



Creative trauma-informed musical nurture groups: learning & impact report

How 17 music service/hub instrumental/vocal music teachers helped support pupil wellbeing to prevent school exclusion



NURTURE GROUP ACTION RESEARCH PARTNERS 2021-2022:

Bury Music | Calderdale Music Trust | Cornwall Music Service Trust | Dorset Music Service | Lambeth Music Service | Merton Music Foundation | Milton Keynes Music Hub | NMPAT (Northamptonshire Music and Performing Arts Trust) | Peterborough Music Hub | Severn Arts (Worcestershire) | SoundStorm Music Education Agency (Bournemouth, Christchurch & Poole) | Together for Children (Sunderland Music Hub) | Wakefield Music Services | Waltham Forest Music Education Hub | West Sussex Music | *plus continuation projects in Essex Music Education Hub | Hertfordshire Music Service.*

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It will have a profound legacy for the service as a whole.

David Austin

Deputy Head of Service,
Waltham Forest Music Service

- designed and developed with young people
- demonstrates the social and personal impact of instrumental music teaching
- builds stronger relationships with schools and local authorities
- helps music services/hubs embed inclusive approaches to CPD
- helps music services/hubs to make a stronger business case

About this report

Instrumental/vocal music teachers (peripatetic music teachers) have an important role to play in young people's lives¹, beyond transferring musical knowledge and skills.

This report outlines how 17 music services/hubs from across England used a trauma-informed creative musical nurture group model to demonstrate the impact of music in ways that schools and local authorities understand and value.

It outlines a practical way for music services/hubs to embed equality, diversity and inclusion within their workforce training, practice, evaluation and reporting processes.

How the nurture group model came about

Drawing on learning from working in alternative provision settings from 2015–18, Hertfordshire Music Service (HMS) sought to develop instrumental music teaching to prevent school exclusion. HMS found creative musical activities could have particular value for pupils with SEMH (Social Emotional Mental Health) difficulties which may result in school exclusion later. A nurture group model developed by a HMS WCET tutor Risenga Makondo suggested a way to offer this in primary schools. Schools already know and understand the concept of nurture groups from the Boxall model², and music offers additional value.

From 2018 HMS ran a pilot programme in Stevenage primary schools which was match-funded by local authority teams working to prevent exclusion, and by Youth Music funding as part of Changing Tracks. A central part of this was CPD for instrumental /vocal tutors. From 2019, the model was adopted by Essex Music Service, supporting their programme to improve wellbeing of young people during the pandemic, and raising significant match-funding from the Essex Virtual School.



From October 2021 to March 2022, HMS supported 15 further music services/hubs³ to run nurture group programmes, offering funding, CPD and resources as part of its Youth Music-funded Changing Tracks programme.

The project invited partners to explore a research question of “How can Creative Musical Nurture Groups be a catalyst for the development of Equality, Diversity and Inclusion within music services?”

Changing Tracks believes this model can be replicated or developed further in all music services/hubs and music education hubs. We hope this report will support services interested to explore this.

¹ See **The Sound of The Next Generation** by Youth Music <https://network.youthmusic.org.uk/sound-next-generation>

² Nurture groups are focused, short-term intervention for early years, primary or secondary school pupils with social, emotional and behavioural difficulties. They have run in the UK for over 50 years, and Ofsted published a report in 2011 which summarised the ingredients for success. <https://bit.ly/nurturegroupsUK>

³ See <https://bit.ly/NGannouncement>

What is a trauma-informed creative musical nurture group?

A weekly 30-minute creative music-making programme for three to five young people who are identified by the school SENCO as at risk of social or later school exclusion⁴. The focus is on personal and social outcomes as well as musical ones. However, a key element is framing the work as musical activity rather than a therapeutic-style activity.

Musical nurture groups use music as a means to help young people to connect and feel confident with their peers and other adults; express their ideas, make choices. They try things out, take risks in a nurturing environment and so build their resilience and agency⁵. Through all of this, they develop a sense of belonging and self-esteem.

What are the benefits for music services/hubs?

- Delivered by music service instrumental/vocal teachers (supported by trauma training and critical reflection peer groups).
- Can offer a preparation for extension from WCET, building capacity and easing logistical challenges of inviting tutors to take on small pieces of work.
- A practical way to link the music service to local authority and school wellbeing and inclusion agendas.
- The 17 music services/hubs in this programme have found that regular training/reflection linked to delivery of activity is more effective than one-off training and/or training delivered by an external provider.



|| I like coming to music sessions. It helps me stop feeling stressed—I stress over little things. I am free to be myself here and Amber helps me do that. There are things going on with me and these classes help me forget about that for thirty minutes. It's a really calming place and my favourite part of the week. ||

Female, 10 years old

⁴ These projects ran in primary schools, as local authorities and schools' improvement and preventative work is often focused on preventing later exclusion. The model can be adapted for secondaries.

⁵ Agency is the ability of a young person to make decisions and drive change. See **page 11** for more details of outcomes.

What is a trauma-informed creative musical nurture group?
continued

It's easy to create a structured series of lessons, but this ... was a question of planting seeds - there's this way of doing music, or you can do this - and allowing space for their own, amazing, creativity ...

Eleanor Gibson

Instrumental teacher, Peterborough Music Hub

How is it different to small group instrumental/vocal lessons?

- The instrumental/vocal teacher's role is to support personal and social, alongside musical outcomes.
- Activities encourage pupils to explore music through creative and participatory techniques. E.g., the Hockets approach⁶ where participants make music through social interaction, with each playing just one note.
- There is no 'model' way of delivering a nurture group. The tutor creates flexible lesson plans, then designs the lessons collaboratively with the students, to meet the different musical interests and learning preferences.
- Pupils participate actively, sometimes leading the music.
- The teacher is attuned to group dynamics and individual behaviour and focuses on processes to include everyone.
- The teacher and pupils reflect on what happened, before, during and after the sessions. Peer-to-peer critical reflection groups support tutors to develop this, creating a community or communities of practice⁷.



LEARN MORE:

- See our Nurture Group resources⁸
- Enquire about training for your music service or hub: How to set up a nurture group⁹

⁶ <https://bit.ly/CTHocketing>

⁷ Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly. www.wenger-trayner.com – **Introduction to communities of practice.**

⁸ <https://bit.ly/CTNurtureGroups>

⁹ <https://bit.ly/CTNurtureGroupTraining>

What did the action research involve?



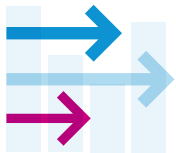
15 new music services/hubs

funded by £1,500 each to deliver a programme of work aimed at improving outcomes for primary school children identified by SENCOs as at risk of social or later school exclusion



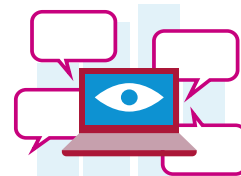
20 weeks of 30-minute nurture group sessions

in one primary school delivered by the instrumental/vocal teacher (we also refer to these as 'tutors' for shorthand)



Continuation and development of existing projects

in Essex and Hertfordshire



Monthly online critical reflection groups

where tutors share activity ideas, challenges, learning and outcomes, learning about reflective practice



Half day 'trauma-informed' training

for one instrumental/vocal teacher from each service plus the project manager



Case study and report writing

by instrumental/vocal teachers



Analysis and reporting of outcomes

by music service project managers

How were the schools, young people and instrumental/vocal teachers selected?

Schools were selected in various ways – either those the service wasn't already working with, or those with high proportions of looked-after or vulnerable children, or by promoting widely e.g., through primary network meeting.

For the young people, the Special Educational Needs Coordinator (SENCO) and music service manager identified those experiencing SEMH issues who would respond well to music, and who would work well together.

For music services/hubs, not having the 'right' person for this work was often a concern. Yet by offering the opportunity to existing staff, they often found people who had an interest or lived experience of inclusion, and many were already using elements of inclusive practice.

Music services/hubs often looked for people who had a songwriting/tech skillset (able to create music), and qualities like compassion, reflectiveness, and a personal interest in the work.

The 17 new teachers selected came from a variety of backgrounds and ages and included classroom teachers, WCET practitioners, instrumental tutors; some had backgrounds in youth work, or working with pupils with additional learning needs. Having a wide range of tutors brought a wider range of pedagogies. The diversity of the group also provided expertise from experience. For instance, tutors who shared their personal experience of learning difficulties or emotional challenges, or of racial discrimination.



What did the training involve?

The first training session was a half-day, online trauma awareness session provided to all instrumental/vocal teachers on the programme and their project managers. Most came away enthused by the learning, and confident that it would help them in their teaching.

Following this, HMS organised monthly two-hour online critical reflection sessions. These were carefully facilitated, to create an environment where teachers would feel confident to share any challenges arising during the programme. These sessions were central to the success of the programme, because they helped instrumental/vocal tutors to adapt their practice to real life situations and to discuss what worked and what they'd learned, together. The group also spent time reflecting on the outcomes framework for the programme, which helped them relate these to their developing practice.

LEARN MORE:

→ Read more about [the qualities for inclusive music teachers](https://bit.ly/CTSkillsQualitiesTutors)¹⁰

LEARN MORE:

→ Read our [Reflective practice resource](https://bit.ly/CTReflectivePracticeResource)¹¹

¹⁰ <https://bit.ly/CTSkillsQualitiesTutors>

¹¹ <https://bit.ly/CTReflectivePracticeResource>

How did instrumental/vocal teachers adapt their practice?

There was no one way to approach the work. It was more important for teachers to adapt their practice in a way that was meaningful to them, and suitable for the young people.

In some cases, the outcomes framework helped to reframe repertoire ideas that could be linked to curriculum practice. Others developed a more child-centred approach, acting on young people's interests and preferences.

Pupils selected, designed and refined musical activities in different ways, for example, choosing a name for their group, jointly agreeing ground rules, initiating musical games, suggesting and agreeing on activities, instruments and individual learning goals. This presented both benefits and challenges. For some, the process involved letting go of prior assumptions or training.

■ I initially found it challenging that we hadn't created any 'real' music. But I can recognise now the ego nature of that thought – an outdated and stubborn belief of mine. What was happening was storytelling, trust building, an openness within the group to share thoughts and ideas and expression. ■

Jay Parker

Instrumental teacher,
Calderdale Music Service

Choice and voice wasn't just about musical activities. Teachers spoke a lot about the value of allowing pupils to choose if and how they participated, for example, by stepping away if they felt shy or overwhelmed. Even when not participating musically, they were able to remain involved on their terms.



Several teachers reported that pupils who initially presented as needing more attention and support were able to blend into the group as they found or created their musical role. For some this included taking a turn to lead.

■ Being given this choice and voice and the freedom to step away to self-regulate developed agency in the pupils. Over time, as they came to identify themselves as part of the group, they withdrew less frequently and remained more consistently engaged. ■

Zelida Gordon, Instrumental teacher,
Waltham Forest Music Service

This proved to be powerful. Pupils' confidence and self-esteem, agency and resilience all improved when they realised they were achieving their musical goals. They began to develop identities as musicians. This often resulted in improved behaviour too.

How did instrumental/vocal teachers adapt their practice?
continued

Focusing on social and personal, as well as musical outcomes

Some classroom-trained teachers enjoyed the freedom of being able to focus on processes of building trust, rather than focusing solely on musical outcomes. As a result of 'flipping the outcomes', pupils also reported using music as a way to 'express, moderate and change' their emotional state.



Using creative music making activities, where young people expressed their own musical ideas

Being encouraged to voice their opinions and having them acted upon went hand in hand with feeling comfortable to take creative risks, learn from mistakes, and experience success. This can transfer into wider learning.

They've been able to see that 'jumping in and having a go' can be fun and that their musical ability can improve with practice and perseverance.

Hannah Conacher, Business Manager,
Essex Music Education Hub

This proved to be powerful. Pupils' confidence and self-esteem, agency and resilience all improved when they realised they were achieving their musical goals. They began to develop identities as musicians. This often resulted in improved behaviour too.

One school learning mentor said that their group is often last to be chosen for activities and overlooked because of their behaviour. They told the tutor that this opportunity to be chosen, have their ideas heard, and to feel important and part of a group has been invaluable.

When we wanted to do something else, she let us.

Pupil

The children really enjoyed that opportunity to express themselves. Music has given them a common purpose, and familiarity with each other. The amount of individual expression was amazing. I even got a wave from Kyla on the corridor as I left.

Jay Parker, instrumental teacher,
Calderdale Music Service

How did they capture impact?

Instrumental/vocal teachers are used to reporting on musical outcomes. For this programme, they adapted traditional music services/hubs tools and reporting processes and used new tools common in youth and community music. These helped them to incorporate young people's opinions and goals, capture social and personal outcomes, and research and reflect on their own practice (reflecting, evaluating/learning, adapting).

The tools they used were:

Reflection diaries

Changing Tracks provided instrumental/vocal teachers with reflection diary templates which listed intended outcomes. They used these to capture their observations of the social, personal and musical progress they witnessed in children and young people. Teachers were briefed to look for small signs of musical, social and personal outcomes

The diaries helped tutors to reflect on their challenges and learning, and to share this in the critical reflection groups,

Pupil reports

Tutors were provided with an adapted version of the HMS pupil report form. Reports are familiar to teachers and helped to frame activities to young people as musical learning rather than interventions.

Some teachers used reports as 'individual learning plans', setting targets with children and young people which were reviewed at final sessions.

Pupils, school staff and (in some cases) parents/carers all added comments, providing triangulation of impact.



Case studies

A key part of the work was regular conversations with SENCOs and TAs, some of whom attended early sessions. Teachers also noted these conversations in the reflection diaries.

Towards the end of the project, teachers drew on these, and on conversations in critical reflection groups to write case studies on individual young people or on the development of sessions.

These documents were analysed by the project manager in each music service, to support learning for the service about how far the work had improved workforce, organisational, and children and young people outcomes¹².

The case studies and reports captured rich data, but there proved to be a delicate balance between writing openly about challenges and outcomes and celebrating success for parents and carers. The most effective reports were where tutors reflected on pupils' overcoming musical/personal/social challenges.

LEARN MORE:

- See a pupil report template [here](#)¹³
- See a reflection diary template [here](#)¹⁴

¹² This was then further analysed against raw data by HMS officers to identify trends and check for anomalies/missed evidence.

¹³ <https://bit.ly/CTPupilReportForm>

¹⁴ <https://bit.ly/CTReflectionDiary>

What were the intended musical, personal and social outcomes?

Funding for the programme came from Youth Music as part of a strategic (Fund C) programme to 'expand and embed high quality, inclusive music-making'. Changing Tracks does this by embedding musical inclusion within music service instrumental and vocal teaching.

Young people's outcomes	Indicators
Increased musical skill and knowledge	increased musical skill knowledge of diverse genres/cultures
Increased agency	making choices through music identifying progress increased ownership through reflection
Increased resilience	developing trust moderating emotion reviewing success and failure
Building a musical community	becoming part of a musical community able to share music with others young music leadership
Organisational outcomes: increased musically inclusive practice in music education hubs	Increased understanding of inclusivity and quality amongst music services as hub lead organisations Inclusive practices being embedded in the music service delivery, visible and documented
Workforce outcomes: improved quality of music delivery for children and young people	Music service teaching staff develop inclusion knowledge, understanding, skills and confidence which they can apply to their own teaching Teachers are enabled to adapt their practice themselves through CPD and reflection sessions Teachers consult young people about their learning

CASE STUDY:

How adapting teaching helped Kyla¹⁵ to find her voice and connect with her peers

Instrumental teacher Jay Parker describes the way he adapted his practice and how this affected one young person:

Initially, Kyla would not express much, if anything – responding with ‘yes, no’ to any comments or questions.

I made sure to create a safe environment where not participating was actually a form of participation. Making her feel comfortable in the room in the moments she didn’t feel up to expressing herself meant she was still present in the group, and still absorbing the atmosphere around her. Asking for feedback on the musical outcomes in situations like this meant that Kyla was able to exercise active music listening, despite not making music herself.

The first signs of improvement came when Kyla became more confident greeting and acknowledging me in the corridor at school. Initially, she was too shy to even look up and notice my presence; on one occasion I was stood next to her, and she was so preoccupied in her own thinking that she didn’t notice me. Over the course of the project, Kyla’s confidence has built to the point that she volunteered – very passionately – to collect the students participating in the project from each of their classes on the morning of the session!

Other early signs were when Kyla became comfortable feeding back her opinions on the music and instruments we were playing. Her comments – along with those of the group – led to me introducing guitars. At this point, she really began opening up. In later weeks, she became very comfortable and proud of talking about her father playing guitar and being in a band. This caused other learners to ask questions, and Kyla to suggest sharing her stories with them at breaktime.



■ Kyla has struggled socially since she joined. She’s had behavioural issues at home, becoming extremely upset and displaying anger towards her family, becoming extremely upset. She is very isolated. She has no close friends and often stands alone in the playground. Parents and school hope that this group will give her a sense of belonging and develop some closer relationships with peers. ■

¹⁵ Names of young people have been changed.

CASE STUDY

continued

■ I had to completely re-evaluate what I formerly believed a music learning journey looks like, and I became very reflective of what a musical outcome of a lesson is. ■

In one session, we were exploring making music to a moving image, using a *Peppa Pig* episode as the stimulus. Kyla talked about how she felt safe exploring *Peppa Pig* in the session, and how other students in the school may mock or ridicule her for liking the cartoon. This showed both trust and a freedom to express herself in a non-judgmental environment, yet also harrowing as she seemed to imply that she feels the need to suppress herself on a regular basis to 'fit in' and be seen as 'acceptable'.

I had to adapt my teaching vastly. Firstly, I had to completely re-evaluate what I formerly believed a music learning journey looks like, and what a musical outcome of a lesson is. I placed a lot of emphasis on freedom of expression, with acceptance of all forms of expression (be it verbal or physical). As a result of this project, my perspective on this aspect of participation and inclusion has changed forever.

Kyla's teachers have commented on how much more open she is around school, and that some of her disclosures have actually led to intervention with external agencies to support her within the school. She's also expressed an interest in continuing to learn the guitar in a group setting – it will be best to place her with individuals that will complement her growth as a musician and as an individual.



What was the impact...

... on children and young people?

529 young people took part across the 17 areas:

95% increased musical skills and knowledge

85% increased agency

82% increased their ability to build musical community

73% increased resilience



Excerpts from evaluation reports:

■ ■ When I first started it felt amazing. It's like an amazing key to my life. I have panic attacks and lots of stress and music takes it all away. ■ ■

Pupil, female

■ ■ The sense of agency - creating his own song for example - was just what he needed to express himself, he could be himself and lead his own learning. His positive attitude was a joy to witness grow. He used music as an outlet to express his pent-up anger about school. ■ ■

Jo Ballard

Cornwall Music Service Trust

■ ■ He loves this group and has gained a great deal. It has built his confidence. He enjoys being a part of the group and he talks more at home. He is very fond of the music teacher. He is now more open about all aspects of school and is able to talk about it at home. Thank you for the opportunity - it is so valuable, an amazing chance for A to be a part of, and I hope others get the opportunity to do this too. ■ ■

Parent/carer

■ ■ Really positive about this group. Less isolated and more connected to peers. More positive about school. ■ ■

Year 6 Teaching Team

What was the impact...

... on instrumental/vocal teachers?

100% would recommend this learning process to a fellow tutor

85% said it's made them a better instrumental/vocal teacher

93% said it will have a positive impact on their wider teaching

Instrumental/vocal teachers said that the programme and integral professional development improved their teaching, including raising awareness of different types of quality. Many wanted to continue the national 'community of practice', some wanted to focus on inclusion work now. Some were interested to develop critical reflection communities of practice in their own services.

■ ■ I've gained valuable insight on developing musicianship with children with additional needs, and the skills and confidence to analyse the impact. ■ ■

Anna Shipton

instrumental/vocal teacher, Bury Music Service

■ ■ It has transformed how our instrumental/vocal teachers develop their practice and our wider approach to training. It's more of a partnership model with our staff. ■ ■

Hannah Conacher

Business Manager, Essex Music Service which received previous funding from Changing Tracks to run nurture groups



■ ■ It's transformed our teacher's teaching strategies. He's totally revised his pedagogy for 1:1, small group and whole class teaching. Initially he was unsure that his skillset was suitable. He now sees himself as an enabler and facilitator, guiding young people to access their inner musician. His previous view on structure and technique have altered and he now feels more open and flexible to work in pupil-led sessions. He's keen to simplify and differentiate so that all pupils can access sessions on a level that suits them. ■ ■

Laura Durrans, Director of Inclusion,
Calderdale Music Trust

What was the impact...

... on music services/hubs?

Far from being a 'one off' project, the work acted as a catalyst for change, driven by instrumental/ vocal tutors researching and adapting their practice through critical reflection:



Project managers and wider leadership and music service teams became more aware of inclusion practice as a result. Several saw the value of using their tutors extending this to whole service training:

■ An ethos of inclusive music education is now being disseminated across the wider team of tutors, and will embed further as they share with colleagues what they've gained as practitioners. ■

David Austin, Deputy Head of Service,
Waltham Forest Music Education Hub

Music services/hubs also improved their relationships with schools and local authorities:

■ We've developed our understanding of SEN, anxiety and vulnerable pupils as a direct result of the extended conversations we've had with schools. They've seen our commitment to using music to support pupils' SEMH, which has helped our reputation. ■

David Heywood, Principal,
Calderdale Music Trust

For some, this also helped leverage significant match-funding, demonstrating the business case for inclusion with wider senior management in the music service:

■ This model has coalesced our work into something more schools and LA colleagues can engage with. ■

Clair McColl, Strategic Lead,
Dorset Music Education Hub

■ We're being approached by academy trusts in our area to introduce nurture groups into their schools. ■

Jo Farley, Music and Cultural Education
Coordinator, SoundStorm

What do the partner music services/hubs plan to do next?

- 15 plan to develop and roll out the model: one is already being funded by the local authority to deliver to all 52 primary schools in its area
- 12 have plans to build on their strengthened relationships with schools and the local authority
- 9 are changing the way they document and report on music lesson outcomes throughout the workforce (embedding in quality frameworks, pupil progress reports, etc)
- 7 plan to link the model and practices into mainstream delivery i.e. whole class ensemble teaching
- 5 plan to develop critical reflection more widely throughout the whole service, including quality framework and induction processes
- 4 plan to roll out the trauma-informed training to the entire workforce



Music service/hub representatives at a recent National Music Services Working Group on Inclusion online meeting. Changing Tracks and Music Mark run this working group to discuss the challenges, enablers and benefits of embedding inclusion within instrumental music teaching. This has included sharing the learning from the nurture groups programme.

Summary:

How do nurture groups help music services and hubs to embed inclusion?

- **Providing an immediate and practical way to embed inclusion work**
- **Demonstrating that inclusion can be delivered in mainstream schools by a wide range of instrumental and vocal teachers:**
not just inclusion specialists in alternative provision
- **Strengthening the business case:**
a practical way to gather evidence and open conversations/strengthen relationships with the local authority and schools. Schools understand the language – ‘nurture’ and ‘trauma-informed’, ‘resilience’, ‘agency’ and ‘later exclusion’.
- **Providing a meaningful evidence base:**
action research is different to, for example, wellbeing evaluation scales such as WEMWEBS¹⁶ because it provides both evidence of impact and learning for improvement, that’s continuously embedded in delivery.
- **Growing work for the workforce:**
can be delivered by existing or new music service instrumental/vocal teachers - when supported by trauma training and critical reflection peer groups
- **Linking to core roles**
can link to and build capacity for First Access/ WCET, easing logistical challenges of tutors taking on small pieces of work
- **Providing effective CPD**
initial awareness training and regular reflection sessions linked to delivery of an inclusion ‘programme’ is more effective than one-off inclusion training and begins to embed inclusion in conversations, training, delivery, and organisational strategy
- **Culture change**
creates whole-service, meaningful change – avoiding a top-down approach to embedding inclusion

¹⁶ Both methods are subjective – for example, WEMWEBS relies on pupils’ assessment of their own wellbeing, as well as teacher and parent assessments.

More about Changing Tracks



Our vision

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

Our mission

Our mission is to help music services/hubs 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/hubs as hub lead organisation, 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 instrumental/vocal music teachers to **develop their practice through action research and reflective practice**

- **drawing on academic research** about the broader purposes 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/hubs 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/hubs – 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

A special thank you!

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