

Music Mark Conference 2018

Embedding Inclusive Practice

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National Foundation for
Youth Music



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Our goal

Towards a Musically Inclusive England

Youth Music Business Plan 2016-2020

 National Foundation for
Youth Music

 Supported using public funding by
**ARTS COUNCIL
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MoreMusic

BRIGHTER
SOUND

Explore Music

mac

Midlands Arts Centre



Awards for
Young Musicians

Bristol
Music
Trust

Putting music at the heart of Bristol life

daisi™
arts inspired learning

Brighton
D

Brighton & Hove
Music & Arts



Sage
Gateshead

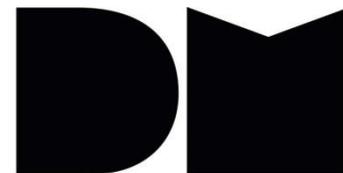


make
music
happen



The Teesside Musical Inclusion Partnership

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MUSICAL
INCLUSION



DRAKE MUSIC



Published in February

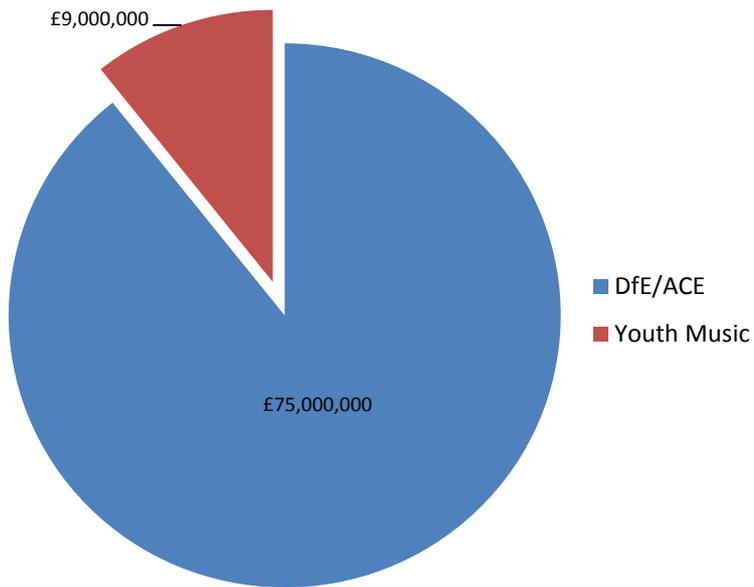


Guidance for music education hubs
Developing an inclusive approach to the core and extension roles

Embedding inclusive practice in hubs

“Inclusion is about change – it is an ideal to which organisations can aspire but is never fully reached.”

Embedding inclusive practice in hubs



Why?

What do we mean by ‘embedded’?

- Inclusive practice is the norm across *all* work – not just in targeted projects
- It is central to vision, mission and values
- It drives all the organisation’s policies – from employment practices to budgeting to programming to quality assurance to communications
- Partnerships are central
- Inclusive practice is seen as a process of continuous development

mac

makes music

2018 to 2022



SEN/D

Development of new pathways / progression routes for young disabled musicians

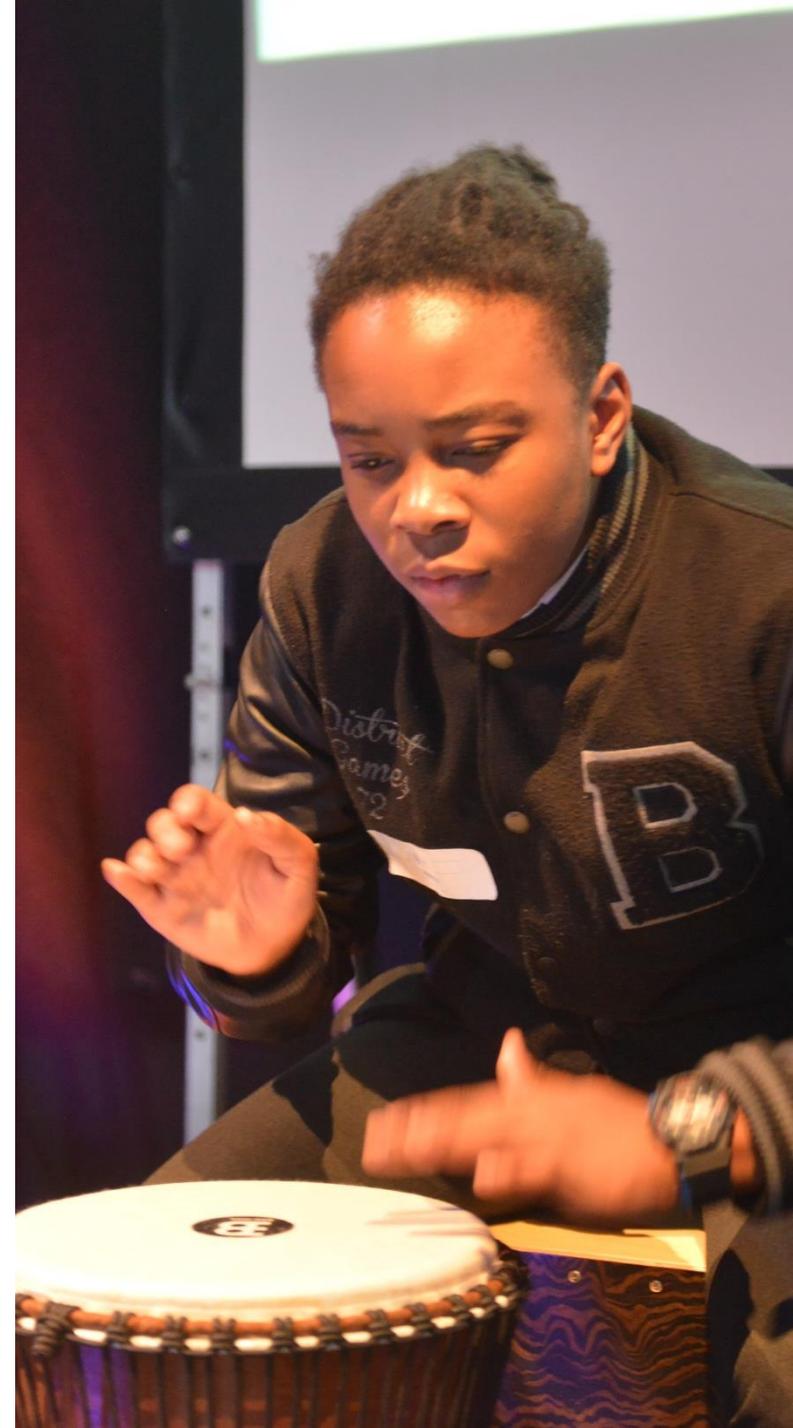
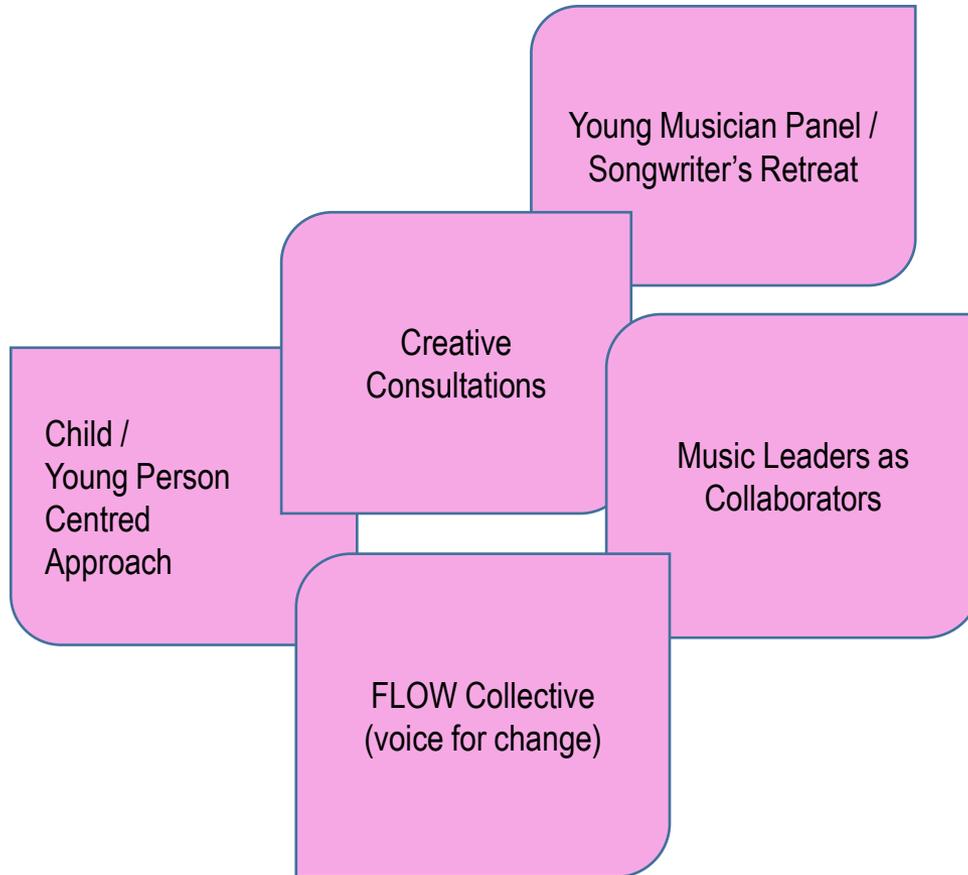
Social Emotional and Mental Health

Model effective practice and demonstrate value

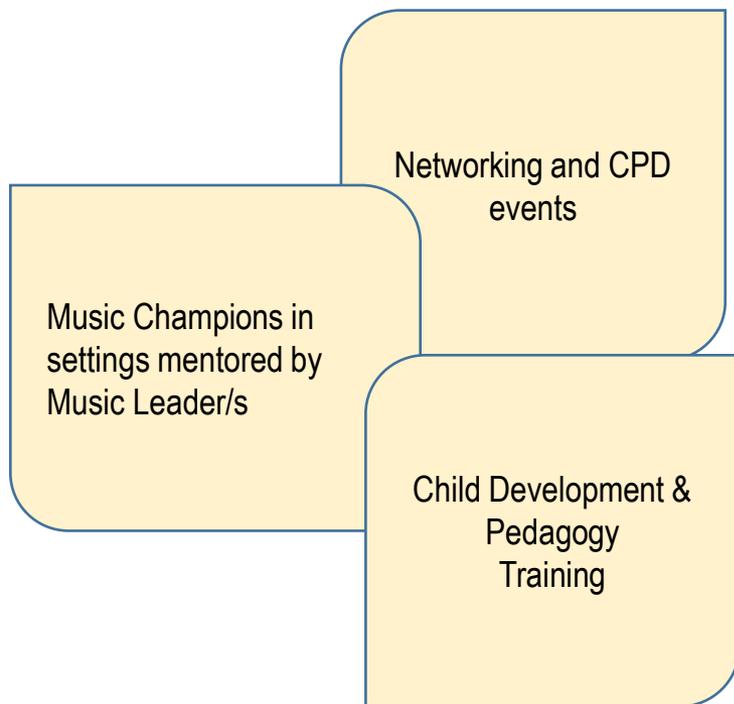
Early Years

Develop the EY music network and model a music champion scheme in settings

Youth Voice



Early Years



“This is the longest she has been engaged in anything”

Social, Emotional & Mental Health



Shadowing for music hub/service teachers

SEMH Music leader course

Demonstrate the value of music making

Pilot projects modelling practice

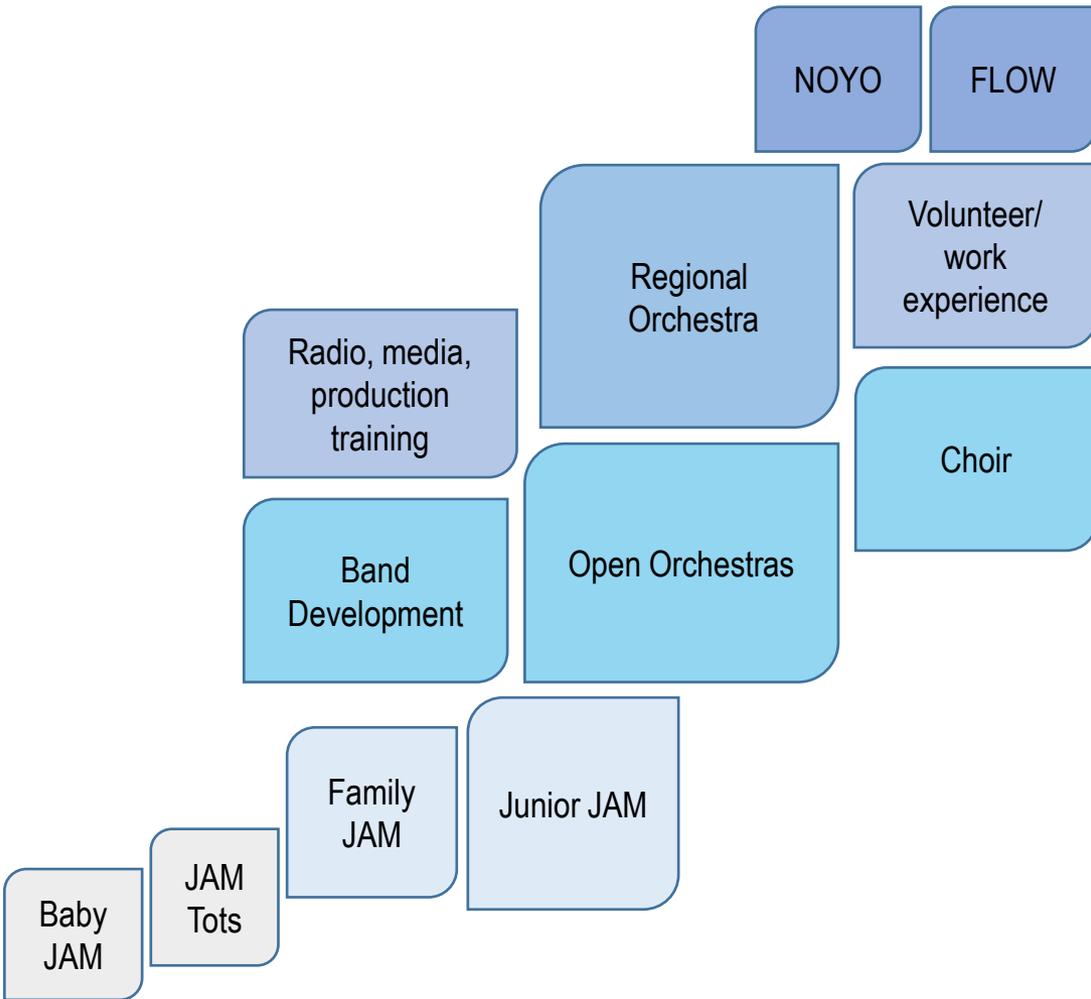
Ensemble development

Radio and media skills

Music mentoring

“It’s the sense of unity and collaboration that has increased...this project has brought them together as friends in a way that a maths or science class wouldn’t.”

SEN/D Progression Routes



"It's a bit scary being based in such a professional space but I'll get used to it"

Workforce Development



SEMH Training Programme

Music Mentors

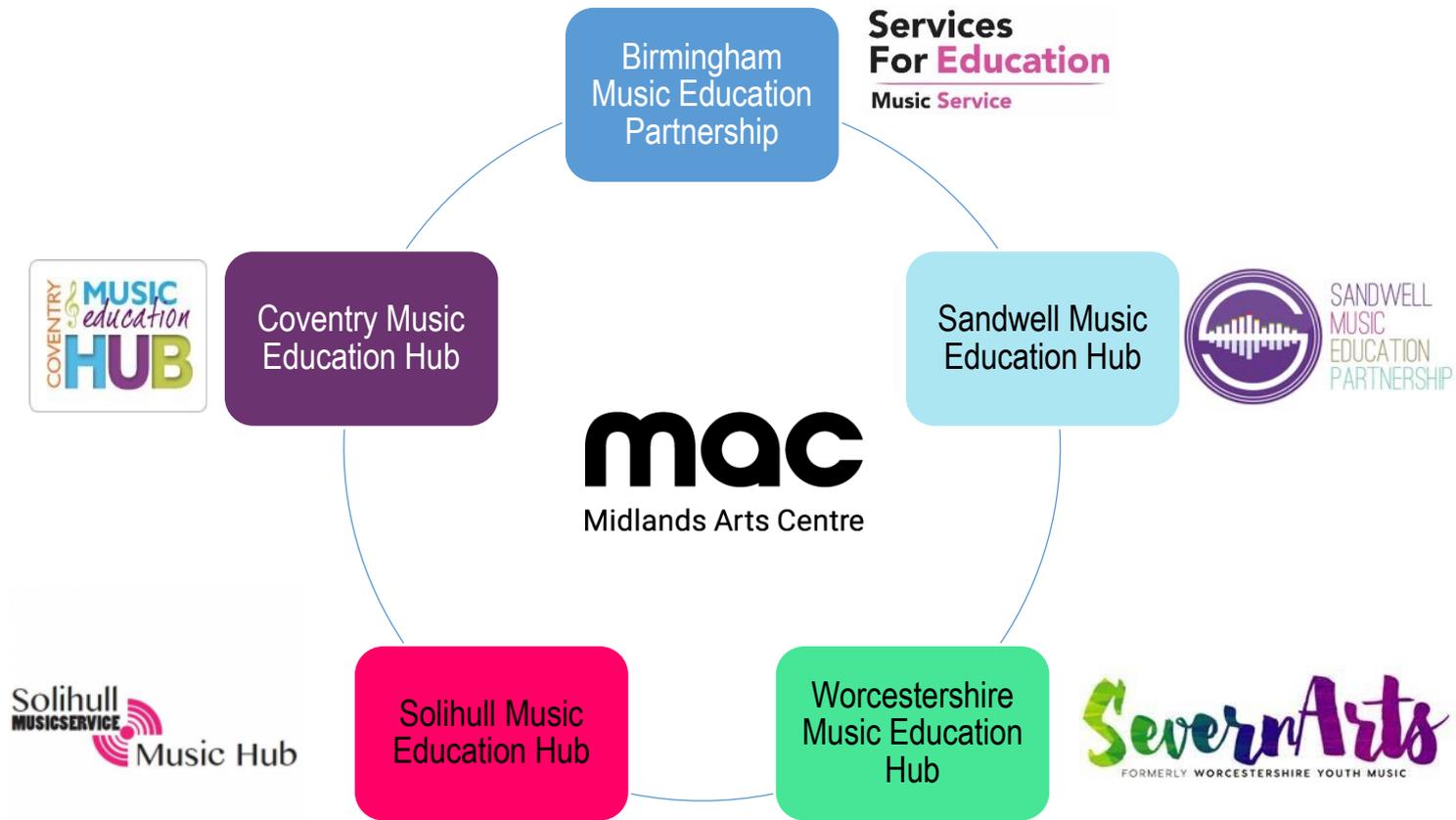
EY Strand

Open Orchestra training

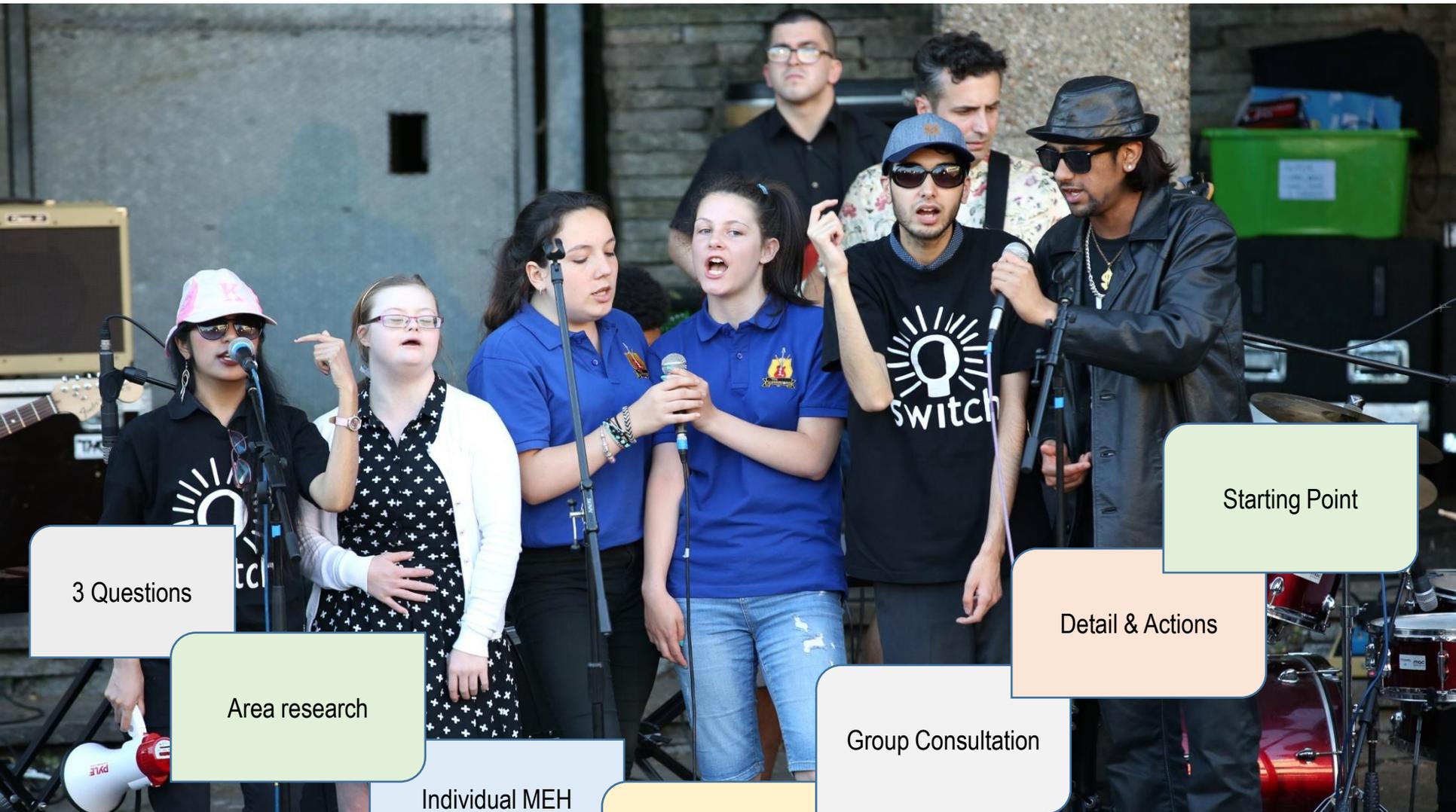
CME

Regional Conferences

Hub development



Musical Inclusion Strategies



3 Questions

Area research

Individual MEH
consultation

Key Themes

Group Consultation

Detail & Actions

Starting Point

Purpose of the Strategies

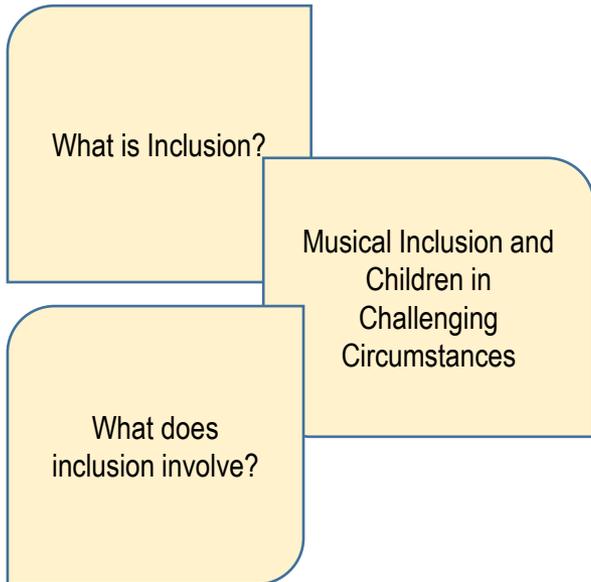


1. Do all children and young people in the hub region receive a high quality music education that is tailored to their needs, interests and abilities?

2. Do the hub's values embrace inclusion and does its practice promote it?

3. How well can the hub team, individually and collectively, recognise and overcome barriers to learning?

Introductory Content



Characteristics of Inclusive Practice



Challenges & Possible Actions

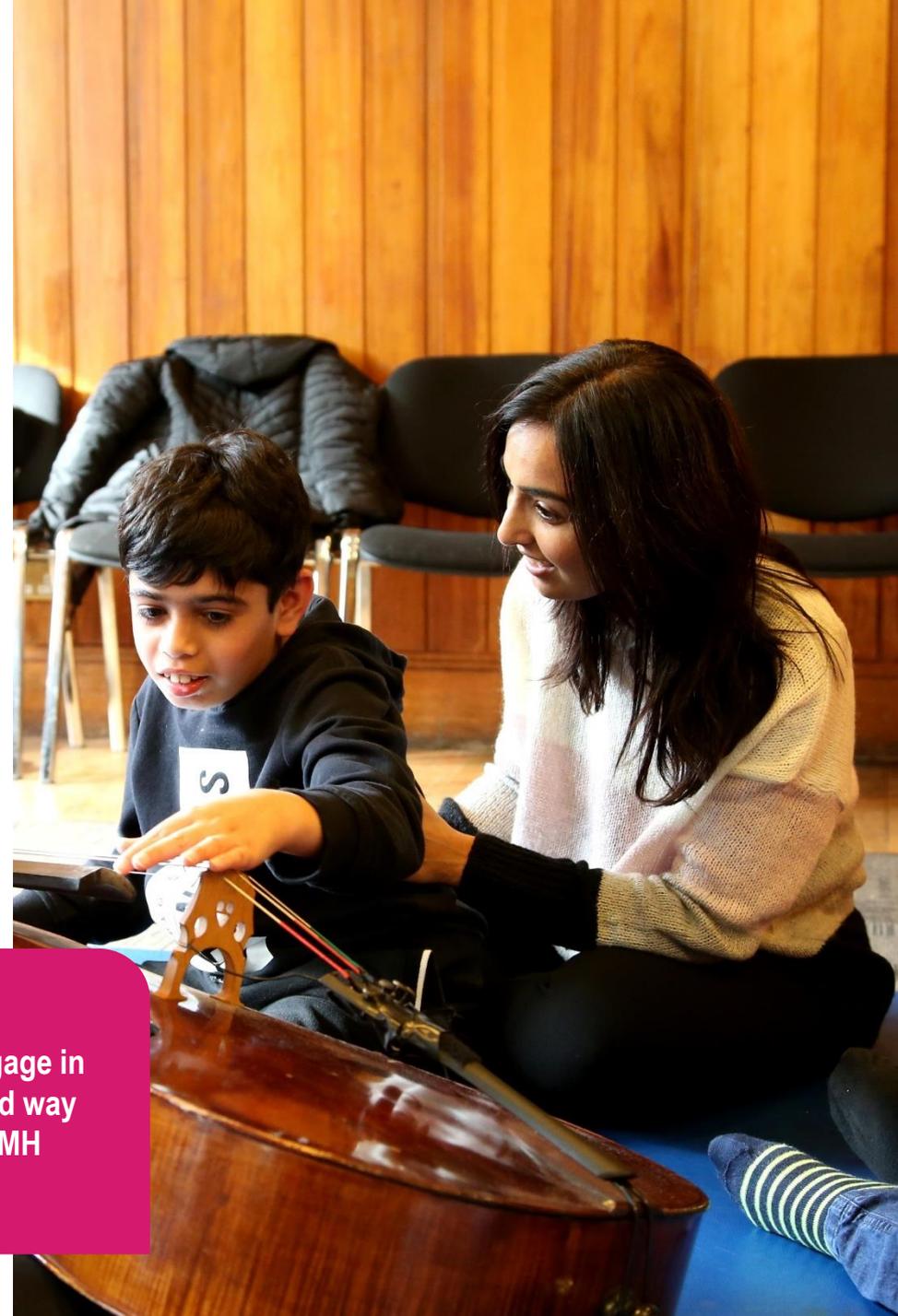
Changing financial status and business pressure

Nature of current workforce: representation / understanding / skills

Empower schools to have deeper involvement with music engagement

Engaging Children in Care / Care Leavers

How to engage in a sustained way with SEMH



Strategic Priorities and Action Plan

1

To develop **cultures, policies** and **procedures to support inclusion** and to ensure that appropriate and continuing resources (human and otherwise) are put in place to enable the inclusion strategy to succeed.

Inclusion to be standing item at Hub meetings.

Inclusion characteristics (from strategy document) to be circulated among delivery workforce.

2

To **develop existing and future staff in relation to musical inclusion**, both its importance and its implementation and over time to extend this to include all music service staff, generalist and specialist school music teachers and other hub providers.

All staff to have induction/training in musical inclusion. This to include CPD for WCIT tutors on how to work inclusively with 30 children.



Strategic Priorities and Action Plan

3

To work with both Hub staff, schools and particularly SENCOs **to make first access whole class music more inclusive.**

Work with SENCOs and head of schools to ensure that all pupils in a school have the opportunity to regularly engage in music and that none are excluded. Develop ongoing conversation with schools about not pulling children out of WCIT for interventions and catch-ups. Conversations also to focus on support being available around children with challenging behaviour (TAs being available etc.).

4

To **expand the offer for children with SEN/D,** building on current good practice.

Develop regular performance opportunities for young people with SEN/D as both individual performers and members of integrated and non-integrated ensembles. This should include children and young people with learning disabilities.

5

To develop over time a **workforce that reflects both the makeup of the region** more closely and that also has the **skills necessary to engage all the children of the region.**

Seek to identify current or recruit future tutors who have music tech skills and understanding of contemporary music styles.



Strategic Priorities and Action Plan

6

To increase and sustain engagement with children with **social, emotional and mental health needs** (SEMH) particularly those in PRUs and also children in care/care leavers.

7

To provide more opportunities for children from **all backgrounds and with different levels of ability** to be part of **performing ensembles**.

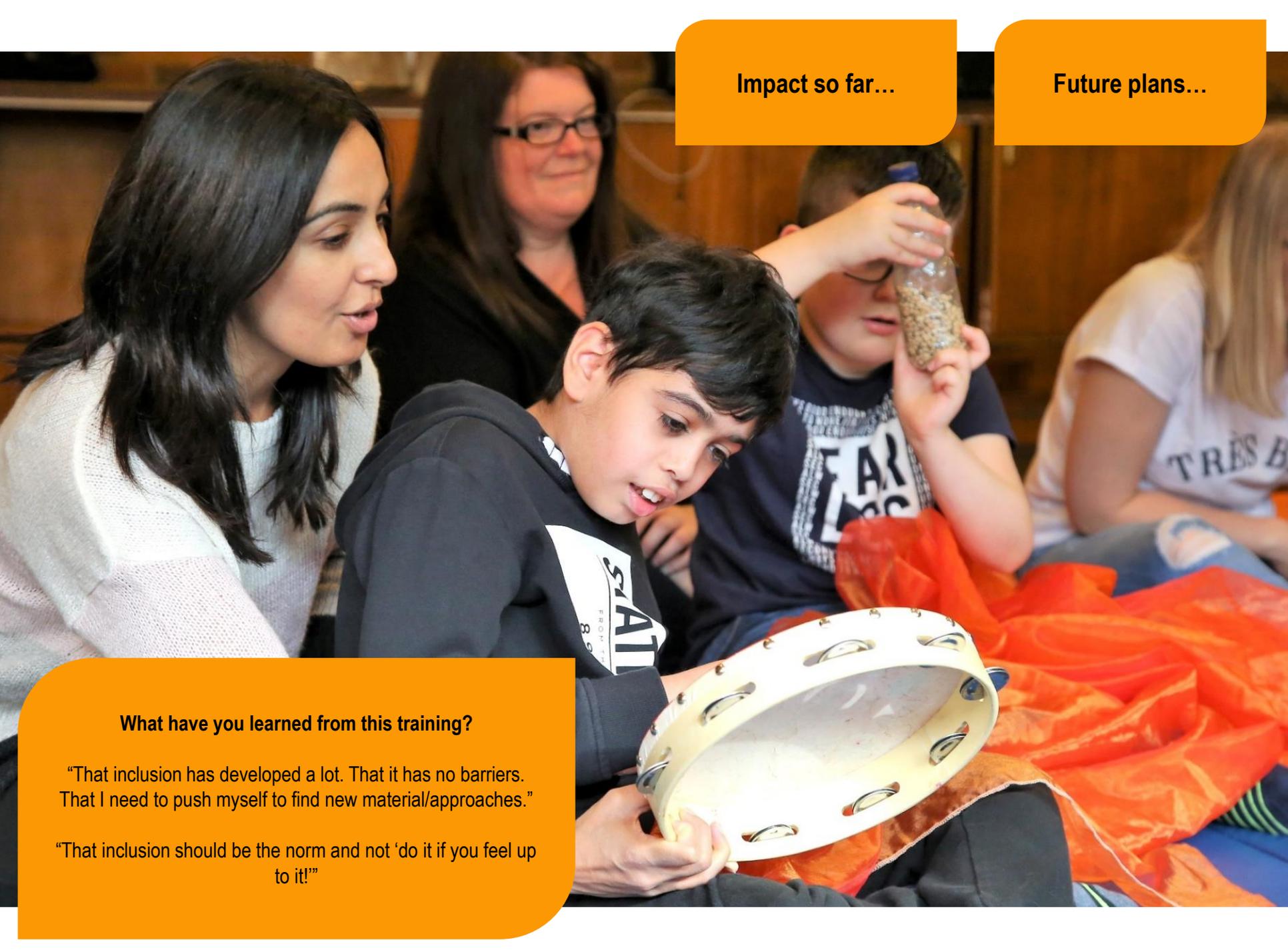
8

To increase engagement for children experiencing **socio-economic challenges**.

9

To monitor and evaluate the level and quality of inclusion across the Hub region/ broader region and based on this to adapt strategy to provide constantly increasing equality of opportunity.





Impact so far...

Future plans...

What have you learned from this training?

“That inclusion has developed a lot. That it has no barriers. That I need to push myself to find new material/approaches.”

“That inclusion should be the norm and not ‘do it if you feel up to it!’”



Questions and observations

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MNE 2018-22 ‘Changing Tunes’
Inclusive Instrumental Music Teaching



‘Changing Tunes’

- Inclusion ‘continuum’
- Preventative inclusion, right at heart of schools
- Links to schools and LA infrastructure
- Benefit for all



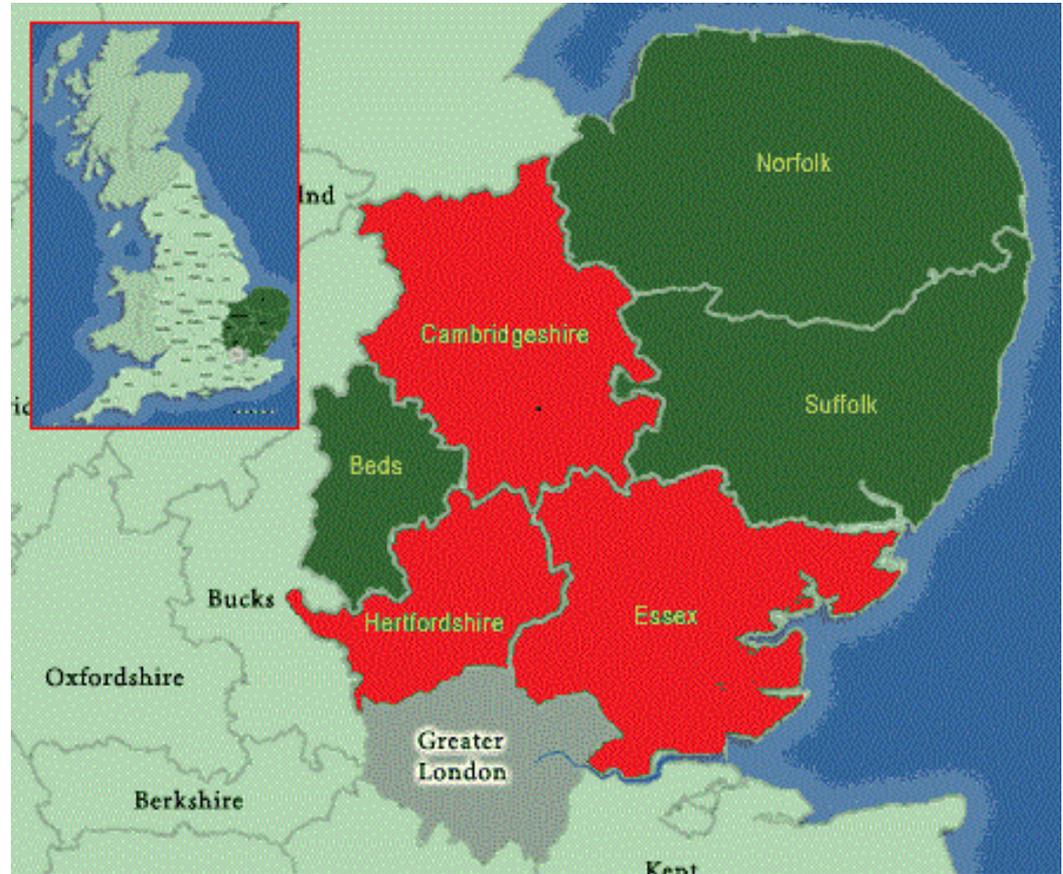
A National Working Group

- Diverse range of Music Services
- Dialogue from Diversity
- Action-Based Research



MNE 2015-18 Inclusion Models

- Music-Based Mentoring
- Family Music
- Songwriter



Music Based Mentoring

- Pupil Referral Units
- Hip Hop 'tells it like it is'
- SENCO-led Inclusion in Mainstream
- 'I can say anything to you!'



Family Music



- Inclusion in Primary Schools
- Diversifying First Access
- Music Nurture Groups

Songwriter



- **Workshops**
- **Online Chart**
- **Showcases**

Challenges and Enablers

- Diversifying the Workforce
- Diversifying Pedagogy
- ‘This is Gold Dust!’, EMS First Access Tutor
- Diversity rather than ‘Magic Bullet’



Diversifying Progression Routes

- Songwriter
- Diverse Ensembles in Music Centres
- Young Music Leadership



Developing Quality

- Critical Reflection
- 'Do, Review, Improve' (YMQF)
- Practice sharing



Benefits

- Inter-Hub partnerships
- Building the Business Case with Inclusion
- ‘ You’ve just added something extra to what we can do for these children’...Head of PRU, on witnessing a young person perform her own song.
- Building Great Music



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Investing In Inclusion



Some Suggestions...

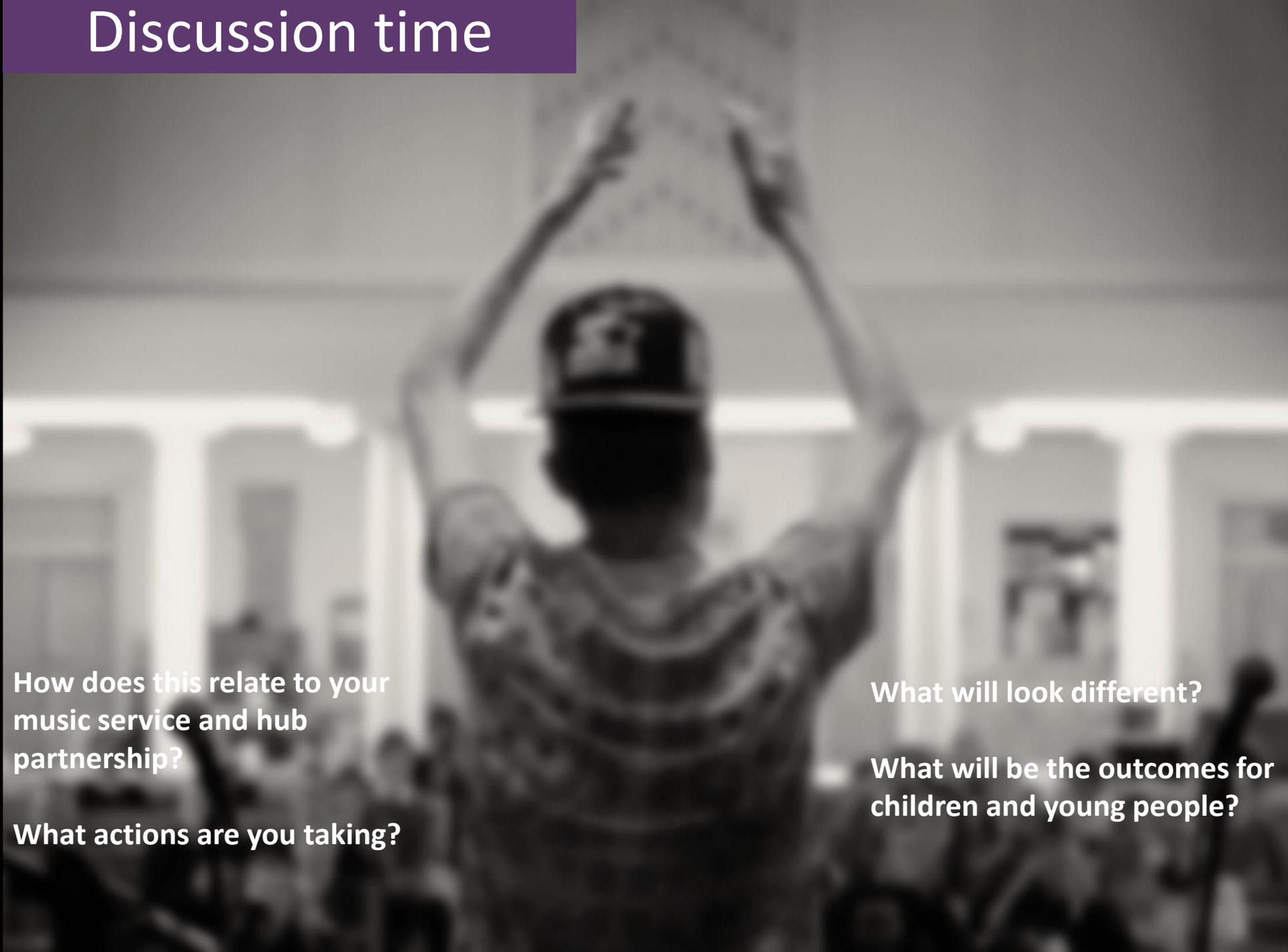
- Listen to Young People
- Value 'local'
- Broaden diversity of workforce
- Encourage 'Ground Upwards' research
- Support the tutors
- Listen to what's already going on
- Use Music for development
- Be Honest
- Full value of music





Questions and observations

Discussion time

A black and white photograph of a person wearing a cap and a patterned shirt, holding up a poster or document with both hands. The person is in the center of the frame, and the background shows a room with large windows and a door. The image is slightly blurred, giving it a candid, documentary feel.

How does this relate to your music service and hub partnership?

What actions are you taking?

What will look different?

What will be the outcomes for children and young people?

Thank you!

