


Kelly-Jo Foster-Peters
Music Mark Conference
22 November 2019

PARTNERSHIP
WORKING BETWEEN
MUSIC HUBS, SEND
SCHOOLS AND
ARTS
ORGANISATIONS -
A TEACHER
PERSPECTIVE



Please choose a biscuit and place
it on the scale to show your
experience, knowledge and
understanding of SEND

(1 = confident, 10 = least confident)

A BIT ABOUT ME – DIFFERENT LENSES



- Secondary school music teacher - Teaching for 20 years as a music specialist in secondary education 11-18, including A-level, GCSE, BTEC, Arts Award
- SEND teacher - Tenth year in a school for 236 children with a range of complex learning needs working between NC levels 1-4 and P-Levels
- Musician - A cellist and still actively play in bands and quartets. Also play piano, guitar and clarinet, plus sing lots.
- Peri teacher
- EdD student – learning new skills
- Parent - I have two teenagers

A HANDFUL OF ORGANISATIONS I HAVE PARTNERED WITH AS A SEND MUSIC TEACHER



SOUTHAMPTON CITY ART GALLERY



AS WE GET OLDER OUR
BODIES AND MINDS
WILL CHANGE AND AT
SOME POINT IN OUR
LIVES WE WILL ALL
HAVE ADDITIONAL
NEEDS.



PURPOSE OF THE SESSION

Teacher perspective of what makes a successful arts project and what issues need consideration when working specifically with SEND Schools.



Consider and discuss the multiple variables involved when collaborating to plan arts projects or events for young people with additional needs.



Discuss how to develop partnership working to ensure high-quality arts opportunities for children with additional needs

TEACHER PERSPECTIVE - HELPFUL

When an SEND school partners with an arts organisation to do a project the following attributes are **HELPFUL:**

- An **understanding of the role of a teacher** – busy working hours, surrounded by children, high pressures and accountability to headteachers, structured timetables, LTPs
- An **appreciation of the teacher SEND knowledge and expertise**
- The project is **value for money and time**
- Contributes to the learning development of the child and adds to the **curriculum learning** by providing something extra
- **Flexibility and adaptability** – work around the school, not the other way around
- A recognition that **creative ownership is sometimes shared**
- **Friendly and approachable artists** for both staff and children
- Interaction with the children is a necessity

TEACHER PERSPECTIVE - UNHELPFUL

When an SEND school partners with an arts organisation to do a project the following attributes are **UNHELPFUL**:

- **Tokenistic**, or used to get **funding with no or little benefit** for the school
- **Excessive emailing** and a demand of **teacher time**
- A lack of knowledge surrounding **safeguarding issues** and how to remain inclusive
- An **elitist attitude** – every child has the right to reach their musical potential irrespective of need
- **Lack of empathy** for children with additional needs and an **unwillingness to be flexible**
- **Extra costs for schools** not taken into consideration – staff cover costs, transport costs, food costs, training costs

Dormez-vous Project Great Oaks School 11-15 April 2016



TAILORING A PROJECT

Meet the staff and children involved in advance

- Timetable the project to fit around the school (term commitments and school hours) and children
- Feature into the project bid time to spend with the students prior to the project starting

Resource Pack


- Information about the organisation/team
- Photos of the team and places/venues
- Social story
- Share music prior to the visit
- Links to see previous project successes

Media Consent

- Ask for media consent permission prior to project to give parents time to respond
- Cooperate with staff regarding any issues for students who may not have consent

Financial support

- Discuss funding with staff and see if the funding can support the learning of the children, or school to assist with access – transport, cover costs for school staff to meet



Inclusion has become a 'buzz word'. We need to go back to trying to understand what this means by looking at the subject (who is being spoken about) and what kind of education practice is doing the exclusion or inclusion.

(Todd 2018: 8)

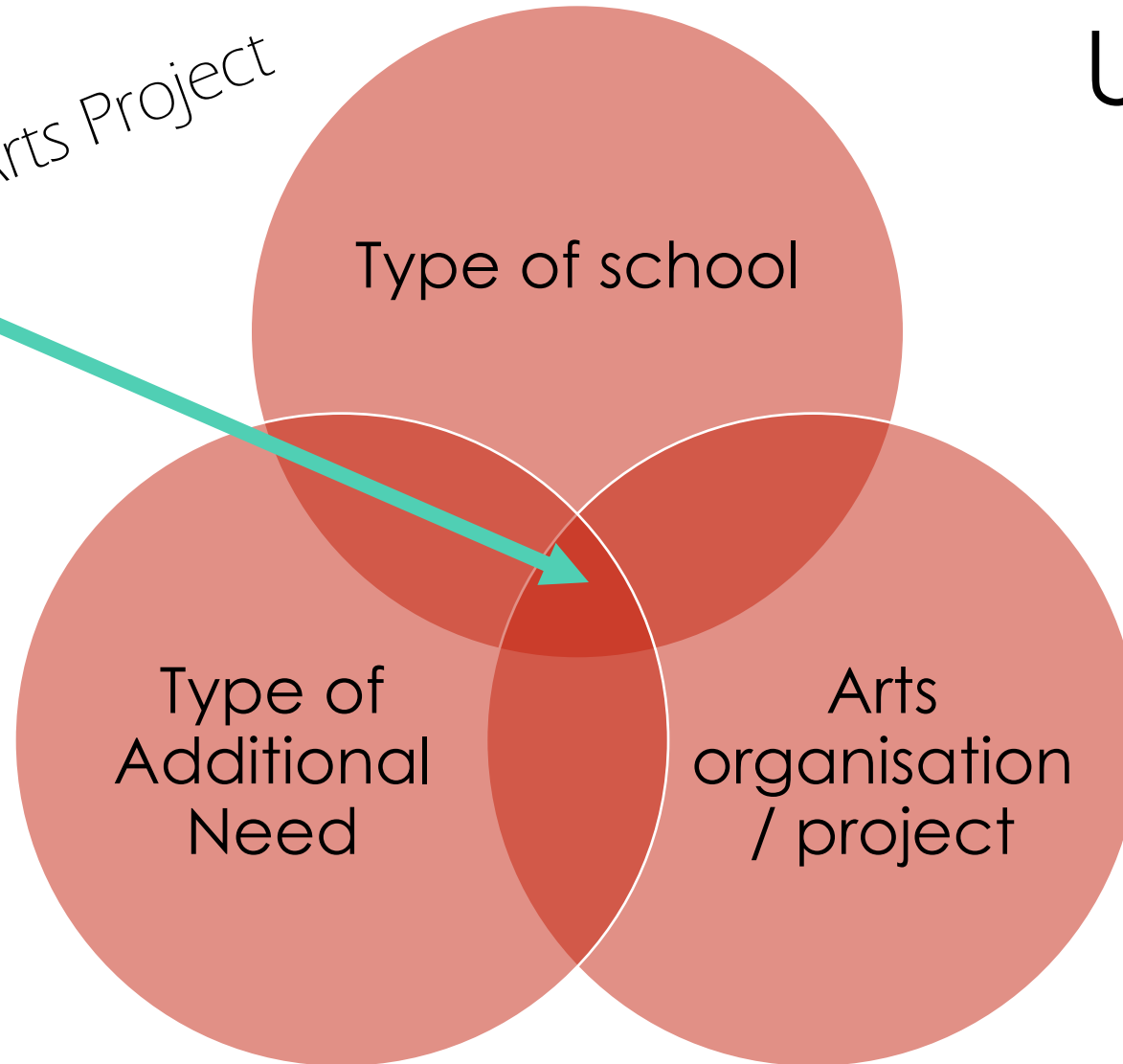


High quality music education relies on a coordinated approach using a variety of practitioners.

There are similarities and differences to how a music curriculum/department is run in an SEND school/provision. Knowing the types of additional needs and recognising the achievable outcomes will help the practitioner to make the best decisions about what type of arts project will be best.

3 TYPES OF RELEVANT KNOWLEDGE AND UNDERSTANDING

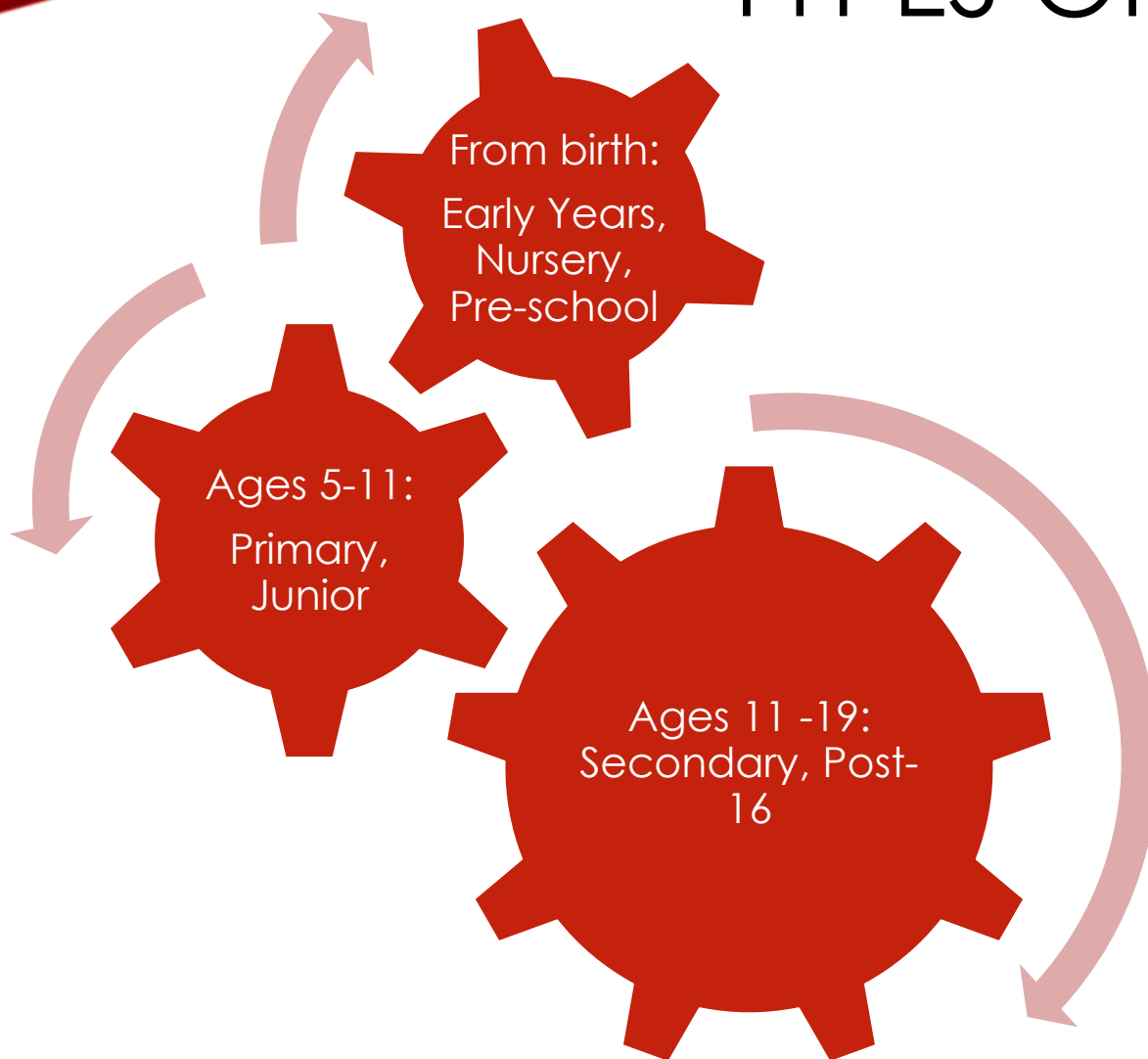
High-quality Arts Project



Knowledge 1:

TYPES OF SCHOOL

MAT – Multi-Academy
Trusts
Academy
Comprehensive
Independent
Free
Faith
International
Grammar



SEND Schools:
PMLD
Learning Difficulties
Visually impaired
Hearing Impaired
Autism
SEMH
Pupil Referral Units
Hospital schools

How important is it to know the type of school you are partnering with?
How can this knowledge help?

IN PLANNING
A PROJECT,
WHAT
ASSUMPTIONS
CAN WE MAKE
ABOUT A
SCHOOL
FROM THE TYPE

We can make a guess at the age of the students

We can tell the gender

We can tell if there is a specialism or additional need focus

Ofsted report; exam results, accreditation

Geographical location

Deprivation Index

Websites, images

Cultural capital

Music hubs provide many services to support schools in the development of children's musicality.

Primary and SEND schools often lack a music specialist and so rely on support from the hub to deliver a role in delivering a curriculum.

Special schools present a problem because they are so varied and different. It is important to understand the types of special schools before deciding on what type of provision is most suitable.

This will help to recognise the capabilities, and limitations of the students in the school, it will provide a challenge for the hub to provide a high-quality level of support.



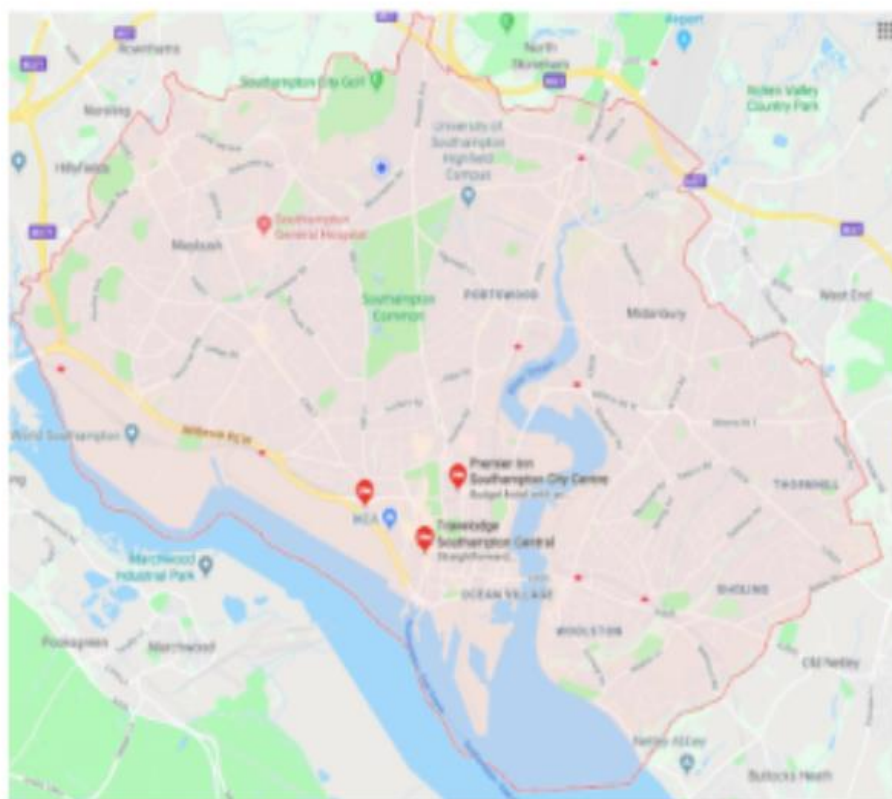
Great Oaks
Secondary (200):
11-19 Complex
learning difficulties



Vermont (Junior) (40):
7-11 - BESD



Rosewood Free
School (33):
2-19 PMLD



Polygon
Secondary: (52)
11-16 BESD



Cedar primary and
secondary (70):
3-16 Complex SEN
and physical
difficulties



PRU (160): 5-16



SIP - Special Teaching
Schools Alliance



Springwell Primary
(130): 4-11
Complex learning
difficulties

Knowledge 2:

SEND

WHO ARE WE AIMING TO TEACH?

14.9% of all pupils have special educational needs in January 2019, with 3.1% of all pupils having an Education, Health and Care plan.

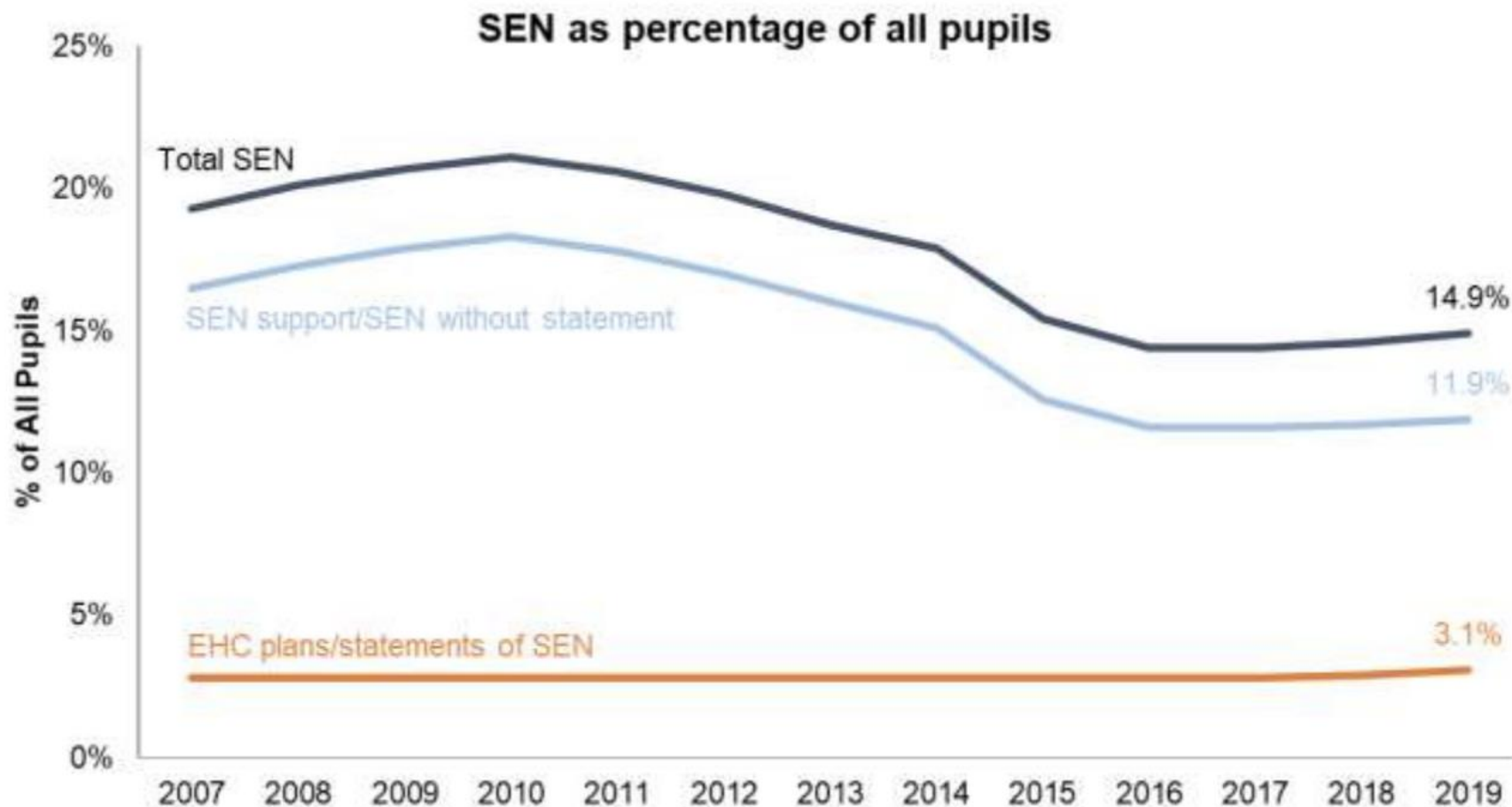


Figure C: The distribution of each primary type of need varies greatly between those who are identified as SEN Support, compared to those with an EHC plan

State-funded primary, secondary and special schools, England, January 2019



Source: School census, January 2019

AN – Additional need
ADHD – Attention deficit hyperactivity disorder
EBD – Emotional behaviour difficulties
SLD – Severe Learning difficulties
PD – Physical difficulties
PMLD – Profound, multiple, learning disabilities
MLD – Moderate learning difficulties
ASD – Autistic Spectrum disorder
VI – Visual impaired
HI – Hearing impaired
BESD - Behaviour, Emotional and Social Disorder
SEMH - Social, Emotional and Mental Health
SENCO
Sensory needs
EHCP – Education, health, care plan
SSA
SALT – Speech and Language
Makaton
Pecs
ELSA
LAC – Looked after child
CIN – Child in need
Multi-agency working
Pupil premium
Restraint training
Pika, Downs Syndrome, Epilepsy...
Funding formula

Medical Model of Disability

- Disability is associated with the physical nature of a person

Social Model of Disability

- Society is disabled, not the person

HOW HAVE YOU
CONSTRUCTED
YOUR
KNOWLEDGE OF
SEND?
DO YOU NEED TO
KNOW MORE?
WHAT
KNOWLEDGE DO
YOU NEED AND
HOW ARE YOU
GOING TO GET IT?

When planning a project in partnership with an SEND school/provision, have you considered the following ...

Visited the school?

Met the students prior to the project?

Discussed with the teacher the level of needs and how to address them appropriately?

Worked with the teacher to ensure you are targeting the project at the right ability level?

Do you need to know more about the additional needs and how to help the children reach their full musical potential?

Knowledge 3:



MUSIC HUBS

USING THE SHARPIES WRITE AS
MANY TYPES OF MUSIC PROJECTS
AS YOU CAN ON THE UMBRELLA



Types of music learning



Music Curriculum

Music Therapy



Instrumental Development

Music Project, experience



TYPES OF MUSIC LEARNING

Music Curriculum	Music Therapy	Experience	Instrumental Development
<p>Progression over time</p> <p>Skills development: Singing, playing, composing, improvising, critical engagement, SMSC</p> <p>Whole person outcomes – literacy, social, SMSC</p> <p>Teachers accountable to headteachers, governors and DfE</p> <p>Schools accountable to DfE, Trusts, Executive headteachers</p>	<p>Therapeutic outcomes</p> <p>Trained specialists</p> <p>Nordoff Robins</p> <p>Social and emotional outcomes</p> <p>Sensory learning</p> <p>Sounds of Intent</p>	<p>Visiting performers</p> <p>Concerts</p> <p>Short-term projects</p> <p>Giving performances</p> <p>Extra-curricular</p> <p>Music projects</p> <p>Arts organisations</p>	<p>Music Grades</p> <p>Access to instruments</p> <p>Vocal skills</p> <p>Assistive Technology</p> <p>Ensembles</p> <p>Music genre</p>

Mainstream music at key stages 1,2,3,4,5 follow a typical progression route and is well-known across music education and supported. The skill of learning an instrument is carefully mapped out and fully supported with standard progression routes.

Music in SEND schools is far more complicated and the progression routes can be altogether different.





VALUES AND BELIEFS

Music for careers

Music for enjoyment

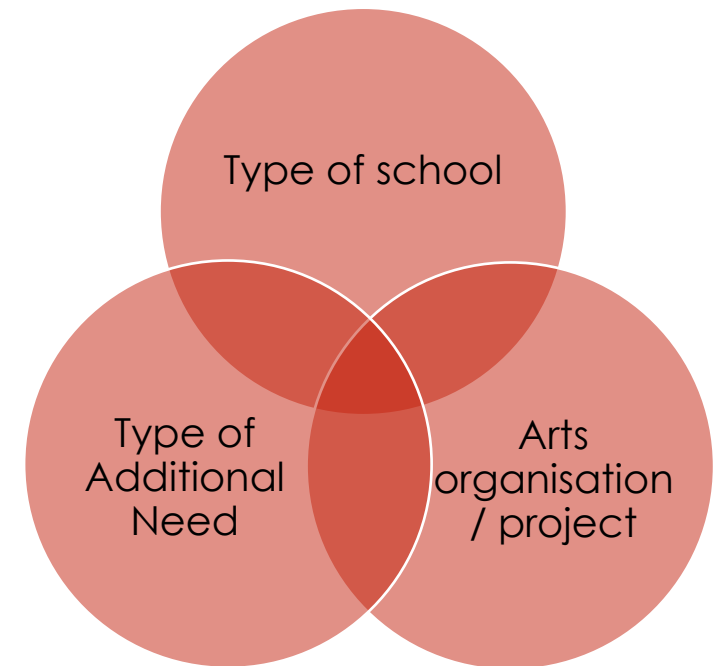
Music to develop academic
ability

Music to shape the whole
person

Music for culture

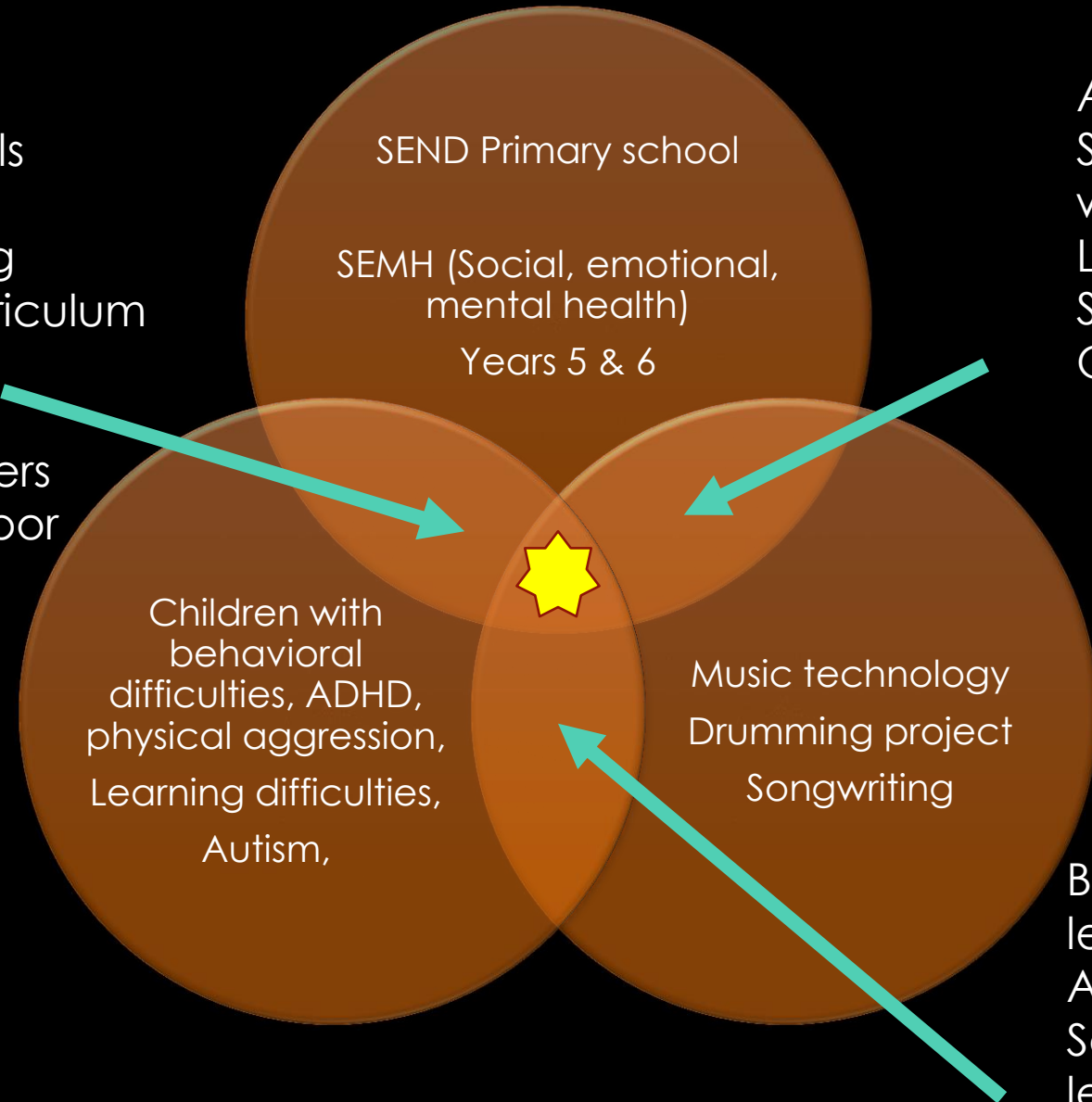
RECAP – 3 TYPES OF KNOWLEDGE

- 1) Types of school
- 2) Types of SEND
- 3) Types of Music projects



Successful partnerships are more successful if the different types of knowledge are recognised and the appropriate expertise is utilised.

School size – 40 pupils
Staff ratio – 2:1
Personalised learning
No formal music curriculum
Peri drum teacher
Safeguarding
Disaffected youngsters
Need to build a rapport
Very low self-esteem



Age appropriate project
Small groups 3-4 students with 6-7 staff
Learning levels NC 1 - 2
Structure is important
One minibus for visits

Beginner tech, so need to learn basic skills first
Access to drum peri
Songwriting – low literacy levels, limited vocabulary, task avoiders, be ready to scribe
Likes music with swearing



What would a targeted project look like?



TASK:

IN PAIRS DESIGN A HYPOTHETICAL ARTS
PROJECT FOR A SEND SCHOOL

SEND ADVISOR ROLE - MUSIC HUBS

- Create an SEND Music Advisor role: Who?
 - Acknowledge the importance of using an experienced SEND teacher in having conversations with SEND schools. Their intentions are impartial and schools can be honest about disclosing any issues without worry of affecting any further opportunity offers. Plus the schools can relax in the knowledge that there is a common understanding of SEND and and the complexities of how SEND schools work.
 - When creating the yearly offer of opportunities for schools, spend time with the advisor to ensure fully inclusive offers can reach all schools and all children.
 - Use the expert teacher to deliver INSET training and educate music hub staff, including administration in the area of SEND and inclusive practice.
 - Skills audit of music hub staff to find out who has particular experience and unpick what this means. Find out about staff values and motivations to find the most suitable and appropriate staff to support SEND schools.

SEND MUSIC ADVISOR ROLE

1

Create a lead role for an SEND music teacher/specialist to act in an advisory capacity for the hub and staff

2

Pay cover costs and partner with the school to support the advisor to visit all SEND schools (this also supports teacher CPD)

3

Utilise the advisor's expertise to inform hub improvement plans and fundraising bids

4

Invest in accessible technology to support SEND provisions

5

Use the advisor to offer INSET training, sharing from real experience and best practice

MUSIC HUB SEND SCHOOL ASSESSMENT

In having conversations with local SEND providers make sure to tailor the questions directly for SEND. Try to use someone who has taught in an SEND school and so has the most suitable experience and knowledge.

Again this is about knowing and understanding the school types and being able to have relevant and therefore informative conversations.

Music Hub SEND School Assessment

Name of school _____ Date _____
 Type of School _____ Number on roll _____

Your role in school (please circle): Music teacher / music lead / peripatetic teacher / music therapist
 Contact details _____

If you teach music, however another person is responsible for leading music, please add their contact details too (with their consent)
 Contact details _____ (role in school) _____

Please rate your current provision by ticking in the Red/Amber/Green boxes

Red – working towards, Amber – achieving, Green – an area of strength

Curriculum:	R	A	G	N/A	Additional Comments (not compulsory):
1. Music sessions are taught by a specialist music teacher					
2. A full and varied music curriculum is offered					
3. Music students learn with a music therapist when appropriate					
4. Students' musical progression is effectively measured using the Sounds of Intent framework, or another relevant framework					
5. Students have the opportunity to develop vocal skills					
6. Students have opportunities to develop instrumental skills					
7. Students have opportunities to take part in whole class ensemble music					
8. Music technology is utilised to help students develop their music skills					
9. The school offers music/arts accreditation					
10. Opportunities are given for students to take part in extra-curricular activities – lunch-time clubs, concerts, shows etc.					

Extended Curriculum:	R	A	G	Additional Comments (not compulsory):
1. Instrumental lessons are offered and are managed to ensure costs are manageable				
2. The school partners effectively with other organisations (including the hub) to increase the extra-curricular opportunities offered to the students – performances, visits, workshops, concerts				



3. Financial support for disadvantaged students is linked to IP according to access trips and instrumental lessons					
4. Technical support is available to assist with music technology access					

Staff development and quality assurance	R	A	G	Additional Comments (not compulsory):
1. The school is able to supply cover and costs to ensure essential CPD opportunities can be accessed				
2. Staff are encouraged to access networking events or twilight CPD sessions				
3. The quality of teaching and learning in music is assessed against teacher standards through observations				
4. Time is given to allow communication with visiting music peripatetic staff to monitor student progress and to input reports				
5. The music department has a suitable OIP (department improvement plan) which is mentioned in the school SP (school improvement plan), for areas of improvements in the future.				

We provide the following extra-curricular music activities:

Type of activity	Number of pupils	Frequency of rehearsals / activity	Performances

If relevant:
 Types of accreditation offered _____
 Number of pupils taking up music accreditation in KS4 _____
 Number of visiting peripatetic staff _____
 Number of students learning instruments _____

HOW THE HUB CAN SUPPORT CURRICULUM / EXTRA-CURRICULAR & CPD:
 The Hub offers the following FREE activities and support:

- A designated SEND Advisor to liaise with the Music Hub about specific needs and targeted delivery
- Workshops designed to complement and enhance the curriculum that deliver NC aims and objectives
- Vocal workshops – everybody sings
- Health and well-being vocal workshops
- New vocal resources available on the website along with CPD products
- Meetings to help map music across the curriculum and aid with curriculum design
- Cass sets or world instruments available for termly use
- External events, workshops and concerts for pupils to take part in – see current menu for opportunities this academic year – stadium tour
- Quality assurance visits on behalf of school
- Whole school CPD training regarding Broad and balanced curriculum
- 1 to 1 CPD for teachers to develop individual specific skills
- Evaluation of music provision in the school and identified next steps – an audit of provision

The following activities are heavily subsidised

- £200 subsidy for termly first access program
- Respite projects designed to enhance schools' topic based curriculum (heavily discounted by hub)
- Workshop days for school arts weeks

The following activities are also offered (cost incurred)

- Ensemble provision at Music Centre
- WMT music provision

SENSITIVE ISSUES

Talking about disabilities can be awkward for some people and understandably this makes people shy away from having valuable discussions. It is an area in which many people do not have much experience of and therefore people are worried about offending disabled people or saying something inappropriate.

Incorrect assumptions of disabilities:

“All children are in wheelchairs”

“the children will never have a music career therefore music education is of less value.”

Let's have more 'awkward' conversations!

CONCLUSION

SEND School

'Third Space'

- Neutral ground
- Possibilities in collaboration
- Step out of comfort zone (field of knowledge)
- Construct joint new knowledge

Music Hub

Arts Organisation

Partnership working happens best in triangulation. Hegemony, hierarchy and elitism can affect personalities and relationships and ultimately the success of the partnership.

FURTHER QUESTIONS

- What partnership is happening now in your hub? Is it hierarchal in nature or equal?
- How are we involving children, young people and parents in the development of school music and in decision-making about use of services in education, health and social care?
- How are their voices being heard? How are children, young people and parents playing a collaborative role with professionals? What are the limits – gaps – and problems?
- What more can we understand about the link between partnership and inclusive education? How is collaborative working between children, young people and professionals and between parents?