



EMBEDDING INCLUSION IN THE STRATEGY AND DELIVERY OF MUSIC SERVICES

Annual findings and review of
the Changing Tracks programme
April 2020 – July 2021



The National Music Services Working Group for Inclusion has significantly supported and enabled us to develop a provision for vulnerable young people. With input and guidance during planning, and then informal peer support throughout delivery it's something that we have greatly valued and our service has greatly benefitted from.



Peter Lovell
Music Service Lead Officer,
Essex Music Education Hub

www.changingtracks.org.uk

YOUTH
MUSIC



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ENGLAND



Hertfordshire

PARTNER MUSIC SERVICES 2018–JULY 2021:

Calderdale, Cambridgeshire, Cornwall, Dorset, Ealing, Essex, Hertfordshire, Hull, Liverpool Resonate, Luton, Milton Keynes, Norfolk, Northamptonshire, Southampton, Thurrock, Waltham Forest

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As the music education sector continues to strive for Equity, Diversity and Inclusion, Changing Tracks continues to be a key guide to music services. Its peer-group working, action research, resources and training such as the ED&I action planning bootcamps are invaluable.



Bridget Whyte
CEO, Music Mark



It is extremely positive to see music education partners collaborating to support the strategic workforce and organisational development for music hubs. We hope the events series for music services provides a proactive and practical approach to the improvement of equality, diversity and inclusion.



Hannah Fouracre
Director Music Education,
Arts Council England

About this report

This report shares the learning from the Changing Tracks inclusion programme for music services, from April 2020 to July 2021. It builds on previous learning since the programme began in 2018. It will be useful to read this report in conjunction with [last year's annual review and learning](#)¹.

During Winter 2020, we revised our plans and took a decision to:

- 1 focus on accelerating change in the sector**, through organisational and workforce development
- 2 develop a programme of online learning events**¹ (including an ED&I bootcamp, peer working groups, task and finish groups) to reach a wider range of music services
- 3 increase the number of National Working Group meetings** (temporarily) and run them online

WHAT IS CHANGING TRACKS?

Changing Tracks is a programme of support and learning for and with music services wanting to improve equality, diversity and inclusion. It is run by Hertfordshire Music Service and funded by Youth Music.

It consists of:

Peer networks, including the National Music Services Working Group on Inclusion (NWG), facilitated by Music Mark.

Funding for action research inclusion projects run by music services who report their learning back to the NWG

Guidance and resources created as a direct result of the learning from the programme, published on our website and shared through a range of channels

From February 2021, **online CPD events and peer-to-peer working groups**

Find out more about our vision, mission and beliefs on [page 15](#).

WHO'S BEEN INVOLVED?

MUSIC SERVICE ACTION RESEARCH PARTNERS

PHASE 1 (2018-19)
Cambridgeshire, Essex, Hertfordshire, Norfolk

PHASE 2 (April 2019-20)
Cambridgeshire, Cornwall, Essex, Hertfordshire, Norfolk, Southampton, Waltham Forest

PHASE 3 (April 2020-21)
Cams, Essex, Hertfordshire, Hull, Liverpool Resonate

PHASE 4 (April 2021-2022)
Bournemouth, Christchurch & Poole (SoundStorm), Bury, Calderdale, Cornwall, Dorset, East Riding, Essex, Hertfordshire, Lambeth, Merton, Milton Keynes, Northamptonshire, Peterborough, Resonate (Liverpool), Sunderland, Wakefield, Waltham Forest, West Sussex, Worcestershire (Severn Arts)

NATIONAL MUSIC SERVICES WORKING GROUP ON INCLUSION (2018-)

The action research partners above and left, plus: Ealing, Luton, Music Mark, Thurrock and Youth Music

23 new services have joined from Autumn 2021



PLUS 53 PEOPLE FROM 35 MUSIC SERVICES WHO HAVE TAKEN PART IN ONLINE TRAINING AND WORKING GROUPS

¹ All resource links for this report are listed on [page 14](#)

Executive summary: factors for success

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

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

- how inclusion helps them to meet their organisational goals (drivers)
- what stands in their way (barriers), and then
- coming up with solutions to address them and effect systemic change in three areas: organisational strategy, workforce development, and delivery for and with children and young people.

The partners have developed a variety of approaches.

In last year's Annual Review & Learning 2019–20, we shared five common factors for success:

- 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 provision**
- 5 Leaders must make the case for inclusion at all levels**

This year we'd like to share six more:

6 Promote and advocate inclusion as an integral part of your whole offer – particularly post-Covid – to schools and local authorities (LAs)

Wellbeing, inclusion and narrowing the attainment gap are high on school and LA agendas. They will see music services as more relevant to them if we show that we address personal and social as well as musical outcomes, and have an ED&I action plan that aligns with theirs. We're better placed to do this when we listen, to understand their world views and needs.

LEARN MORE:

- [Partnership working with local authorities blog series](#)
- [Inclusion: the business case blog](#)
- [Youth Music's HEARD diagram](#)



Music tutors from Waltham Forest Music Service take part in training

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

Often, the biggest shift has come about by running a nurture group programme. This has involved:

- **Setting up critical reflection groups** for tutors
- **Providing inclusion training** that's made available to all tutors in the service, helping, for example, with WCET delivery
- **Linking with LA colleagues** working with schools and vulnerable young people (eg Early Intervention and SEND teams, SENCOs, Virtual School).

8 Develop alternative progression routes and grow/develop the workforce to embrace inclusive pedagogies

Think beyond grades and orchestras/bands to consider: songwriting or creative composition including performance opportunities; spaces and platforms for bands, hip hop artists, DJs/producers.

9 Review each music service process and practice through an inclusion lens and update it

For example, is our recruitment process attracting tutors from diverse backgrounds and with ways of working and experiences - to engage a wider range of young people? What needs to change, from where we advertise, to our tutor job descriptions? What about our quality or other systems and policies?

10 Make data capture practical and achievable - and use it to make the case for inclusion within and outside your service

Find out what works best for the people capturing data: eg, a WhatsApp group or scheduled conversations. Project managers may need to work harder to analyse and report on the data, but it will be richer and more effective.

11 Make evaluation meaningful

It's important that evaluation methods are authentic (not based on claims that we can't evidence); appropriate to tutors and young people; able to capture longitudinal outcomes; embedded in existing music service systems (from observation and quality monitoring, to student reports and data collection).

CASE STUDY

Creative musical nurture groups help Essex Music Service develop their EDI action plan



“ Essex Music Service’s action research this year involved setting up six primary schools and two PRUs. The target groups were broadened during the pandemic to take account of a wider range of young people struggling with wellbeing during lockdown. The 35 pupils who took part were largely young carers, looked-after children and most had special educational needs. Eight instrumental music teachers (IMTs) from the service led the groups and took part in inclusive practitioner training and group critical reflection sessions.

”
Hannah Conacher
 Business Manager, Essex Music Service

STRUCTURE:

Weekly sessions, online, with small groups of pupils, for 10 weeks

Activities and genres: Decided by pupils: included improvisation, instruments, music and movement, singing and songwriting, technology, untuned percussion and varied genres.

BENEFITS²:

→ **A new way for schools to work with the music service:** based on school and pupil needs around wellbeing and engagement with learning. Attracted part-funding from most schools with match funding from the LA. Music for Wellbeing is now a packaged offer to schools. The model can be adapted and scaled up.

- **Built relationships with local authority teams** (eg Virtual School, young carers team) and showed how the service can help deliver wider outcomes for children and young people.
- **IMTs identified songwriting as an inclusive way to engage students in their lessons** with one tutor creating songwriting training, and this area is now being developed by the service
- **Music service leadership used this practical initiative to inform and drive their ED&I action planning**
- **IMTs developed their practice** to suit young people’s needs and interests and to better engage and support vulnerable students.
- **More than half of the young people (17) have progressed on to other music activities**, including instrumental lessons (some fully funded by the Virtual School); online out-of-school music clubs; and one young person joined their school choir.
- **Critical reflection sessions** provided a space for IMTs to come together, bring any challenges they’re facing and share ideas and solutions for moving forward. Increased confidence and enthusiasm for trying new approaches.

Example outcomes:

TUTORS DEVELOPING THEIR PRACTICE

“ Talking in detail with the setting in advance helped the IMT to create genuine connections. Knowing what trigger words or topics to avoid, knowing a student’s particular areas of interest or particular challenges meant that s/he was able to structure the first session to accommodate their needs.

”

CONSULTING YOUNG PEOPLE

“ Tutors asked at least once each session, ‘what did you enjoy?’, ‘what did you not enjoy?’. As the weeks progressed, they didn’t need to be asked, and arrived with ideas about what they wanted to learn. They saw their opinions were having a direct impact on the content for the following week.

”

YOUNG PEOPLE DEVELOPING MUSICALLY

“ In one primary school, children were creating their own compositions using graphic scores and were able to compose music and then perform it to the group. In another, they formed a band and learned how to listen to each other and play together accurately. In a secondary setting, a student challenged themselves to make music for video games and was able to develop a better transitioned piece of music with guidance from the tutor.

”

YOUNG PEOPLE DEVELOPING AGENCY

“ One group in an alternative provision were able to agree as a group that they wanted to write a song together and to agree the topic – leaving home. This was something they all felt passionately about and all were active in contributing to the lyrics.

”

LEARN MORE:

- See [Music nurture groups: ten tips for new leaders](#) from IMT Tim Fletcher.
- Visit the [Nurture Groups resource area](#)

What is a creative musical nurture group?

A weekly, creative, instrumental music session for 3–5 young people in primary school.

Participants are identified by schools as being vulnerable and at risk of poor outcomes due to mental health, behaviour or confidence. The aim is to provide a calm and nurturing environment where children can build their resilience and agency and develop a sense of belonging. The approach is founded on the principles

encapsulated in the Youth Music [HEARD mnemonic](#).

This model was first developed by Hertfordshire Music Service, and draws on learning from work in pupil referral units. School exclusions are often the result of early childhood difficulties which prevent them from settling into school, socialising and learning. By increasing children’s sense of belonging, nurture groups help prevent exclusion.

² **Intended outcomes were:** increasing musically inclusive practice within the music education hub; improving quality of music delivery for children and young people; increased musical skill, knowledge and understanding in young people; young people develop agency; young people develop resilience; young people increase their ability to find/join/build a musical community.

CASE STUDY

How might instrumental music tutors influence inclusion?

Mark Jones and Liverpool Resonate

Instrumental music teachers are central to the development of inclusive music services. We've seen them drive change from the grassroots, throughout the organisation. Often, there are IMTs who could be champions of inclusive practice, sharing their learning with other IMT colleagues. Mark Jones, an IMT for Resonate, the music education hub for Liverpool, is at the start of this journey.

Mark Jones has followed an informal progression route. He's a self-taught musician who went on to develop a portfolio career, including work with Curious Minds; teaching at LIPA and freelancing as a music tutor. He's now Project Manager, Music Tech specialist and SEND School Music network coordinator for **Resonate Music Hub**, Liverpool.

**Mark takes up the story of Resonate's first action research programme:****THE PLAN:
FROM ONE-TO-ONE TUITION
TO SMALL GROUPS**

I was asked to lead on a year-long programme in a specialist SEN school, funded by Changing Tracks. The school supports 55 boys with social, emotional and mental health needs. There wasn't a clear strategy for music, and at the time, there was no music tuition.

The plan I devised was for myself and a colleague to each run weekly, 20 minute, one-to-one sessions during the Autumn, to build music skills and confidence. From January we would match students into pairs for their lessons – according to musical interest, ability, and emotional/social needs. Finally, for the

summer term, we would match pairs together to work in four-piece ensembles.

There was a big demand from students. Then the series of lockdowns happened. We managed to continue in-person at times - but we had to be flexible. Attendance was patchy due to mental health or family issues: but they were so enthusiastic that they were able to maintain their momentum and learning.

Gradually, we noticed that students were wanting to stay longer in their lessons, even when a new student had turned up for their session. They started to talk

to each other about music, and jam together. Ensembles formed naturally, and without my control, so we went with it. With the school's approval, we began to run the sessions around whoever wanted to play together.

**ACHIEVING OUTCOMES
THROUGH AN
ADAPTED PLAN**

We still achieved the outcomes we'd intended, but in an even more student-led way. They developed musical skills, confidence and relationships. The school noticed improvements in behaviour, motivation for learning, and how they socialised with each other outside the music lessons. They began to use music as a way to get to know and communicate with each other in a creative and enjoyable way.

By the end of the year they had a sense of direction for their learning and were far more confident. They were keen to show us and each other what they could do, and were even teaching each other.

**HOPES FOR THE FUTURE**

I hope I can support and encourage other tutors to develop their skills for inclusion – including for wider practice like WCET and individual instrumental tuition. It's a big area of learning and development that IMTs may really enjoy, and that all their students will benefit from.

It helps you differentiate, and accept each student on their own terms. Even in a so-called mainstream classroom there will be children who have some aspect of special needs. It means you can work with anyone.

This project has had quite an impact on our senior leadership team. It highlighted to them that they needed to focus more on inclusion.

**LEARN MORE:**

- Read about [Places for change](#)
- Visit the [Inclusive recruitment & workforce development resource](#)

CASE STUDY

Transforming Hertfordshire Music Service using ED&I



“The pandemic created opportunities for exploration which might not have happened otherwise. The roll out of Nurture Groups was delayed, which prompted a regular meeting between the Changing Tracks team and HMS Director of Music, Ben Stevens, and Lisa Quinlan-Rahman, HMS Chief Operating Officer. The conversations were deep and wide-ranging, exploring ideas around inclusion, HMS’s culture and values, management approaches and the barriers and enablers of inclusion. We all learned a lot from each other and as a result, we believe HMS’s development of ED&I will be stronger, involving more staff and a larger investment.”

”
Michael Davidson
 Programme Lead Changing Tracks, & Head of Rock, Family & Community Music

Hertfordshire has been developing targeted inclusion work since 2002. As lead for Changing Tracks, and like its action research partners, it shares practical solutions and opportunities for deeper reflection with other music services. These have been tested on the ground and cover all aspects of a music service, from core role delivery, to strategy.

Since 2018 this work has become more embedded and service-wide, with the development of an ED&I action plan. This overview of their work this year provides a birds-eye view of how inclusion can look in a music service:

DELIVERY:
 Mainly online programmes for young people in challenging circumstances:

→ Nurture group programmes – now rolling out to music centres across the county, targeting schools with higher than average Free School Meals and Pupil Premium levels.

→ Masterclasses in songwriting – part of the Songwriter programme. Progresses a wider range of young people, produces high-quality musical outcomes, and has diversified the HMS workforce.



Songwriter: Road to the Royal Albert Hall

- One-to-one music mentoring, to pupils referred by LA targeted services teams
- Instrumental teachers offering diversionary sessions in youth clubs, in partnership with LA teams
- Remission of fees refresh in response to impact of COVID

WORKFORCE DEVELOPMENT:
 CPD for instrumental tutors

- Twice termly **online critical reflection / reflective practice sessions** for instrumental teachers involved in nurture group programmes
- **Two whole-staff training sessions** on trauma-informed practice; Songwriting training; ED&I bootcamp training (small group, to test Changing Tracks prototype bootcamp)
- **Developing an outcomes-based approach to CPD and quality systems**

ORGANISATIONAL STRATEGY AND PLANNING:

- Conversations about ED&I with staff across the service, at all levels
- Welcoming applications from applicants whose protected characteristics may place them at disadvantage
- Rewrote Singing Strategy using an outcomes approach, referencing inclusive progression routes (Songwriter) and a need for singers and songwriters on the team
- Set up an ED&I working group (meets twice a term) which drives the ED&I self-assessment and action plan. Staff at all levels applied to join by writing about their personal interest in inclusion. Also includes local authority ED&I officers
- Continuing to grow a more diverse range of genres and styles of music education, and tutors who can teach them
- Refreshed public engagement survey to include parents who don't access the music service. An equality monitoring section including postcode to better understand needs in each area
- Inclusion drives the business plan - including insights from local authority, Music Education Hub colleagues, schools, parents, young people
- A marketing booklet to schools now includes the inclusion offer
- Defined inclusion as a process of organisational change in a presentation to wider Hub partners (HMS Music Forum)



Instrumental music teachers from Hertfordshire taking part in a critical reflection session

LEARN MORE:

Visit the ED&I resource area

This year in numbers April 2020–July 2021

35 music services learning from and with their peers about how to take action on inclusion

STRATEGIC WORK

5 x National Working Group meetings online

4 x Project Managers working groups online

3 x online conference presentations

Sound Connections, Music Mark, Music Education Matters/Chamber Music Scotland



The ED&I bootcamp was the perfect way to kickstart our path towards a more inclusive music service, with many practical and realistic tips and plenty of discussion.



Pili Lopez
Inclusion Project Manager,
Dorset Music Service

RESOURCES & COMMUNICATIONS

New resource/content learning-focused website

launched October 2020



2,714 visitors

July 2020–21

26 learning and guidance blogs published

5 films, 4 practical tools/resources, 3 infographics.

All promoted in Music Mark weekly enews and published on Youth Music Network website and enews

ARTICLES



MT meets CT (inclusive progression)
Music Teacher, April 2021

Music tutors leading change through critical reflection
Arts Professional, May 2021

How music services benefit when they contract a wider range of music practitioners
Sounding Board/Sound Sense, July 2021

Twitter followers have grown by 43%

in this period; and engagement rate from 0.9 to 1.6%

TRAINING AND EVENTS



3 x ED&I bootcamps
4-week twilight sessions

ED&I session at Music Mark conference



393 music service staff receiving CPD through Changing Tracks or action research partners



Practical guidance for using songwriting workshop for Music Mark members

35 music services reached in this period

53 people from 35 music services attending online events

ENQUIRIES

10 x enquiries for consultancy help/resources

4 x action research partners

12 x National Working Group members



Your online songwriting training provided us with some great tools and techniques. We could see from the 'chat' that everyone felt the same. I was pleased to see so much engagement through questions – which were really thought provoking. Since the session, the feedback has been excellent too.



Rosie Lowe
Membership and Events Manager, Music Mark



I just wanted to thank you and all the people who helped develop the inclusive tutor job description. We have used quite a bit of it in our own. It was really great. Huge thanks to Changing Tracks for doing this.



Charly Richardson
Chief Executive,
Lewisham Music

Appendix: links to online resources

PAGE	RESOURCE	LINK
3 ABOUT THIS REPORT	Annual Review & Learning 2019–20	https://bit.ly/CTReview1920
	Online learning events	https://bit.ly/CTInclusionEvents
4–5 EXECUTIVE SUMMARY	Annual Review & Learning 2019–20	https://bit.ly/CTReview1920
	Schools and partnership working	https://bit.ly/CTPartnerships
	Inclusion: the business case	https://bit.ly/CTbizcase
	Youth Music’s HEARD diagram	https://bit.ly/CTYMHeardDiag
	Nuture group programme	https://bit.ly/CTNutureGroups
	Songwriting	https://bit.ly/CTSongwritingCPDVideo
	Songwriting performances	https://bit.ly/CTSongwritingPerfs
	Tutor job descriptions	https://bit.ly/CTInclusiveTutorJD
	Quality or other systems	https://bit.ly/CTInclusiveQuality
6–7 Case Study: ESSEX MUSIC SERVICE	Local authority teams	https://bit.ly/CTLATeamsEssex
	Music nurture groups: tips for new leaders	https://bit.ly/CTNutureGroupsTips1
	Nuture groups resources	https://bit.ly/CTNutureGroups
	Youth Music HEARD mnemonic	https://bit.ly/CTYMHeardDiag
8–9 Case Study: LIVERPOOL RESONATE	Places for change	https://bit.ly/CTTutorsLeadingChange
	Inclusive recruitment & workforce development	https://bit.ly/CTInclusiveRecruit
10–11 Case Study: HERTFORDSHIRE MUSIC SERVICE	E,D&I action plan	https://bit.ly/CTEDIAActionPlanning
	Songwriting & inclusive progression	https://bit.ly/CTSongwritingProgression
	Songwriter: The Road to The Albert Hall	https://bit.ly/CTSongwritingPerfs
	Trauma-informed practice	https://bit.ly/CTTraumaTT
	ED&I self-assessment and action plan	https://bit.ly/CTEDIToolkitYM
12–13 THIS YEAR IN NUMBERS	ED&I planning resources	https://bit.ly/CTEDIAActionPlanning
	Practical guidance for using songwriting in inclusion work	https://bit.ly/CTSongwritingCPDVideo

More about Changing Tracks



OUR VISION

A process of organisational change where music services empower young people to create their journeys into life-long musical citizenship.

OUR MISSION

Our mission is to help **music services** to embed equality, diversity and inclusion throughout their organisational **culture, strategy and practices**, and model good practice for Hub partners. As a result, they will become more **resilient, relevant, and responsive** to young people, schools, local authority and other commissioners of services.

We do this by **working alongside senior leaders, project managers and tutors**. Together we empower them to make inclusive change through **peer-to-peer working groups, training and consultancy/mentoring, sharing learning content and small action research grants**.

We’re unique because we make change happen by:

- working with music services rather than hubs, focusing on their particular **organisational culture and structures**
- focusing on **ED&I action planning**
- working alongside music service teams, encouraging them to support and challenge each other as they **share their learning about the drivers and challenges** around inclusion
- empowering music tutors to **develop their practice through action research and reflective practice**
- **drawing on academic research** (eg around decolonisation, and the purpose of music education) to underpin practical solutions and support and challenge the sector

Why do we do this in this way? OUR BELIEFS

We believe that music services are more resilient and able to have a greater impact on children and young people when:

- they fully engage in creating their own ED&I action plan, embedded as part of wider **music service** strategies
- the ED&I action plan is the result of **diverse conversations** at all levels of the organisation
- ED&I is **owned and driven equally** by tutors through their practice, and leaders through cultural and organisational change
- they work to **diversify progression routes and pedagogy**: diversity should go beyond representation

And that music education hubs – many which are led by music services – have a responsibility to:

- encourage and influence hub partners to fully engage in creating their own ED&I action plans
- role model good practice in equality, diversity and inclusion



“

Taking part in the Action Research really inspired the team. It encouraged unexpected members to take new responsibilities. They valued the opportunity to more deeply reflect on their own practice. This led us to a deeper understanding of how music can support young musicians facing challenging circumstances.

”

Visit the website to get advice and resources, tools and tips, from other music service managers and tutors.

www.changingtracks.org.uk

Read the tips and advice from our last learning report:

<https://bit.ly/CTReview1920>