



Inclusive Practice in Different Geographical Locations

Commonalities and Learning Together

mac
Midlands Arts Centre

A logo consisting of a stylized, multi-colored oval shape with yellow, pink, and blue segments.

tri-borough
music hub

Session Structure



1. MAC MEH Strategy Group

Challenges and learning from working collectively to devise and implement Musical Inclusion Strategies

2. Tri-borough Music Hub

Example of inclusive practice - the evolution of the West London Inclusive Arts Festival.

3. YOUR Musical Inclusion Journeys

4. Q&A

MAC MEH Strategy Group

Challenges and learning from working collectively to devise and implement Musical Inclusion Strategies





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AMIE
FOUNDER

ALLIANCE FOR
A MUSICALLY
INCLUSIVE
ENGLAND

2018 - 2022



**YOUTH
MUSIC**



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MoreMusic

Sage
Gateshead

nymaz

BRIGHTER
SOUND
Explore Music

CoMusica
Inspiring Young Minds Through Music

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Midlands Arts Centre

MUSIC
The Teesside Musical
Inclusion Partnership

Awards for
Young Musicians

MUSICNET
EAST
MUSICAL
INCLUSION

Bristol
Music
Trust
Putting music at the heart of Bristol life

DM
DRAKE MUSIC

daisi
arts inspired learning

West Sussex
Music
EAST SUSSEX
MUSIC
HUB
Brighton & Hove
Music & Arts
SOUNDCITY
BRIGHTON & HOVE
CONNECT, CREATE, INSPIRE
SURREY
MUSIC HUB | SURREY
ARTS
CENTRE

SOUND CONNECTIONS



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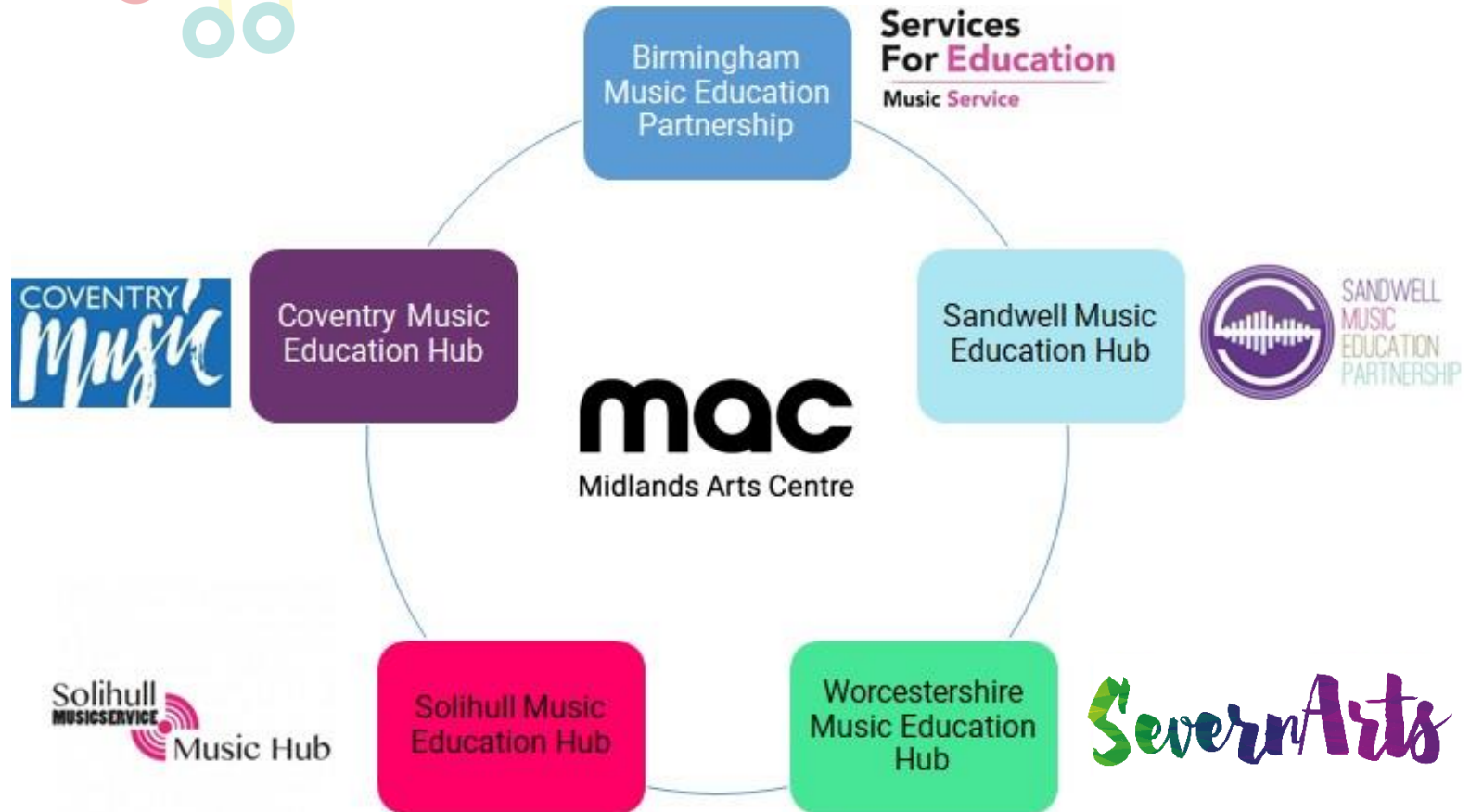
...is a movement for change throughout music education.

It is a growing network of organisations working together to:

- increase musically inclusive practice in music education hubs
- improve the quality of music delivery for children and young people
- promote equity in music education
- support others to do the same through advocacy, CPD, resources, and strategic alliances.



MAC MEH Strategy Group





Strategy Responds to 3 Questions

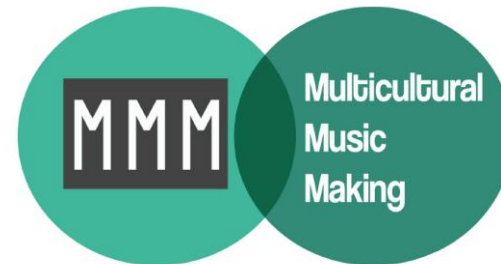
1. Do all children and young people in the hub region receive a high quality music education that is tailored to their needs, interests and abilities?
2. Do the hub's values embrace inclusion and does its practice promote it?
3. How well can the hub team, individually and collectively, recognise and overcome barriers to learning?

For full original template visit:

<https://macbirmingham.co.uk/mac-makes-music/resources>



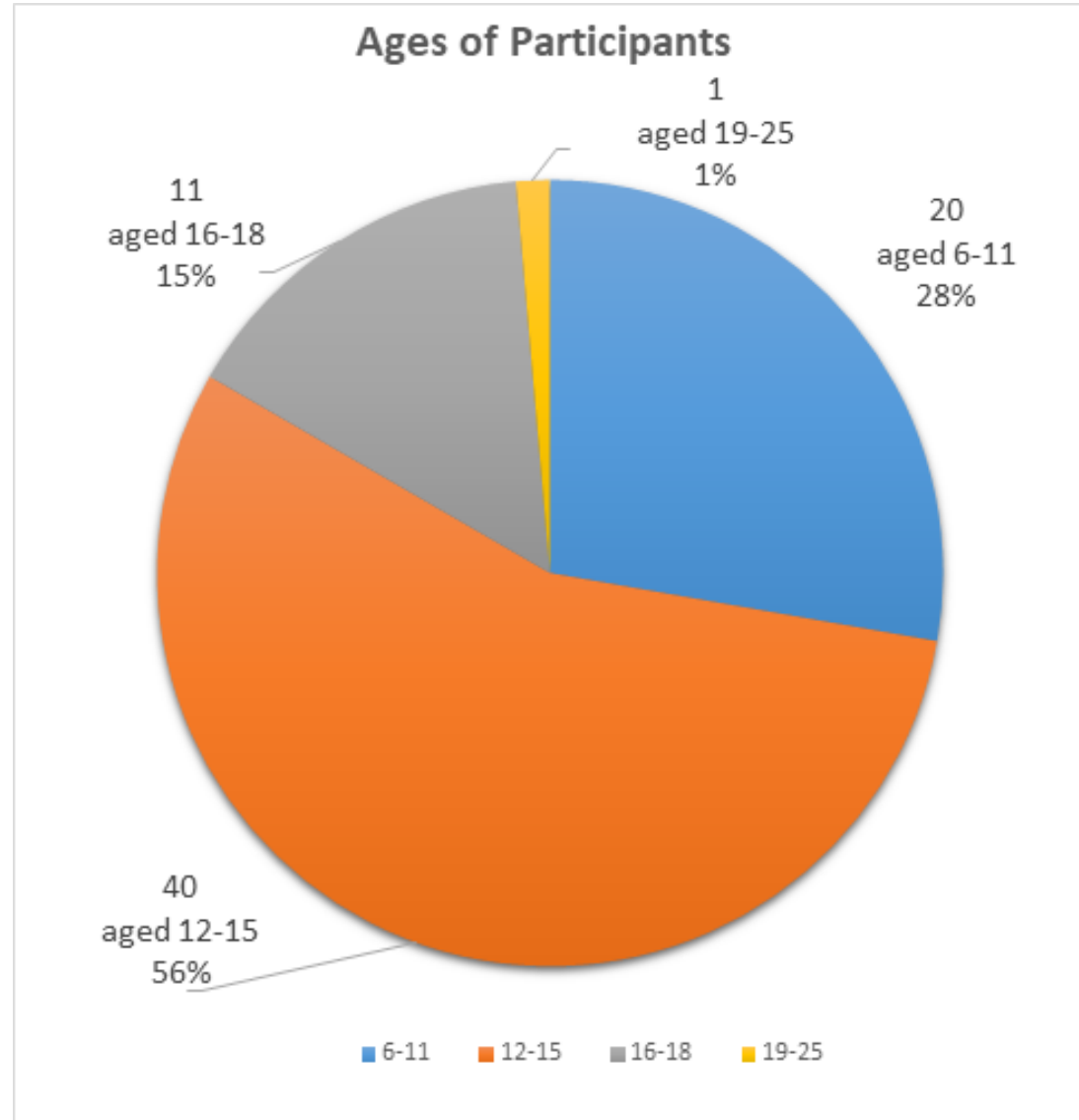
Guest Speaker Examples





7
Open
Orchestras
in West
Midlands

70+
Children and
Young People
involved

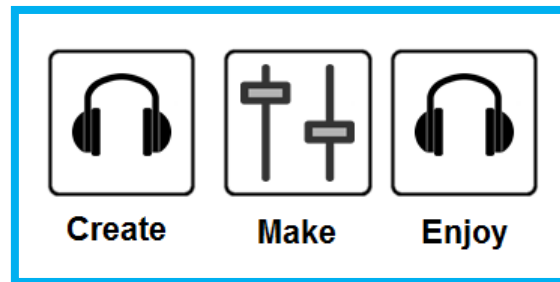




MAC Music Leaders & Youth Music Support

Beats Music

Championing music to improve outcomes for children in challenging circumstances.



The aim of the **Beats Music** programme is to **champion music** as a vehicle to **improve** and **raise the attainment** of children in challenging circumstances.

This musical inclusive programme aims to:

- Develop the **creative, expressive and musical ability** of pupils
- Improve **self-efficacy** (self-esteem, skills, engagement and self-confidence)
- Encourage **participation** of pupils who have not previously engaged.
- Encourage **team work** through shared experiences and through working towards **shared musical goals**.

What activities can be delivered as part of the programme?

1. **Singing** in a group
2. Small group **instrumental** sessions.
3. **Song writing** sessions as 1-1, paired or small group activities
4. Music technology group using **Garageband** or VIP Studios
5. **Band development** projects for students who would benefit from social aspect of playing together
6. **Recording pupil's** work as alternative to performance activities if appropriate.
7. **Music Production** sessions
8. **Accreditation** of work through Arts Award, Rockscool or Trinity etc....

Group Support

Sharing Challenges & Best Practice

Coventry

2017-18	2018-19	2019-20
<ol style="list-style-type: none"> 1. 0 settings 2. 1 Open Orchestra 3. 10 week Drake Music project 4. SoundLab launch - Easter 2018 	<ol style="list-style-type: none"> 1. 3x half days PRU's 2. 2x Open Orchestras 3. 4 x Singing programme with Special Schools 4. Knife Crime conference 5. Inclusion CPD - Phil Mullen 6. LAC free provision 7. LAC/Arts Link 2x Workshops 8. PRU's into schools 	<ol style="list-style-type: none"> 1. 2x Open Orchestras 2. 2x Drake Music schools 3. 4 x Special School Singing programme (other half of schools) 4. 3 x full days PRU 5. Half day Hospital School 6. Lac Free provision 7. Arts Link - steering group + Workshops (sub regional) 8. CPD - Drake Music - Social Model 9. CPD - Whole class focused on the 'whole class' 10. Work Related learning 11. Residential Homes 12. SEND Ensemble - with Solihull 13. PRU's into schools

CPD/Training

- Inclusive Music Training Programme
- Music and Social, Emotional and Mental Health Course
- Shadowing Placements
- One-off events including whole staff training days



MEH Partner Organisations



BIRMINGHAM MUSIC EDUCATION PARTNERSHIP

Services
For Education

mac
Midlands Arts Centre

Birmingham
Contemporary
Music Group



BIRMINGHAM CITY
University

THSH
TOWN HALL BIRMINGHAM
SYMPHONY HALL BIRMINGHAM



QUENCH
arts



ROYAL
BIRMINGHAM
CONSERVATOIRE



Key Messages

- Shared commitment to inclusion & shared ethos
- Coming together to build strategy
- Meet regularly & have meaningful conversations
- Empower each other
- Challenge and support each other
- Momentum/motivation
- Responsibility to impact change
- Independent partner that supports/challenge/expertise
- Work in partnership with other close hubs (**DO** together)
- What next...

Inclusive Practice in different geographical locations – commonalities and learning together

Evolution of the West London Inclusive Arts Festival

- Federation of Westminster Special Schools
<http://www.qe2cp.westminster.sch.uk/>
 - Paul Morrow, Lead Practitioner of the Creative Arts
 - Gabriel Krchnavek, Music Specialist
 - Emily Stratford, Music Specialist
- Tri-borough Music Hub
 - Stuart Whatmore, Head



QEI and College Park

A federated group of two special schools, created Jan 2012:

- Queen Elizabeth II Jubilee School
(for pupils aged 4-19 with severe, profound and multiple learning difficulties), and;
- College Park School
(for pupils aged 4-19 with autism and complex learning needs in the moderate range)
- With a Training and Outreach Service.

Commitment to arts and cultural provision since its formation



West London Inclusive Arts Festival: background information and history

Timeline:

- Started in 2016
- There have been 3 festivals
- Secured continued funding for 3 more years

John Lyon's Charity is principle funder

Key driver and ethos:

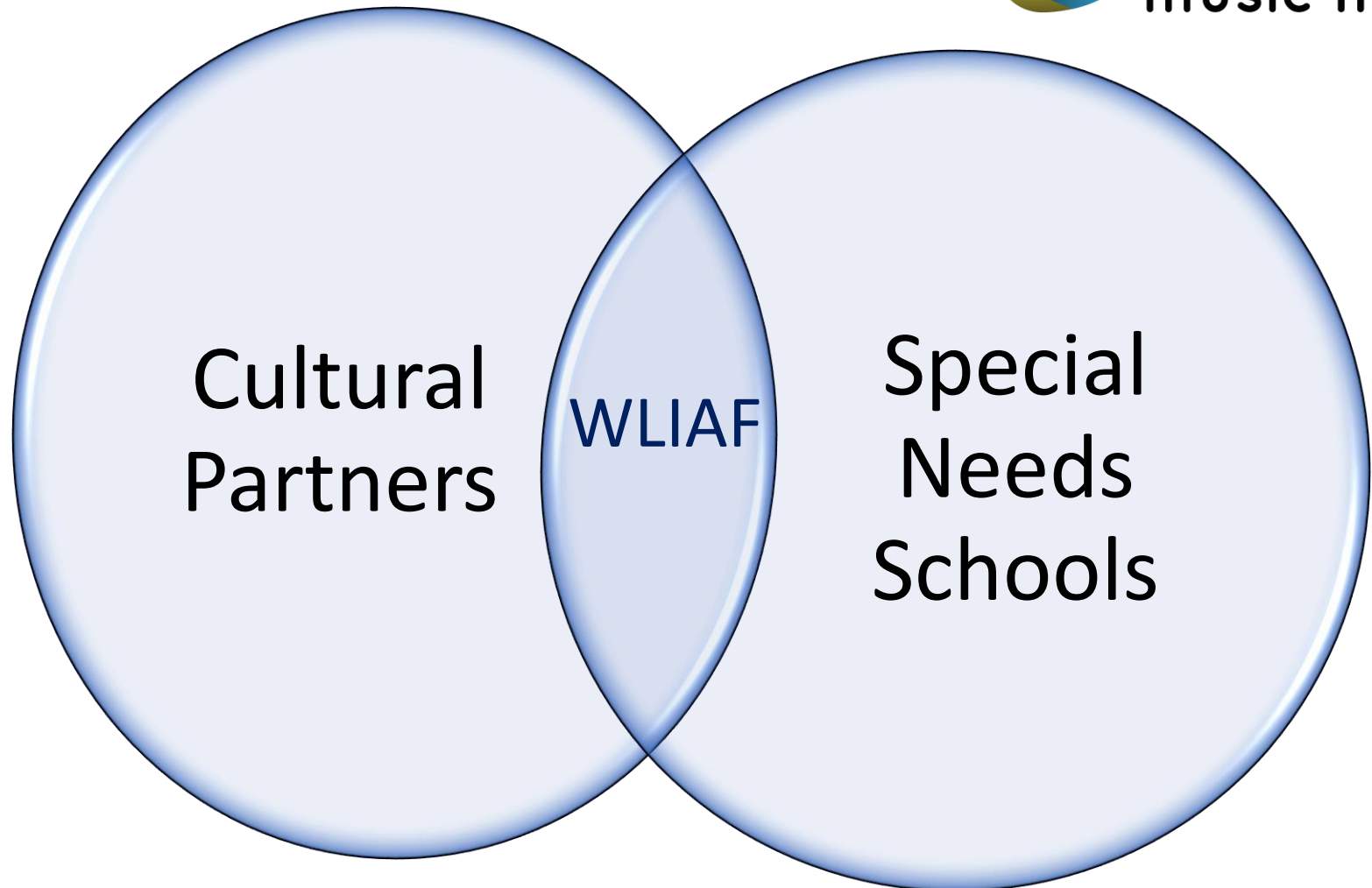
Inclusive practice within localised SEND settings

Measures:

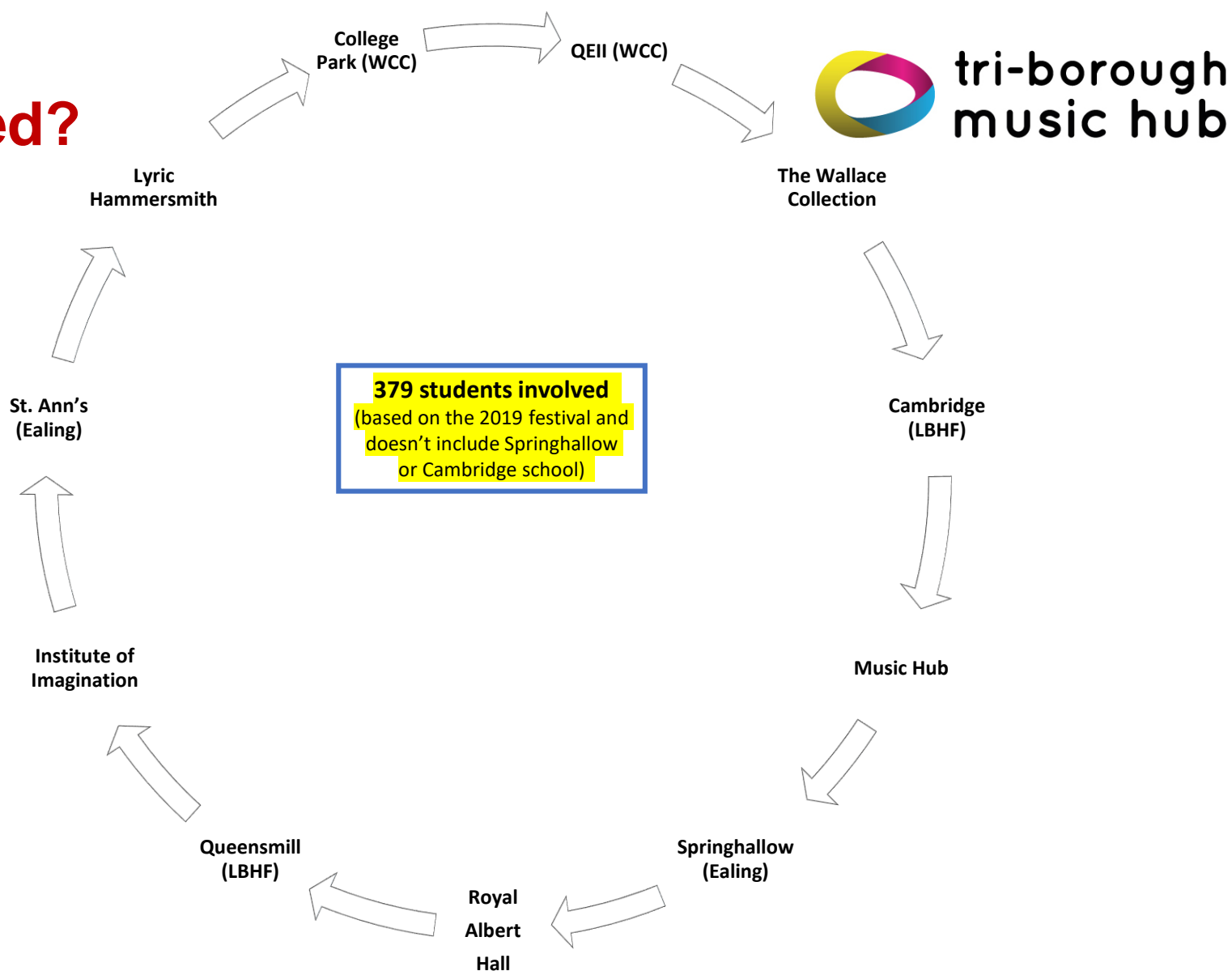
- **Student experience, capturing and articulating Engagement, Enthusiasm and Enjoyment**
- **Teacher to teacher CPD (both formal and informal)**
- **Teacher to cultural partner CPD (both formal and informal)**







Who is involved?



tri-borough
music hub



Content delivery so far

Film

Animation

Pottery

Installations

Theatre performances

Sensory Story

Parental participation ([portraits of grit](#)) *Instagram*

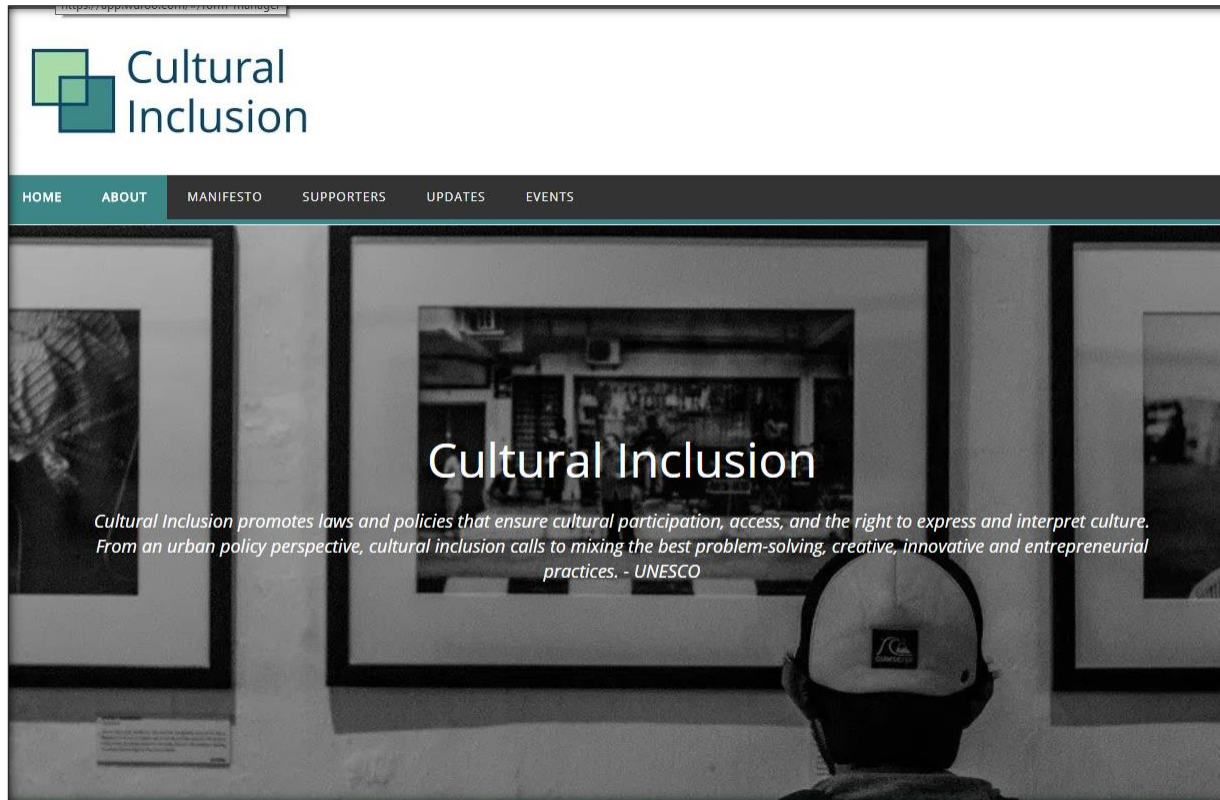
CPD: Inclusion in action in Arts and Culture

Visits to cultural venues

Outreach from cultural partners

Outcomes of the Festival

- Cultural Inclusion Manifesto <https://culturalinclusion.uk/>
- The inclusive access plan <https://culturalinclusion.uk/blog/the-inclusive-access-plan/>





Wider impact to date

Practical and quick win approach:

- Promotion of inclusion
(e.g. Makaton with all projects such as with all TBMH performances including [Convo](#) at RAH)
- Starting point for development of TBMH's Musically Inclusive Forum
- Use of the Festival in context to explore the revised TBMH self-evaluation and [auditing tool](#) to ensure practice is useful/helpful within a SEND context
- Development of TBMH commissioned SEND Vocal Resource

Cultural Shift – everyone is an ‘inclusionist’



- The conversation and professional dialogue is now focused on inclusion as a matter of course
- There is now space in the conversation to discuss where we can all collectively increase the impact of inclusion, and there is a rapport with colleagues across multi agencies.
- There is a systemic approach which is focused on where we can bring about the greatest benefit for learners.
- People are reflecting on what resonated, why something worked or didn't work, the use of language that is most appropriate. Organisations are actively engaged in a network of like-minded people – network, initiation and support.



'Music Time' song



**It's music time lets sing and let's play
Music time let's go wild today
Music time let's rock and let's roll
Everybody open up your soul
Singing: la la la la la la...**



'U-knighted'



It's been a long journey 'till now

No one can believe how far we've come

With all the odds against our cause

We've come together rising above all

'Cause they said we wouldn't make it

And you didn't think we'd do it

But we proved you wrong

United, United we stand

With our hearts and hands and our hands

United we'll conquer it all

We are brave, strong, we stand tall, we stand tall





Questions for YOU

1. What are the signifiers and characteristics of inclusive music education organisations?
2. Is Inclusion more project or strategy based in your MEH or organisation?
3. Is Inclusion work spread across a range of areas or specific e.g. disability focussed?
4. Are there clear long-term progression pathways for EVERY SINGLE child/young person in the hub or organisation?
5. Is Inclusive practice embedded in the mainstream?



What are the signifiers and characteristics of inclusive music education organisations?

Our suggestions;

- Rapport and relationships are key to successful inclusive practice
- Don't be afraid to ask questions that seem difficult
- Be open in approach and engage with different organisations
- Be mindful that conversations, relationships, ambitions and equity develop over time
- Inclusion is joint working together to increase impact
- Schools should use their local MEH (and all their partnership links) as the gatekeeper to a cultural offer
- The Characteristics of Effective Learning should be applied to SEND settings (as appropriate) with a focus on experiential engagement

What are the signifiers and characteristics of inclusive music education organisations?

Our suggestions;

- Organisations should focus on:
 - purposeful playfulness to learn;
 - plan for intended outcomes (i.e. be flexible about what might actually happen);
 - use a narrative evaluation to explain what the process was and end result
- If an organisation/MEH is at start of this area of work as a focus, start with a conversation:
 - Where are you at?
 - Where are we at?
 - Is there any need to work together to help support your vision?



Q&A



For more information or to contact us

Holly Radford Holly.Radford@macbirmingham.co.uk

Phil Mullen sndpeop@dircon.co.uk

Stuart Birnie stuart.birnie@servicesforeducation.co.uk

Mark Steele Mark.Steele@coventry.gov.uk

Mark Patton Mark.Patton@coventry.gov.uk

Tanya Derham Tanya.Derham@sips.co.uk

Toby Smith stsmith@solmus.solgrid.org.uk

Debra Fawcett d.fawcett@severnarts.org.uk

Paul Morrow p.morrow@qe2cp.westminster.sch.uk

Gabriel Krchnavek g.krchnavek@qe2cp.westminster.sch.uk

Emily Stratford e.stratford@qe2cp.westminster.sch.uk

Stuart Whatmore Stuart.Whatmore@rbkc.gov.uk

Next West London Inclusive Arts Festival date: June 2020

