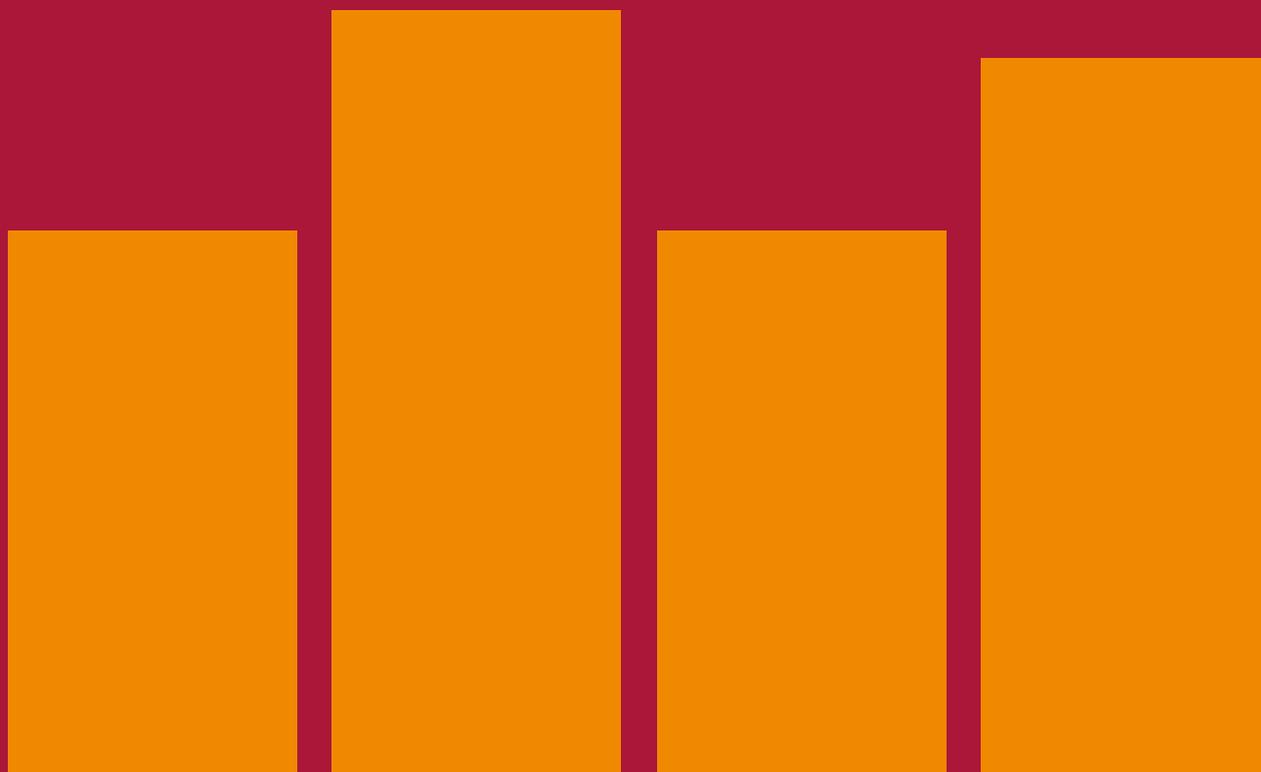
EMBEDDING INCLUSION IN THE STRATEGY AND DELIVERY OF MUSIC SERVICES

Annual findings and review of the
Changing Tracks* programme

www.changingtracks.org.uk

* previously known as MusicNet East





ACTION RESEARCH PARTNERS

PHASE 1 PARTNERS:
(from 2018-)



PHASE 2 PARTNERS:
(from April 2019-)



PHASE 3 PARTNERS
(From April 2020-)



NATIONAL MUSIC SERVICES WORKING GROUP ON INCLUSION:

The above partners plus:



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About this report

Between April 2019 and 2020, as a continuation of the **Changing Tracks programme**, seven music services ran action research projects. These were to act as catalysts for strategic workforce and organisational development within each music service.

They shared their learning through a National Music Services Working Group on Inclusion which included six other music services, Music Mark, and Youth Music.

This document shares some of the learning from this year. It builds on previous learning since the programme began in 2018.

Lockdown arrived just as project managers were gathering final results and in some cases interrupted important milestones for young people, as well as the collection of evidence. Nevertheless, partners managed to draw much learning from their work, producing evidence of change not just for the young people they worked with but just as importantly, within their own organisations.

What is Changing Tracks?

Changing Tracks is a programme of support and learning for and with music services wanting to improve equality, diversity and inclusion. It is run by Hertfordshire Music Service and funded by Youth Music.

It consists of:

- a **peer network** facilitated by **Music Mark**
- funding for action research
- advice and resources published on **our website** and shared through various channels

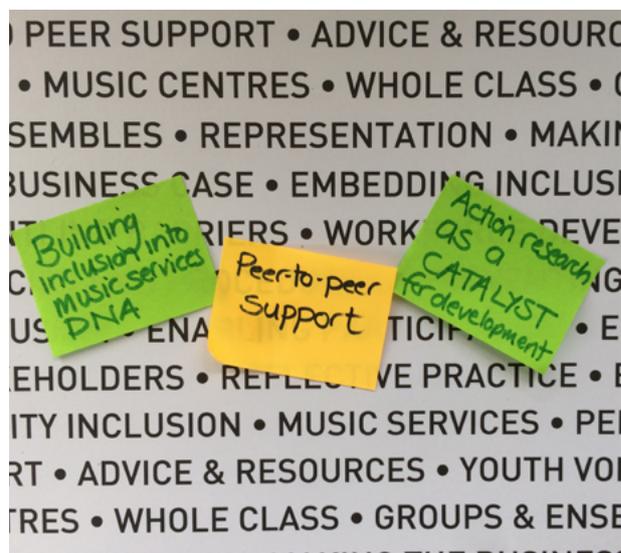
The programme has the potential to effect change because it is focused on:

- music services (rather than hubs) – their unique structures and ways of working
- research as a catalyst for development – helping tutors working alongside managers, to research and understand the barriers and drivers to inclusion in their own context, and come up with solutions
- making change in both strategy and delivery – reaching all areas of a music service's operations and culture
- **We're part of Hertfordshire Music Service** and one of the founders of the **Alliance for a Musically Inclusive England** – a growing network of organisations working together to:
 - promote equity in music education
 - support others to do the same through advocacy, CPD, resources, and strategic alliances.

Who's involved?

Changing Tracks is an alliance of currently 15 music services as well as Music Mark, the national association for music education, and Youth Music, the funder of the programme. Together we form the National Music Services Working Group on Inclusion.

Seven services are currently active 'action research' partners, funded to deliver programmes of music work in their local area that test approaches to inclusion. They learn from their successes and challenges, and share their learning through National Working Group meetings, and through information and resources shared through various communications channels.



Executive summary: factors for success

How and where do you begin to make change towards inclusion?

The most useful answers come from music service teams finding out for themselves:

- how inclusion helps them to meet their organisational goals (drivers)
- what stands in their way (barriers), and then
- coming up with solutions to address them and effect systemic change.

The partners have developed a variety of approaches, but five common factors for success are emerging:

1 Start somewhere, have a plan, track your progress



Planning tools that help music services assess where they are, and work out what needs to change, have a transformative impact. They prompt discussion and reflection, and help teams to work together to make change happen.

We introduced Youth Music's **Equality, Diversity and Inclusion (ED&I) self-assessment tool and action planning template** to partners in July 2019. We agreed that we would each complete the audit tool checklist by July 2020 (now September for some as a result of the pandemic). This has given people greater confidence and clarity about inclusion in their service, and prompted richer, more focused discussions in the Working Group. We also developed **a range of ED&I resources** to help with strategy.

2 Take an outcomes approach that values personal, social and musical outcomes equally



Music services who set goals and outcomes for change – for both young people and the organisation – find benefits for the organisation as a whole.

This is most effective when music tutors understand the aims and outcomes of the project, and know how to identify and document change.

Changing Tracks has an outcomes framework for the 'delivery' of the action research projects. It includes indicators for young people's personal and social development alongside musical skill and knowledge. This helps teams to gather evidence of change that can then be used to open up new partnerships and funding (see our **Inclusion: the business case blog**). And this can happen even when numbers are small. For example, one music service was approached by local authority colleagues to help support young people affected by deaths from Covid; another was asked to form part of a county-wide initiative to prevent school exclusions.

3 Embrace critical reflection at all levels



Critical reflection helps tutors and managers to create change in practice, culture and strategy.

We encourage delivery partners to run regular critical reflection groups for tutors (see [our reflective practice](#) blog). This puts tutors at the centre of their professional development, empowering them to:

- adapt their practice to each young person's needs and interests
- learn from each other, identifying strategies and tactics that work
- find ways to work with young people who present with challenging behaviour or emotions
- come up with their own solutions to daily challenges they face

In the most effective groups, tutors used the indicators from the outcomes framework to discuss practice, plan evaluation, and capture evidence.

Reflective practice is not just for tutors. Managers and heads of service use our [Equality, Diversity and Inclusion resources](#) to prompt reflection and open conversations around questions such as:

- How do we engage all our staff in inclusion in a meaningful, ongoing way?
- What skills and knowledge do we need about the challenges young people face?
- How can we recruit more widely to reflect the communities we serve?
- How do we talk to our local authority children's services teams about the power of music and where we might fit into their plans?
- How can we develop a financial model that sustains inclusion?

4 Expand inclusion strategy and practices beyond the 'project' into core music service provision



Those partners who were most effective made sure that what they learned in projects led to changes in music service core provision.

Change can't happen if inclusion is confined to projects (see our [Stages and indicators of inclusion resource and Journey to inclusion infographic](#)). Action research led to a range of small and large changes, from updating standard student progress reporting form to include personal and social development indicators, to providing inclusion CPD within the service's regular CPD programme, to using inclusion to drive business planning.

5 Leaders must make the case for inclusion at all levels



Music services who show the strongest growth towards inclusion are those where leaders commit to inclusion. They 'walk the talk', at all levels, and in many different situations.

They make sure that inclusion is part of strategic planning and discussions with their board and senior managers, staff at all levels and external partners. And they make sure that what is agreed is acted on. In these services, inclusion isn't seen as a project that could be delegated or sidelined in difficult times. Instead it was seen as central to the music service's future.

Growing the music service workforce for inclusion



The benefits

Inclusion offers an opportunity to diversify the makeup and skills of the workforce, which in turn brings a range of benefits. Valuing and developing the personal and social benefits of learning music provides opportunities to bring existing experience and interests to the work. Developing practice improves job satisfaction, motivation and staff retention. Critical reflection techniques allow tutors to be more student-led and flexible, and so improve quality of teaching and musical outcomes.

“Enthusiasm and agency among staff has a powerful impact – one tutor fundraised and found studios willing to support young people.”

Peter Lovell,
Lead Officer, Essex Music Service

The challenges

What skills do tutors need to deliver which types of inclusive music work? And which comes first: developing tutors' skills in inclusion, or developing a programme of inclusive work? How do you find time to bring tutors together to do 'extra' CPD around inclusion?

How did music services address this?

Most music services put in place some form of support for music tutors to reflect on their practice eg: termly/half-termly or more frequent group critical reflection sessions (Essex, Herts, Waltham Forest); training in reflective practice methods (Cornwall, Southampton) and use of reflective practice methods eg journaling (Southampton), post-session reflections. During the pandemic, some (Herts) found that these worked very successfully online.

“Critical reflection is learning from experience and in Essex we've found it increases tutors' confidence.”

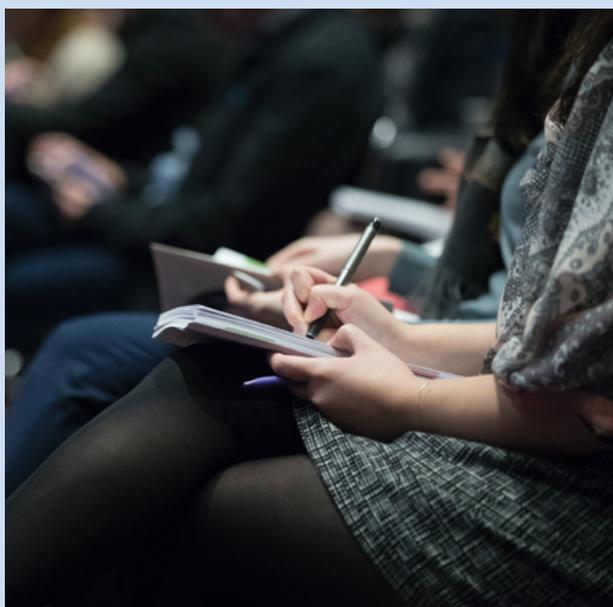
Peter Lovell,
Lead Officer, Essex Music Service

Many provided specific training sessions around supporting young people with social, emotional and behavioural difficulties, covering mental health (Essex), music therapy approaches (Cornwall), general inclusion training (Cambridgeshire).

Some provided other training/development sessions to widen tutors' skills base around topics such as: student-led learning (Southampton), project management and planning (Cornwall), songwriting (Cornwall),

music tech (Essex, Waltham Forest), evaluation training (WEMWEBS in Essex, case studies in Southampton), using hockets in WCET (Herts), and specific school initiatives eg THRIVE and SHINE (Resonate).

A small number offered inclusion training to the whole music service staff team, and one service (Herts) encouraged their older participants/learners to develop skills for tutoring through traineeship and a Young Music Leaders Award. Two services also offered training to teachers/TAs in school (Norfolk, Cornwall).



What can other music services take forward from this?

- Carry out a workforce development audit to gain a better understanding of tutors' existing knowledge and experiences, personal as well as professional
- Review your recruitment practices to see how you might reach and attract a wider pool of tutors (ethnicity, genre, disability, teaching skills etc)
- Extend opportunities to take part in inclusive practice CPD and inclusive practices to the whole of the service
- Identify your initial inclusion 'champions' and involve them in taking inclusion forward
- Consider project development posts for tutors who can spot gaps and develop activities to fit
- Build reflective practice into CPD - and build reflection time into contracted session time - along with journaling and case study writing
- Find out what training might be already available from the local authority or other providers such as schools (including through initiatives like Shine, Thrive, ACEs)

↘ Learn more

[What skills and qualities are helpful for working with vulnerable young people?](#)

Topic area on the Changing Tracks website: [CPD and reflective practice](#)

Developing an organisation for inclusion

The benefits

A more inclusive organisation is more responsive to its stakeholders and its local community. It improves a music service's value to schools and local authorities, enables stronger, more developmental relationships and can open up opportunities to develop new services, customers and income streams.

“Local authority targeted support teams in Southampton recognise us as an inclusive service with a useful offer and are seeing other uses for practice eg community cohesion.”

Matt Brombley, Hub Development Manager, Southampton Music Services

“We've made strong connections with other organisations involved with NEETs and Early Years in Cambridgeshire. They've also helped us refine and improve our offer. We've asked the council, what is a music service for?”

Matthew Gunn, Head of Service, Cambridgeshire Music Service



The challenges

Taking inclusion beyond 'a project' and embedding inclusive practice into every aspect of a music service's operations can often present a stumbling block. Being more inclusive involves commitment from everyone in the organisation, and incremental changes to everything from recruitment and training, to allocation of long-term finances and tutor time, to governance and decision-making, to core music service activities and related processes - such as one-to-one tuition, whole class ensemble teaching, and groups and ensembles. Also, once demand for wider work begins to grow, capacity can be a problem.

“It will be tricky rolling out inclusion practice across a big music service but we've already positioned this as a core service priority in Hertfordshire.”

Ben Stevens, Music Director, Hertfordshire Music Service

How did music services address this?

Music services from Phase 1 of the programme which began in 2018 have successfully used Youth Music's Equality, Diversity and Inclusion audit tool (a spreadsheet) and planning checklist (a Word document). The remainder are completing theirs by Autumn 2020. They are developing a range of ways to take inclusion forward strategically, including changing recruitment, induction and training practices; establishing various ways for young people to be involved in decision-making; updating quality systems (eg one music service has updated tutor handbooks, reports, observation templates); adapting the music service core offer; developing an EDI working group to take action plans forward.

What can other music services learn from this?

- Use planning tools such as Youth Music's **EDI documents** to help you work out where to start, put together a plan and process, and track your progress
- This needs to be your strategy and plan, no-one else's – don't look to 'off-the-shelf' solutions – planning tools will help with this
- Consider what your music service is for, in the eyes of your community. Adapt to meet needs rather than promoting a standard menu. What needs could your instrumental lessons meet if they evolved?
- Research the priorities in your local area – eg the County Council corporate plan, and consider how you could help deliver or support their outcomes. Know your statistics about the local population, eg proportions of children and young people eligible for Pupil Premium, have

SEN/D, are from BAME backgrounds, are looked-after, young carers, etc

- Find ways of talking to the local authority departments or organisations or networks working with young people in your area - eg school improvement, alternative education, exclusion prevention, vulnerable families, early intervention, youth support, targeted youth support, youth justice, NEETs, school psychology service, young carers, looked-after children eg Virtual School. Consider how you can talk to them about the evidence you have, and what evidence they may or may not require. Make contact or attend or present at their events/meetings. Find out about local needs and how you could refine and improve your offer to be involved in work to address these.

Learn more

[Inclusion: the business case for music services](#)

[Putting diversity and representation at the heart of music services](#)

Topic area on the Changing Tracks website: [Inclusion strategy](#)

Delivering inclusive music education

The power of this programme comes from the fact that each music service is addressing inclusion in a way that fits with their own goals and context. So each partner has taken a different approach to delivery, from one-to-one music mentoring to small group activities; holiday activities to whole class music in schools. Participants ranged from pupils in secondary and primary schools identified as needing additional support to those in specialist settings such as pupil referral units.

The benefits

Inclusive music education breaks down barriers to accessing music - increasing the numbers of pupils taking part in music. It also places high quality music making more centrally in young people's lives: high quality music creates powerful outcomes and social change.

It targets those who may miss out, as well as making all provision inclusive. It places the student at the centre of their learning, creating an effective learning environment where young people experience agency and empowerment. It supports the whole child including their social and personal development. It delivers high quality musical outcomes because it helps young people to fulfil their creative potential. It places music services more firmly in the centre of the community and wider society.

The challenges

An inclusion journey for a music service often starts with a 'project', often in a school or youth work setting. Because the projects are not established in the school's culture and processes, they can be seen as a low priority. Relationships and communication/information

flow with schools can prove a challenge. It can also be difficult to find tutors to work on projects (because of timetabling, timescales, contracting and skills/genres required may be different to usual music service practice). Developing progression routes from time-limited projects, into regular activities that are right for everyone can be a slow process. Long-term funding is an ongoing challenge.

“In Cornwall, identifying lack of information between secondary and primaries about pupils with barriers to learning, flagged up a service wide issue. It opened conversations with SENCOs about how to tackle this.”

**Gareth Churcher, Head of Service,
Cornwall Music Service Trust**



“We’ve found, in Waltham Forest, that having a flexible music leader, able to adapt to unexpected situations is important.”

Mary Mycroft, Head of Service,
Waltham Forest Music Service

“We learned in Norfolk just how important it is to gain the perspective of teaching staff who know pupils/parents/carers.”

Alison Bell,
Head of Norfolk Music Service

How did they address the challenges: what can other music services learn?

- You don’t have to start with the most challenging settings. There are many children in challenging circumstances in mainstream schools. A good place to start is with schools where you already work: ask them about the students who are struggling the most.
- Relationships are key - build in time for good communication with young people, families, partners, schools, commissioners

- Learn about schools’ priorities, language and initiatives - from knowing what terminology is current, to whether there are inclusion-related initiatives (eg Trauma Informed Schools)
- Establish good lines of communication including with SENCOs and TAs in schools - clarify expectations and lines of communication
- Build trust with young people first and give this time to develop - only then can you offer challenge
- Record social and personal development in pupil progress reports
- Find evaluation approaches/tools that work for partners, young people, and the outcomes.
- Think broadly about how you reach a wider range of young people and families. In Essex, a meeting with the foodbank coordinator led to vouchers for music lessons being included in packs for families using the foodbank.

↘ Learn more

[How can music services help prevent school and social exclusion?](#)

[Creating a music centre for the whole community in Stevenage](#)

[An inclusive, creative and social model for whole class ensemble teaching](#)

Topic areas on the Changing Tracks website: [Individual tuition, First Access, Music Centres, Performances and Progression, Singing and Songwriting, and Youth Voice](#)

Visit the website to get advice and resources, tools and tips, from other music service managers and tutors.

www.changingtracks.org.uk