



EMBEDDING INCLUSION IN THE STRATEGY AND DELIVERY OF MUSIC SERVICES AND HUBS #3

Final impact & learning report
2018-2023

170+ music education managers & instrumental/vocal teachers leading change
70+ music services/hubs learning how to embed inclusion together
65+ instrumental/vocal teachers adapting practice through action research

www.changingtracks.org.uk

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Music Service**

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Everyone will have found something useful within the Changing Tracks programme, whether that's the learning methodology with children and young people, recruitment, or the way you work with a local authority. There are lots of different ways that Changing Tracks has helped people to think about their inclusion work.

Bridget Whyte.
CEO Music Mark
March 2023

Having gone through the excellent Changing Tracks training, we've drawn up an ED&I Action Plan and are working to improve inclusion at all levels - recruitment, staff training and support, governance and of course in the work that we do with children and young people, to ensure that everyone can access high quality musical education and experiences.

David Austin
Lead Officer for Music Partnership North, the Music Hub for Northumberland and Newcastle

How far we've come and where we go next

Changing Tracks originated as MusicNet East, the first inclusion-focused multi-hub action-research partnership.

It grew from a group of 11 music services meeting in a sideroom at the Music Mark conference in November 2018, to involve more than 70 music services/hubs, local authorities and organisations contributing and benefiting in a wide variety of ways. The programme has been backed by **Youth Music**, thanks to the National Lottery via Arts Council England from 2015-18 and hosted by **Hertfordshire Music Service (HMS)**.

Uniquely, for a programme of this type, it was underpinned by PhD research*. Based at SOAS, my doctorate 'Citizens of Here' drew on ethnomusicology to propose wider purposes for instrumental music teaching. Both the PhD and Changing Tracks have explored a research question of '**what are the challenges, enablers and benefits of music services working together to embed musical inclusion practice?**'. Changing Tracks also offered an opportunity to draw on my practice as a teacher and development manager for HMS. Writing the first HMS ED&I action plan identified key SMART actions and the need for wider support for these to gain traction, resulting in the formation of an **ED&I working group**.

One early discovery through the national work was that, because all services all have different capacities and contexts, opening up spaces for talking openly about challenges and sharing learning is more effective than trying to find a standard approach. Changing Tracks' **National Music Services Working Group on Inclusion** offered one such space, in partnership with Music Mark. Through regular national meetings, we worked together to understand how services might become genuinely equitable, by diversifying workforce, CPD, pedagogy, progression pathways and outcomes. 39 services also took part in **action research projects** which we commissioned to support partners to test new approaches and share learning about young people, workforce and organisational outcomes.

During the pandemic we extended our reach and learning by running **online peer networks**. ED&I bootcamps helped services to develop ED&I working groups and action plans; 'Task and Finish' groups produced resources including an influential 'inclusive job description' and explored how to embed inclusion within quality frameworks. Pioneering online critical reflection groups trained instrumental music teacher/researchers to deliver trauma-informed creative musical nurture groups initiated by an HMS First Access tutor Risenga Makondo, to prevent school exclusion.

Demonstrating a practical means to bring inclusion to the heart of schools via instrumental music teachers' regular practice, Changing Tracks linked music services into **school and local authority inclusion and preventative health agendas**.

Along the way, Changing Tracks has offered guidance and training on how to initiate partnerships with non-music teams, how to run critical reflection groups, and how to evaluate practice. Significantly, this work has taken place within an ethical research framework that protects practitioners and young people, leaving as legacy a **network of teacher-researchers** as catalysts for further development.

One of our important discoveries through all of this was that long-term investment in developing instrumental music teacher/researchers produces 'powerful knowledge', new ways of thinking, for services, instrumental music teachers and young people alike. We hope that this report demonstrates the full value of instrumental music teaching, by reframing its purpose to enable young people to flourish together through music.



Dr Michael Davidson
Changing Tracks Research Leader
March 2023

* <http://www.citizensofhere.com>



What is Changing Tracks?

Changing Tracks has been a programme of support and learning with, for and by music services and hub lead organisations¹ wanting to improve equality, diversity and inclusion.

What did we want to achieve?

Our intended outcomes:

- Increased musically inclusive practice in music education hubs
- Improved quality of music delivery for children and young people
- Increased musical skill, knowledge and understanding in young people
- Young people develop agency and resilience through music making activity
- Young people increase their ability to find and join, or build a musical community

Who's been involved?

MUSIC SERVICE ACTION RESEARCH PARTNERS:

Bournemouth Christchurch Poole (SoundStorm), Buckinghamshire, Bury, Calderdale, Cambridgeshire, Cornwall (music service), Cumbria, Dorset, East Riding, Essex, Gateshead, Harrow, Hertfordshire, Hull, Kirklees (Musica Kirklees), Lambeth, Lancashire, Leeds, Leicestershire, Liverpool (Resonate), Merton, Milton Keynes, Norfolk, Northamptonshire, Peterborough, Portsmouth, Solihull, Southampton, Southwark, Sunderland, Sutton, Swindon, Tameside, Trafford, Wakefield, Waltham Forest, West Sussex, Worcestershire (Severn Arts).

NATIONAL MUSIC SERVICES WORKING GROUP ON INCLUSION PARTICIPANTS:

In addition to the above action research partners:

Ealing, Durham, Kent, Luton, Medway (Dynamix), Oxfordshire, Thurrock, Wolverhampton.



Run in partnership with **Music Mark**, with attendance from **Youth Music**.

ONLINE TRAINING AND WORKING GROUP PARTICIPANTS

including the National Working Group

In addition to the above:

Bristol, Brent, Camden, Chatham (Dynamics Medway), Cheshire East (Love Music Trust), Cornwall (hub lead - Asone), Coventry, Croydon, Durham, Kent, Luton, Newcastle, Newnham, Northumberland, Oxfordshire, Rochdale, Rotherham, Sandwell (SIPS), Sefton, Slough, Surrey, Thurrock, Warrington (Accent), Wigan, Wolverhampton.

■ The power of the Changing Tracks project was in its format - delivered by music services - for music services. Hertfordshire Music Service (HMS) is delighted to have developed a strong community of practice around inclusion and we see it as a vital support network for ourselves and our peers.

For our service, what started as research work morphed into an organisational development project as we fully embraced the learning of the Changing Tracks project at all levels of our organisation. As a result, inclusive music education has become better understood by more people, more financially sustainable and better targeted to those with the most need.

My personal reflection of the Changing Tracks project is that, like safeguarding, inclusion is everyone's responsibility. I firmly believe that by embarking on this organisational journey and taking ownership of the work on inclusion, our service has become more musical, resilient, inclusive and better connected to our local teams and peers across the country. ■

Ben Stevens,
Music Director, HMS

¹Throughout this document where we refer to music services, we also mean hub lead organisations (who may no longer describe themselves as music services)

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

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

- how inclusion helps them to meet their organisational goals (drivers)
- what stands in the way (barriers); and then
- coming up with solutions to address them and effect systemic change in:
 - 1 organisational strategy
 - 2 workforce development
 - 3 deliver for and with children and young people

When Changing Tracks began in 2018, we looked at what teachers had written about inclusive education in schools.

They described it in four stages:

- 1: Exclusion**
where young people don't have opportunities to learn
- 2: Segregation**
where they're taught separately to the main school
- 3: Integration**
where they're learning what other pupils learn alongside them
- 4: Inclusion**
this final stage comes when we redistribute resources to help excluded young people join in with what we already do, for instance, subsidising lessons. At this stage, whole school learning changes as a result of including these pupils to the benefit of all.



The graphic above can be seen as an evolution of a cohort of pupils (for example, those with social, emotional and mental health needs), and also of inclusion itself. From being perhaps commissioned to another organisation in the hub, to being fully integrated within the music service.

When music services begin thinking about inclusion, we often focus on integration, skipping the segregation stage. However, we learn more about inclusion from the segregated stage, which often happens in settings such as pupil referral units, youth clubs, and special schools. Here teachers respond to the young people we don't usually reach, finding out about their musical interests and how they learn best.

Genuine inclusion or equity begins when we make this offer available throughout the whole service, providing the resources for all teachers to adapt their work to the needs and interests of all young people.

Executive Summary: Factors for success

We've summarised the emerging factors for success in our previous two *Embedding inclusion in the strategy & delivery of music services* reports, for 2019/20 and 2020/21.

The 10 factors for success were:

1. Start somewhere, have a plan, track our progress
2. Take an outcomes approach that values personal, social and musical outcomes equally
3. Embrace critical reflection at all levels
4. Expand inclusion strategy and practices beyond the 'project' into core music service/hub provision
5. Leaders must make the case at all levels
6. Promote and advocate inclusion as an integral part of your whole offer to schools and local authorities
7. Use a targeted inclusion programme/s as an opportunity to make incremental changes to the music service as a whole, from recruitment to partnerships
8. Develop alternative progression routes and grow/develop the workforce to embrace inclusive pedagogies
9. Review each music service process and practice through an inclusion lens and update it
10. Make data capture practical and achievable and make evaluation meaningful – use them to make the case for inclusion within and outside your service

Executive summary continued

In this the final report of our programme, we'd like to share five more factors for success, that will take your music service/hub from 'good' to 'outstanding':

11. Find ways to track the engagement, retention and progression of children in challenging circumstances*
12. Build a diverse range of progression routes, focused on children and young people's interests and aspirations
13. Ensure all instrumental/vocal teachers are capable of adapting practice to children and young people's needs/interests, and supported to do so
14. Develop your quality systems so that they capture the full value of music: personal and social outcomes as well as musical
15. Develop and maintain a variety of partnerships including with local authority teams tasked with supporting children, young people and families in challenging circumstances, and with SENCOs in schools (to build the music departments of the future)

In the next five pages we share what we think underpins those 15 ingredients, the foundations of high performing, inclusive, music services and hubs.

* Children and young people who face barriers in their learning and lives which may include or result from social, emotional and behavioral difficulties, life conditions and life circumstances.

Adapting instrumental music teaching to meet the needs and interests of all young people

Services are for young people and not imposed on them. (We need) less of an emphasis on musical excellence and more emphasis on the other important skills that are developed through musical engagement.

Delegate at Changing Tracks National Working Group.

During ED&I Bootcamps and other peer groups, services discussed how instrumental music teachers' focus on technical progress, formal ensembles and exams, is a barrier to embedding inclusion. This type of teaching has been described as 'instruction', and 'teacher-centred', in contrast with the more dialogic and pupil-centred approaches which characterise, for example, community music.

Through the programme, we learned as peers that finding new outcomes for existing teaching is a good way to introduce culture change. When we discussed this in ED&I Bootcamps working groups, this 'easy win' proved to be a lightbulb moment for many services who were uncertain about where to start. Working with an outcomes approach has helped teachers recognise and value outcomes already present, but often overlooked within their work.

To go a step further, Changing Tracks brought instrumental music teachers together with community musicians, curriculum teachers and SENCOs in diverse online communities of practice. As with the other national working groups, it proved helpful to open up a space where teachers felt comfortable to reflect on their practice, share activity ideas and most importantly to discuss and learn from the challenges presented by teaching children in challenging circumstances. This proved vital to improving teachers' confidence.

The five following quotes are from instrumental music teachers in the nurture group action research:

The critical reflection meetings have really helped me not to feel isolated. That exploration is just as valuable as formally teaching how to play.

Introducing the outcomes framework linked the training into evaluation at an early stage. Using critical reflection diaries helped map small signs of progress; discussing pupils and how sessions developed helped to prepare teachers for writing case studies; writing reports and case studies helped map personal and social outcomes onto musical activities. Focusing on personal and social outcomes was key to engaging young people in challenging circumstances and retaining their interest.

I genuinely look forward to the sessions as a highlight of my week. I have been humbled by how much the children have learned from each other, not just musically but socially too.

Adapting instrumental music teaching to meet the needs and interests of all young people continued

The instrumental music and curriculum teachers enjoyed the freedom of being able to focus on process, and on the personal and social outcomes valued by SENCOs and community musicians.

However, as a caveat, we learnt also that embedding inclusion and encouraging buy-in to organisational vision can be a challenge. This is because workforces are increasingly hourly paid, and sometimes not for CPD. They often work for several providers, so may see music services as another agency.

I can see the children have benefitted from taking part - didn't ever plan in the traditional way and always let the children lead the way with some ideas and direction from me - it was a very different way to teach.

Most significantly, all felt the training had improved the quality of their teaching, by helping them to adapt.

I'm more confident. It has been good to give so much freedom to the pupils and it has improved my practice.

They also enjoyed being part of a research project and many were interested and able to develop this work further. Investing in a teacher's capacity to research and develop their own practice can be key to embedding inclusion, sustainably.

I find myself being much more reflective after lessons/sessions, thinking about what worked, what didn't and who was or wasn't getting the most from the session.

Making inclusion central to the music service quality assurance cycle

|| I'm starting to find it hard to discern what ISN'T part of the inclusion agenda. Everything we put our energy/resource into is linked to inclusion - if its not, we're unlikely to focus on it. ||

Delegate at Changing Tracks National Working Group.

|| Inclusion should be the muscle memory of the workforce. ||

Jo James
Durham Music Service

Inclusion needs to inform quality in many areas of a music service and hub, if it's to become embedded effectively. We've discovered that everything is connected: you can't talk about recruitment without considering quality processes; you can't talk about quality processes without considering CPD.

As we've noted, finding new outcomes for existing teaching can be an effective way to start. So how might services adapt assessment and pupil report-writing to capture this new approach? The critical reflection training we ran as part of our action research used adapted versions of the HMS instrumental music lesson report to capture personal and social outcomes in individual learning plans. Many partners said they'd be interested in bringing this approach to all of their lesson reporting.

This raised questions about how these wider qualities are captured in lesson observations, a key part of quality assurance. A Changing Tracks 'Task and Finish' group applied our intended young people's outcomes (notably 'agency', 'musical, personal and social skills', 'reflective thinking' and 'musical community') to propose an inclusive lesson observation framework for all instrumental teaching. It also identified the indicators of high quality teaching that produce these.

We discussed the most effective questions that observers could use to help teachers develop these skills further, linking quality assurance into professional development. Including case study writing as part of the reflective practice CPD offered further ways to link professional development into reporting.

To return to the start of the quality cycle, another Task and Finish group developed an inclusive job description, which we felt was key to attracting, employing and inducting a wider range of teachers. One partner noted that this was 'a step change for many music services'. It has been the most popular download on the website, and has been adapted by other organisations, including Music Masters.

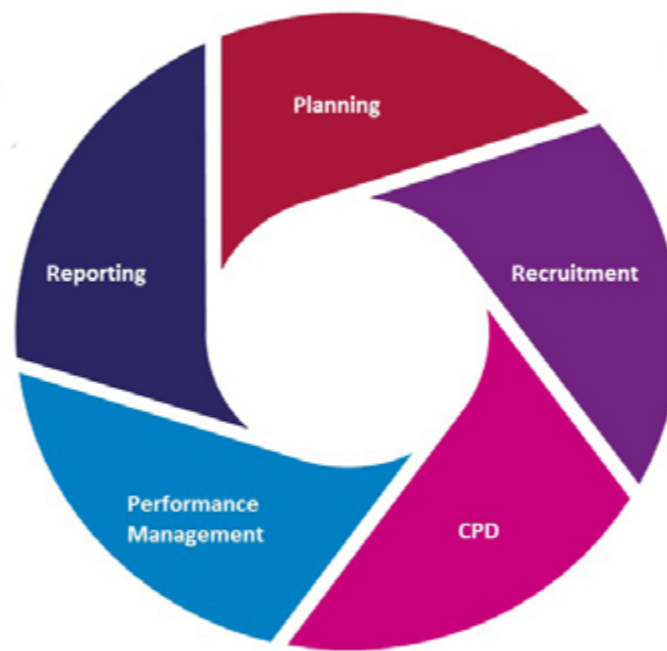
|| We incorporated elements of the Inclusive Job Description into our teaching role Job Descriptions. We also used the list of descriptors as a springboard to inform the broader design of trial lessons, interviews tasks and a scoring matrix for panellists. It's helped us to prioritise competencies and skills over particular types of experience or qualities which can often result in the same types of musician being recruited. ||

Katrina Damigos,
Head of Teacher Training Programmes and Musicians of Change (PGCEi) Course Leader.

Making inclusion central to the music service quality assurance cycle continued

Perhaps most significantly, we explored how wider qualities of instrumental music teaching might be captured through services' data management systems. One ambition was to be able to use unique pupil numbers (the reference system used by local authorities, schools and the DfE) to measure a challenging metric that could be captured through services' lesson admin systems – the engagement, retention and progression of children in challenging circumstances. Several services are progressing with this. However, it also begged wider questions about how music services can offer support for different types of progression, and the diverse pathways to support these.

THE MUSIC SERVICE QUALITY ASSURANCE CYCLE



- Meeting the needs and interests of young people, schools and communities
- Reframing the purpose of music services
- Diversifying instrumental music teaching

This model is based on a PHD by Michael Davdson, based on Changing Tracks' action research: due to be published Summer 2023. Citizens of Here – Towards Inclusive Instrumental Music Teaching in England.

Reframing the purpose of music services and hubs

How do you know you're making change? [Because] music has wider values [in your service/hub]

Delegate at Changing Tracks National Working Group

In the Henley Review of Music Education (2011), progress was largely defined by the values of the conservatoire ecosystem: progressing young musicians up a pyramid of activities and on into higher education. For the first National Plan for Music Education (2011), music's value was also to engage marginalised young people to improve their attainment in other curriculum subjects. The second National Plan (2022) advocates for the 'Power of Music' to change lives, and picked up our recommendations for more diverse and creative progression pathways into creative industries. Changing Tracks has also focused on how encouraging musical creativity can enhance the everyday lives of young people and communities, by improving their 'capacity to act'.

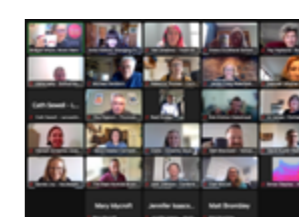
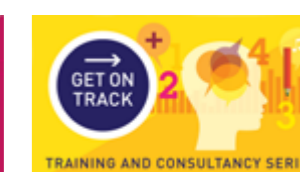
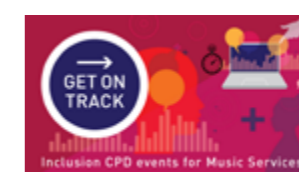
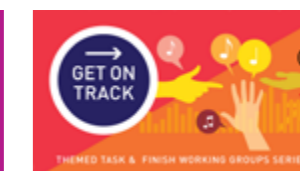
A key learning for us was the value of music services and hubs looking for purposes of making music from wider ecosystems. Hertfordshire Music Service itself originated as the Hitchin Rural Schools Initiative, an adult community music project intended to repair the social damage of World War One and to develop music as a form of lifelong social care, in parallel with the nascent NHS. Many music services originated from music amateur roles created by local authorities to develop amateur music making to improve morale during World War Two. We found that maintaining and developing strong links with local authorities can be key to finding wider purposes for music services. Many have SEND, ED&I and preventative health agendas to which music can add value, particularly when it offers young people a voice to shape their music making, rather than simply joining in with what's already on offer.

Changing Tracks' outcomes-based approach suggested ways to unlock match-funding for child-centred instrumental music teaching from a range of local authority teams. Many schools valued the increased agency, confidence, and social confidence that skilled music leaders helped the young people to develop in small groups. While this work is at an early stage, and clearly requires pathways across all key stages to develop it beyond primary schools, our advocacy for how adapting instrumental music teaching may prevent school exclusion from an early age links back into these earlier progressive agendas².

² Some of this work is anticipated by Paynter, J. and Aston, P. (1970) *Sound and Silence: Classroom projects in creative music*. Cambridge: Cambridge University Press.

Resources & articles - some highlights

Our publications & events

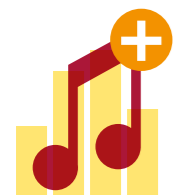


Other people's publications & events



Changing Tracks in numbers

2018-2023



70 music services/hub lead organisations taking part*



65 instrumental/vocal music teachers developing and researching their practice through nurture group action research programmes



170 people from music services/hubs taking part



56+ colleagues developing their ED&I action plans through ED&I bootcamps



49 music service/hub leaders and inclusion project managers gathering as the National Music Services Working Group on Inclusion



39 music services/hubs running transformative nurture group action research programmes

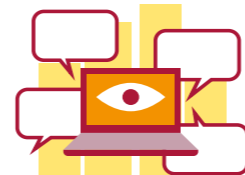
Sharing practice, “borrowing” ideas, and creating a community with a sense of mutual support. Also, having the follow-up activities from Changing Tracks (eg, ED&I Bootcamp, seed funding for pilot projects, and drop-in sessions) has proved invaluable – we wouldn’t have made the changes we have without Changing Tracks.

Steve Hawker
Inclusion Manager,
Cornwall Music Service Trust.

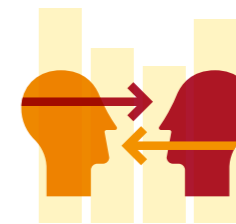
*attending an online meeting, workshop or training; taking part in action research

Changing Tracks in numbers continued

2020-2023



136 blogs and online resources, sharing the learning from the programme



21+ nurture group instrumental teacher online meetings



20 National Working Group online meetings



9 other online peer group meetings & training



12 series of ED&I online bootcamps (4 weekly sessions per bootcamp)



20+ nurture group project manager online meetings

The ED&I bootcamp has given some invaluable and focused reflection time to discuss how to take strategic action on inclusion. The opportunity to meet regularly, for four short twilights, with leaders and managers on similar journeys and all keen to develop ED&I for their organisations was extremely worthwhile. Well organised, supportive, packed full of practical suggestions and signposting to some excellent ED&I resources, I would highly recommend the ED&I bootcamp!

Ruth Morgan
Music Inclusion Manager,
Portsmouth Music Service.

How do leaders, managers and instrumental teachers raise their inclusion game nationally?

We were one of 13 organisations, and one of only two music services, funded by Youth Music to work strategically with hubs to embed inclusion throughout strategy and practice. We were the only project focused specifically on research and have learned a great deal about the best ways to share learning and raise everyone's inclusion game.

■ The (ED&I bootcamp) sessions were so useful and informative. The action plan, the opportunity to hear experiences from across different services and hubs and the opportunity to get some insight into what we are doing well and where we need to improve. The environment that was created in the sessions was really supportive and a great place to learn more about how to become more inclusive in all areas of our organisation. ■

Liv Edwards
School Support and CPD Manager,
Kent Music

At Changing Tracks penultimate national working group in January 2022, we used Mentimeter to ask delegates to tell us anonymously what they'd found most helpful about Changing Tracks:

■ Feeling supported and encouraged to explore new ways of working and developing new work has given us the space to try, reflect and try more. ■

■ Having examples, ideas, and models from across colleagues which have provided evidence I can use in internal and external meetings to better advocate for inclusion. ■

■ Collation of resources and documents is so useful - making sense of the collective view whilst leaving room for local adaptation. ■

■ The supportive space at the ED&I Bootcamp allowed me to explore, learn, and gain confidence to have those important conversations with members of the team. ■

■ Involvement with Changing Tracks has also allowed our small team to tackle inclusion in a much more holistic way. It is essential to give this work context outside of our own. ■

How do leaders, managers and instrumental teachers raise their inclusion game nationally? continued

There now exists an informal community of practice, leading and developing inclusive practice nationally through the following peer groups:

→ The National Music Services Working Group on Inclusion
strategy and learning from action research

→ Nurture Group Action Research peer groups for project managers
discussing day-to-day challenges and opportunities that surface during an inclusion project

→ Nurture Group Action Research peer groups for instrumental/vocal teachers
reflecting on and researching their own practice, sharing problems and solutions, forming stronger identities as practitioners

→ ED&I bootcamps
developing ED&I action plans together

→ Topic-specific Task & Finish groups
from inclusive instrumental/vocal music teacher job description; to inclusive lesson observations.

■ By applying the learning of the Changing Tracks project in Hertfordshire, we're much better connected to our Local Authority teams than ever before, and the power to improve lives through inclusive music education is now both well understood and championed across the council.

We want to celebrate this success and learn from other services, but also share the ups and downs of our own journey - one of many journeys that we all want to take towards a more inclusive musical community.

Hertfordshire Music Service is determined to continue our peer network nationally, with the supportive partnership of both Music Mark and Youth Music as the NPME continues to develop and inclusive music making becomes ever more important. The resources and learning gained over the project will continue to be freely available via the Hertfordshire Music Service (HMS) website. ■

Ben Stevens
Music Director, HMS

What support is needed for music services/hubs now?

Throughout Changing Tracks, we've constantly asked colleagues what works, what they need next - and adapted accordingly.

In the penultimate National Working Group (January 2023), we asked partners to think about what they needed once this programme comes to an end - for example, from a Centre of Excellence for Inclusion.

They told us that the most important mechanism for helping them would be the continuation of one or more peer networks, led by music services or their equivalents:



Facilitation of peer network, shared learning, and support to access funding

Ongoing peer support for inclusion, from the sector!!

Continuing peer-peer support

The 'centre for excellence' needs to be aware of what has already been done and not reinvent the wheel!

A genuine sense of partnership and collaboration, working together to overcome challenges and make music education more inclusive

National forum to create a strong and joined up approach to ED&I, which is led and informed by music hubs and not another organisation

Ongoing peer group opportunities

More bootcamps and peer network meetings which are facilitated well

Similar platform for ED&I leads to share what's working, or not. How we can collaborate etc

Sharing of good practice - support that empowers and enables HLOs to carry out their role. Not 'doing for them' but showing the way.

These comments demonstrate the value of our aim to open up a space where colleagues would feel comfortable to go beyond 'victory narratives' that are often found in music education development. We wanted a space where people would share challenges and barriers and talk about wider purposes as well as 'what works.' But we think they also demonstrate the value of drawing on what's gone before, rather than inventing a new brand.

Most importantly, we think they show the impact of promoting different voices equally, rather than one service having all the answers; and investing in teacher/research as a catalyst for development.

A special thank you to everyone who has contributed to the Changing Tracks programme over the past 11 years, including but not only*:



*Not all partners have provided photos.

The Youth Music -funded Changing Tracks programme has come to an end, but you can find Changing Tracks content and resources at the Hertfordshire Music Services website. The Changing Tracks url below will take you there.

■ Every young person's progression in music relies on them being supported by a suitably skilled, empathetic and dynamic workforce, embedding a young person centred, tailored approach in their teaching styles.

That's why we invested in Hertfordshire Music Service's Changing Tracks programme as one of our 'Fund C' strategic partners to support our goal to embed inclusive practice in music education, particularly within Music Education Hubs.

Changing Tracks has made important progress in achieving this goal by encouraging instrumental teachers to better support the individual interests, ambitions and requirements of every student, particularly those facing barriers to access because of who they are, where they're from or what they're going through. It has also been really positive to see the Changing Tracks methodologies scaled up within other Music Education Hubs in England.

Thank you to Michael, the Changing Tracks team and their Music Education Hub partners for their thoughtful work and practical actions to support young people's lives and progression in music ■

Matt Griffiths.
CEO, Youth Music