

# MAC MEH Strategy Group: Musical Inclusion Strategy 2018-2021



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This document outlines the shared content of the Musical Inclusion Strategies adopted by the five members of the MAC MEH Strategy Group: Birmingham Music Education Partnership, Coventry Music Education Hub, Sandwell Music Education Hub, Solihull Music Education Hub, and Worcestershire Music Education Hub.

The Music Education Hubs in the strategy group have their own versions of the musical inclusion strategies that include the information below plus specific details relevant to their local areas.

MAC Makes Music would like to thank Phil Mullen and the 5 Music Education Hubs and for their commitment and hard work while developing the strategy. This work is part of the Alliance for a Musically Inclusive England. The work has been made possible by funding from the National Lottery via Arts Council England.

## What is the purpose of the strategy?

The strategy sets the foundations for us to build an inclusive educational culture where all children and young people are valued and recognised for their unique qualities, ideas, voices and perspectives.

The strategy is based on seeking positive answers to three key 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?

This document will be a key part in establishing a long term sustainable offer that aims over time to make sure that all children have the opportunity to make, create and enjoy music.

## What is musical inclusion?

Musical Inclusion is about removing barriers to ensure all children enjoy full participation in a music education which supports the development and achievement of each young person based on their individual abilities, needs and interests.

Musically inclusive practice ensures that all children and young people who want to can make music. It can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes as well as musical ones, and having a music education workforce which can work with young people of all backgrounds, needs and interests

<https://www.youthmusic.org.uk/musical-inclusion>







## Musical Inclusion and Children in Challenging Circumstances

A key goal of this musical inclusion strategy is to enable all children in challenging circumstances to avail of a useful, high quality and personally suitable music education. Children in challenging circumstances may be categorised in the following groups:

Life condition - Young people with a permanent condition such as a disability, impairment or a condition such as Asperger's syndrome.

Environmental issues - Young people with a challenge related to where they live. This could be about such issues as rural isolation or living in areas of social and economic deprivation or issues around differing cultural heritage.

Life circumstances - Young people who bully or are being bullied, who live in state or foster care, refugees - to name but some.

Behavioural issues - Young people with behavioural, emotional and social difficulties who become excluded from mainstream school.

*(Mullen 2011)*

## What does inclusion involve?

Inclusion involves change. It is an unending process of increasing learning and participation for all students. It is an ideal to which Hubs can aspire but which is never fully reached. But inclusion happens as soon as the process of increasing participation is started. An inclusive Hub is one that is on the move.

*(Adapted from Booth and Ainscow, 2002: 3)*



## Characteristics of Inclusive Practice

### Progress

An inclusive music programme will:

- Help participants develop musically, personally and socially.
- Offer every participant a music education that is designed to meet their needs, interests and abilities.
- Value all styles and forms of making and learning music equally.
- Frequently involve nurturing creative expression and shared ownership with the young people.
- Foster a relational way of working where young people's voices are heard, respected and acted on while also acknowledging the teacher's expertise and overview in relation to areas such as progression and attainment.

### Barriers

An inclusive music programme will:

- Reduce barriers to participation, engagement and learning for all students, not only those with impairments or those who are categorised as having SEN/D.

### Opportunities

An inclusive music programme will:

- Work towards equality of educational opportunity for all students, including opportunities to perform and record.
- Be important and beneficial for all children and young people but particularly for children and young people at risk of low attainment, disengagement or educational exclusion.
- Identify and respond to areas of need whether that be geographic or particular groups.
- At times be transformational, particularly with some children in challenging circumstances, notably in terms of their sense of self, intrinsic motivation, sense of empowerment and the building of resilience.
- View the difference between students as resources to support learning, rather than problems to be overcome.

### Workforce

An inclusive music programme will:

- Value the input of SENCOs, TAs, class teachers in Primary, Secondary and Special Schools as well as music specialists, social workers, carers etc.
- Encourage both music leaders and, over time, participants to become reflective practitioners.



# Challenges and possible actions

## Changing financial status and business pressure

- Sell offer to schools based on musical, personal, and social outcomes.
- Programme bid to Youth Music from consortium.
- Creative ways of sourcing inclusion budgets.

## Nature of current workforce: representation / understanding / skills

- Find producers and urban music artists and give appropriate induction.
- New hires taking into account who is in the region.
- Further develop 'world music' team if appropriate.
- All staff to receive inclusion training or induction.

## Empower schools to have deeper involvement with music engagement

- Strengthen links with SENCOs.
- P/T inclusion specialist to champion inclusion, starting in key schools.
- Develop ensembles with children in challenging circumstances in schools.
- Approach/attend special and mainstream schools' forums.

## How to engage in a sustained way with SEMH

- Shadow MAC team.
- Grow team over time.
- Use technology solutions for intensive work.
- Develop best practice booklet through MAC.
- Develop structured reflective practice.
- Inclusion specialist to build evidence base of social / personal outcomes and share with PRUs etc.

## Engaging LAC

- Update data on LAC engagement annually and set targets.
- Set up LAC ensemble.
- Draw on national best practice to train small team – could be shared initiative across Hubs.

## Strategic Priorities and Action Plan

CCC= Children in challenging circumstances

Strategic Priorities	Action Plan
<b>Strategic Priority 1</b>	
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.	2018: Inclusion characteristics (from strategy document) to be circulated among delivery workforce.
	2018 onwards: Continue involvement with the MEH strategy group on a monthly basis.
	2018-9: Develop music inclusion subgroup to move the strategic priorities forward and recruit an independent expert to the Hub who can chair the subgroup.
	2018-9: Acknowledging Hub funding comes to an end in 2020, Hubs commit to strategic planning, with a vision of sustainability.
	2018-2021: Inclusion to be standing item at Hub meetings.
2019 onwards: Continue securing resources with the ambitious aim for developing the inclusion programme with a view to sustaining it beyond 2021.	
<b>Strategic Priority 2</b>	
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.	2018 onwards: To continue staff training in conjunction with the MAC around creative musical pedagogies and to adapt training to needs of the workforce.
	2018/9: All staff to have induction/training in musical inclusion. This to include CPD for WCIT tutors on how to work inclusively with 30 children.
	2018/9: Do, Review, Improve is made available to all staff and is embedded within the Hub's practice. It is used to monitor inclusion and staff are encouraged to engage with it.
	2018/2021: Offer CPD sessions to local music specialists, generalist teachers and TAs in different aspects of musical inclusion whether that be an introduction, music and children with SEMH / SEN/D etc.
<b>Strategic Priority 3</b>	
To work with both Hub staff, schools and particularly SENCOs to make first access whole class music more inclusive.	2018: Develop a musical inclusion briefing document for staff in conjunction with the MAC. NB this document to have some specific focus on WCIT.
	2018 onwards: Revise offer to schools demonstrating wider benefits of music.
	2018 onwards: 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.).
	2018 onwards: Make efforts to try to ensure that necessary information about students is shared by school to enable good practice with all children. NB this does not have to be intrusive into children's backgrounds but could focus on likely behaviours, levels of focus within class etc.
	2018 onwards: Where possible, collect demographic data on WCIT and monitor in terms of children in challenging circumstances' involvement. This data will become part of an annual inclusion strategy review.
2018-19: Create an expectation that ensures all teaching staff have appropriate communication with school staff/SENCO etc. to understand the needs of the group.	
<b>Strategic Priority 4</b>	
To expand the offer for children with SEN/D, building on current good practice.	2018 onwards: Encourage and support staff to take on Sounds of Intent training where appropriate.
	2018 onwards: 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.
	2018-2019: Hubs to work together across the region to offer training days for special school staff, developing such areas as music and assistive technology, and introducing them to appropriate parts of the Do, Review, Improve framework. Training days also on Sounds of Intent and the new Trinity SOI Exam opportunities for students with SEN/D / complex needs.
	2018-9: Using Do, Review, Improve plus the work done by local experts as a basis, work with MAC and possibly other hubs to quantify framework for excellence in SEN/D work.
	2018-2021: Strengthen progression routes for children with physical disabilities, especially to enable children to access mainstream ensembles over time.
	2019 onwards: Offer CPD to identified staff members in the use of music and assistive technology. Promote relevant training that is available in the region.
	2019 onwards: Contribute to the development of a regional Open Orchestra.
	2019 onwards: Offer regular events for young musicians with disabilities such as seminars with inspirational musicians.

### Strategic Priority 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.

2018 onwards: Seek to identify current or recruit future tutors who have music tech skills and understanding of contemporary music styles.

2018 onwards: Seek to identify current or recruit future tutors who know how to work with children in challenging circumstances.

2018 onwards: Work with partners to identify pool of music leaders that represent area demographics and orientation towards children in challenging circumstances.

2019 onwards: Deploy tech tutors with children in challenging circumstances and other groups.

2019 onwards: Work with relevant partners to identify and support current and upcoming tutors with disabilities and special needs.

### Strategic Priority 6

To increase and sustain engagement with children with social, emotional and mental health needs (SEMH) particularly those in PRUs and also looked after children (LAC).

2018: Commit to staff development around working with children with SEMH.

2018: Identify PRU team, possibly using external tutors.

2018-9: Work with relevant partners and local LACES team to develop a comprehensive offer and approach for children with SEMH.

2018-9: Work with schools and other agencies to identify pathways where more LAC can regularly access music provision outside whole class teaching.

2019 onwards: Develop programme to support all tutors working with children with SEMH. This will include both structured reflection time and also pastoral care and supervision in recognition of the challenging nature of the work.

2019 onwards: Explore and develop progression routes for children with SEMH so they can be encouraged to have a lifelong engagement with music. This will involve consultation with children in challenging circumstances. NB for some children the use of music technology may play a key role in their progression and also in their integration into other Hub programmes.

2019-2020: Working with MAC (and other Hubs), develop best practice booklet for SEMH work, focusing on improving self-esteem as well as musical development.

2019/2020: Develop LAC ensemble or choir, borrowing strengths from around the region – noting that for this group understandings of performance may be different to the norm. Continue through 2021.

2019-2021: Significantly increase numbers of LAC involved in 1 to 1 or ensembles. Update data on LAC engagement annually.

2019-2021: Monitor social and personal outcomes in PRU work annually as well as musical outcomes – share these with PRUs. The Hub will identify partners with expertise to develop this .

2020 onwards: Offer opportunities for young people with SEMH to meet with, work with and get inspiration from established musicians who are interested in them.

### Strategic Priority 7

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

2018: Set targets for makeup of ensembles to become more inclusive and representative. Targets to try and match % of target group in overall school population by 2021 e.g. children with SEN/D would ideally make up at least 14% of children in ensembles.

2018: Review definitions of performance, in relation to children with SEMH.

2019: Extend ensemble offer to involve music tech including for example an iPad orchestra.

2019 onwards: Pilot at least two ensembles within schools of children in challenging circumstances as a musical intervention, notably with those having difficulty engaging with WCIT. Review at end of year with view to further development.

2019-2021: Review progress towards targets annually and make appropriate changes.

### Strategic Priority 8

To increase engagement for children experiencing socio-economic challenges.

2019 onwards: Support progression routes for children from deprived backgrounds who show appropriate motivation (e.g. bursaries for travel / invitations to masterclasses or special recording sessions etc.)

2020 -2021: Support creative based activity with monitoring of involvement from children in challenging circumstances.

### Strategic Priority 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.

2018 onwards: Use Do, Review, Improve as a tool to monitor quality.

2018 onwards: Provide annual data on numbers and location of children in challenging circumstances engaging in music.

2018 onwards: Share data on musical inclusion across all 5 Hubs.

2018 onwards: Review progress of inclusion strategy annually.



## Key Documents

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- Youth Music (2018). Guidance for Music Education Hubs: Developing an inclusive approach to the core and extension roles. <http://network.youthmusic.org.uk/sites/default/files/uploads/resource/An%20inclusive%20approach%20to%20the%20core%20and%20extension%20roles.pdf> Accessed 1/3/2018
- Youth Music / Drake Music (2017) Do, Review, Improve... A quality framework for use in music-making sessions working with young people in SEN/D settings <http://network.youthmusic.org.uk/resources/do-review-improve-quality-framework-music-education> accessed 1/11/2017



## Examples of Strategic Partners and Organisations of Interest

### **Bristol Plays Music**

[www.bristolplaysmusic.org/](http://www.bristolplaysmusic.org/)

Colston Hall  
Colston Street  
Bristol  
BS1 5AR  
0117 204 7126  
[info@bristolplaysmusic.org](mailto:info@bristolplaysmusic.org)

### **Drake Music**

<http://www.drakemusic.org/>

Drake Music National Office / London & the South East  
60 – 61 Old Nichol Street  
London E2 7HP  
Tel: 020 7739 5444  
Fax: 020 7729 8942  
[info@drakemusic.org](mailto:info@drakemusic.org) / [LONinfo@drakemusic.org](mailto:LONinfo@drakemusic.org)

### **OpenUp Music**

<http://openupmusic.org/>

The Fonthill Centre  
35 Stanton Road  
Southmead  
BS10 5SJ

## Examples of Organisations Working with Looked after Children or Children with SEMH

### **Bullfrog Arts**

<http://bullfrogarts.com/>

LCB Depot  
31 Rutland Street  
Leicester  
LE1 1RE  
0116 261 6838  
[info@bullfrogarts.com](mailto:info@bullfrogarts.com)

### **Myrtle Theatre Company**

<http://www.myrtletheatrecompany.co.uk/>

Myrtle Theatre Company  
Tobacco Factory, Raleigh Road, Southville,  
Bristol, BS3 1TF  
[info@myrtletheatrecompany.co.uk](mailto:info@myrtletheatrecompany.co.uk)

### **Quench Arts**

<http://www.quench-arts.co.uk/>

[info@quench-arts.co.uk](mailto:info@quench-arts.co.uk)  
07716 362478

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