



# **Guidance for music education hubs**

**Developing an inclusive approach to the core and extension roles**

## About the authors

This guidance has been produced by Youth Music, working alongside Siggy Patchitt from Bristol Music Trust, Anita Holford of Writing Services, Phil Mullen (Music Education Consultant) and colleagues from Arts Council England.

Youth Music is a national charity investing in music-making projects for children and young people experiencing challenging circumstances. The charity supports around 350 projects each year using National Lottery funding via Arts Council England. Every Youth Music project measures its impact, helping the charity to build a unique national overview and strong evidence base. The organisations Youth Music invests in specialise in musically inclusive practice.

Bristol Music Trust (BMT) runs the National Centre for Inclusive Excellence and is one of Youth Music's strategic partners, championing inclusive practice and artistic excellence. It is also responsible for Bristol Plays Music; Bristol's award-winning Music Education Hub. BMT wants to eliminate the barriers to excellence in the arts for talented children and young people and support them into careers in the music industry and into higher education.

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Carol Reid, Siggy Patchitt, Anita Holford and Phil Mullen for Youth Music, January 2018.



**Cover photo:** Kingston Music Service's Symphonize project, which fuses classical with urban and electronic music and aims to develop practical, creative and social skills for young participants.

**Credit:** Philharmonia Orchestra

## Introduction

This document has been designed to support Music Education Hubs to develop inclusive practice in their work and ensure that all children - regardless of their background or circumstances - can access, engage with, and make progress through creative music-making opportunities.

The guidance is split into two parts. The first section is designed to help you assess and challenge inclusive practice in relation to each core and extension role. Each role is accompanied by a short vision statement explaining what an inclusive approach would look like, and a set of key questions which can be used to sense-check business plans and strategies.

The second section shares examples of good practice from hubs across the country, designed to inspire and to provide practical examples for each of the roles. If you have an example to be included in future iterations of this guidance, then please [submit your example](#) for consideration.

## A growing focus on inclusion

Five years into delivery of the National Plan for Music Education, many hubs have developed innovative and inclusive models of practice. They have interpreted the spirit of the original core and extension roles to provide all children with equitable opportunities to take part in meaningful musical activities and progress as young musicians.

However, there are still many opportunities for hubs to develop the quality of their practice and to make their offer more inclusive.

In March 2017, Minister of State for Education Nick Gibb announced funding for the continuing National Plan for Music Education (to 2020) with unchanged core and extension roles for hubs. His letter emphasised:

- Social mobility as a key priority for government
- The need for accessible and appropriate provision for disadvantaged pupils, those with disabilities and those with special educational needs
- The expectation that Arts Council England will support and challenge hubs to carry out their roles in relation to all pupils
- The need for hubs and schools to work together to remove barriers.

This guidance is intended to support Music Education Hubs to work towards these inclusive aims.

# Core role 1

*Ensure that every child aged five to 18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching (WCET) programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.*

## **An inclusive approach to core role 1 would ensure that...**

- Every child is engaged, supported and empowered to take part in whole-class music-making activity in a way that is suitable to their needs.
- All children are supported to learn the fundamentals of music through any form of musical instrument, in a large group, on a weekly basis, for at least a term.
- The music-making takes children's views and interests into account, and is engaging and enjoyable.

## **Key questions to consider**

- Is the activity appropriate to the setting and needs of the children, or is it based on a one-size-fits-all model?
- If some young people miss out on whole-class teaching at primary school, are there whole-class music programmes at secondary school or in other settings?
- Does the WCET offer include a diverse range of musical genres?
- Is singing and digital music technology used within WCET in order to make it more accessible or engaging?
- Have children's views been considered when choosing instruments for WCET programmes?
- Is there a focus on fun and enjoyment - and is this apparent in lesson plans and observations?
- Do your lesson observations identify whether your music teachers are able to recognize the emotions and reactions of children and adapt their delivery accordingly?
- Do all children need to play the same instrument?
- Has the workforce been trained in inclusive work with whole classes? Have reasonable efforts been made to supply teachers with information about the class - and particularly children in challenging circumstances - beforehand?
- What strategies are in place to help children who seem disengaged? What input does the SENCO/class teacher /Teaching Assistant have in developing strategies for them to engage in music in other ways?
- Are all the children in a year group accessing whole class teaching – or have some been excluded from the process?
- Do you collect and monitor demographic data (beyond the minimum requirements for the annual return) to understand the 'reach' of whole-class teaching in comparison to the local school population? How does this data inform your inclusion strategy?

# Core role 2

*Provide opportunities to play in ensembles and perform from an early stage.*

## **An inclusive approach to core role 2 would ensure that ...**

- Children learn to work with others through music, collaborating and sharing their work with an audience.
- Children are supported to make music and learn to work together and perform as musicians in groups outside of lessons.
- A broad range of activity is available, including bands, orchestras and other ensembles; music technology; or any other form of music that young people are interested in.

## **Key questions to consider**

- Are there fee remissions and subsidies available to enable participation for those who need it?
- Do children have opportunities for self-directed learning in music?
- Are places available for children and young people to create, rehearse, record and perform?
- Is the role of personal and social development through music acknowledged and actively supported?
- How are 'performances' defined? Is there scope for informal sharing with peers, friends, or family, as well as higher-profile public concerts?
- Can young people with a range of technical abilities work together in the same group?
- Is there a clear link between core role 1 and core role 2 activity?
- Are children in challenging circumstances easily able to be part of ensembles, either in an integrated ensemble or in a specialist group for young people facing particular issues (e.g. looked after children)?
- Are children with cognitive disabilities able - and fully encouraged - to take part in ensembles?
- Have ensembles been designed with the needs, abilities and interests of all the children in mind. Is assistive technology used where appropriate?
- Does your data show who is and isn't regularly playing, and do you analyse this data to inform your offer and approach?

# Core role 3

*Ensure that clear progression routes are available and affordable to all young people.*

## **An inclusive approach to core role 3 would ensure that ...**

- A range of progression pathways are offered to support young people's musical, personal, social and professional development and encourage a lifelong relationship with music.
- The offer is equitable, i.e. nobody misses out due to their circumstances or background.
- The offer is communicated effectively to all communities in the local area.

## **Key questions to consider**

- Is progression multifaceted and considered in its widest sense (i.e. not linear and one-dimensional, limited to developing technical skill on an instrument)? Have personal, social and professional progression routes been considered as well as musical ones?
- Are children at the heart of their own development and involved in the planning of their own progression?
- Do you offer fee remissions or subsidies to enable access and participation? Do stakeholders and teachers know about bursary or fee remission schemes available to children and young people (via the hub or other charities)?
- To what extent are other stakeholders (schools, teachers, parents/carers, music and arts organisations) kept informed about progression opportunities within the hub? Is your website kept up-to-date with such opportunities?
- Are music teachers able to advise on and support progression beyond the traditional grading structure and hub-run ensembles?
- Are children who are signposted to another provider supported in their transition?
- Are relationships with creative professionals and music industry organisations actively cultivated?
- Does your hub provide supported opportunities for those who aspire to be music teachers (e.g. volunteering, traineeship, internship or apprenticeship opportunities)?
- Do you aim for all children to leave compulsory education with a love of music, and the confidence and knowledge to remain musical throughout adulthood?

# Core role 4

*Develop a singing strategy to ensure that every pupil is singing regularly and that choirs and other vocal ensembles are available in the area.*

## **An inclusive approach to core role 4 would ensure that ...**

- Singing and a range of other vocal activities (e.g. rap, beatboxing, spoken word) are an integral part of the music education strategy, used throughout all core and extension roles.
- Singing is used as a foundation for all other musical learning.
- Children sing regularly, and local choirs and vocal ensembles are part of your hub network.

## **Key questions to consider**

- Do children begin their musical experience with singing?
- Are there strong links between hub singing activity, other hub core and extension role activity, and existing vocal groups/ensembles in the community?
- How does traditional singing and instrumental activity interact and connect with other kinds of vocalisation (i.e. beatboxing, rapping, spoken word, live vocal sampling)?
- Could digital technology (e.g. loop stations, vocal effects processors) and amplification be used to allow children who are less confident or who have less control over their voices to take part in singing activities in a meaningful way?
- Do you monitor the singing opportunities available in your local area and use this to plan hub singing activity?
- Does your data show who is and isn't singing in hub-run ensembles, and do you analyse this data to inform your offer and approach?
- Do all schools have at least one teacher who can confidently lead singing activities?
- Are schools aware of the wider impact of singing on learning outcomes and the school environment?
- Do schools know about available singing resources (e.g. Sing Up), and how they might fund these resources?
- Do you offer fee remissions or bursaries to enable access and participation?

# Extension role 1

*Offer continuous professional development to school staff, particularly in supporting schools to deliver music in the curriculum.*

## **An inclusive approach to extension role 1 would ensure that ...**

- School staff are offered the appropriate CPD to support the delivery of music in the curriculum.
- The wider music education workforce (i.e. not just those employed by the hub lead organisation) is supported to develop their inclusive practice.
- The diversity of the hub workforce reflects the diversity of the local population.
- The school music education plan shows how the hub will work with all schools, including special schools and alternative provision settings.

## **Key questions to consider**

- Do you help practitioners acquire new skills to work more inclusively?
- Is there CPD for the wider music education workforce (e.g. teachers in schools, community musicians not employed by the hub)?
- Are all teachers and practitioners confident in leading vocal activity?
- Do you offer professional development to support teachers to work with children and young people with a range of additional needs?
- Does professional development extend beyond the curriculum?
- Are you actively seeking to diversify your workforce?
- Does CPD consist of a mix of formal training, practice sharing, networking, mentoring and reflective practice?
- Are neighbouring hubs working together to develop the regional workforce?
- Are experienced practitioners who have no formal training able to gain a qualification through your CPD programme?
- Does the learning from lesson observations directly inform your CPD programme and workforce development strategy?
- Are there opportunities for teachers from different educational traditions to observe and discuss the practice of others (e.g. music teachers in schools, community musicians, peripatetic teachers)?

# Extension role 2

*Provide an instrument loan service, with discounts or free provision for those on low incomes.*

## **An inclusive approach to extension role 2 would ensure that ...**

- All children have access to an instrument that is appropriate to their needs and interests.
- Children can take their instrument home for practice.
- Subsidy is available for those on low incomes.
- The service is available to all children and young people in the local area – not just those engaged in other hub activities.

## **Key questions to consider**

- How often do you review your inventory?
- Is your equipment reflective of the interests and activities of all children?
- How are your resources balanced between popular instruments, 'endangered species', and electronic or digital instruments?
- What percentage of your resources are allocated to instruments for those who cannot use traditional instruments (e.g. due to an impairment)?
- Does your data show who is and isn't benefiting from instrument loans, and do you analyse this to inform your inventory and approach?
- Do you offer fee remissions or bursaries to enable participation?

# Extension role 3

*Provide access to large scale and/or high-quality musical experiences for pupils, working with professional musicians and/or venues. This may include undertaking work to publicise the opportunities available to schools, parents, carers and students.*

## **An inclusive approach to extension role 3 would ensure that...**

- All children have regular opportunities to take part in inspirational musical experiences, as performers and/or audience members.
- Strategic relationships exist between the hub and local music venues.
- Children get to meet and work with inspirational role models.

## **Key questions to consider**

- How closely do you work with local music venues?
- Do children get to meet and work with inspiring representatives from all parts of the music industry?
- Are children encouraged and supported to attend live music events from an early age?
- Do all children have the opportunity to perform on stage?
- Are there opportunities for children in challenging circumstances to perform at integrated events – e.g. a group of children with cognitive disabilities performing at the annual hub concert?
- Do you make provision for the pastoral care of all children when planning performances,?
- Are children and families encouraged to experience and explore styles of music they are unfamiliar with?
- Does the hub have a presence at local and regional festivals?
- Do you work with a range of local, regional and national partners to bring about this extension role?

# Core role 1 examples

## Using technology to make music accessible for beginner ensembles and all learners

The North-West Midlands Music Education Hub commissioned hub partner Make Some Noise to deliver an iPad orchestra as part of the whole-class ensemble tuition. iPads are taken into classrooms so each student can quickly be set up with an instrument and sound of their choice. It's suitable for beginners as the music sounds good from the outset (without having to master technique) and the medium of the iPad lends itself to learning the fundamentals of music. Elsewhere The Music Works has a whole class music technology programme using Garageband on iPads. Each programme lasts between 10-20 weeks and provides teacher CPD. Pupils receive a learning logbook and there is a follow-up video refresher series. Pupils work in pairs which encourages peer learning. Primary and secondary school versions are available. Feedback received shows the impact of the programme for young people who are disengaged in learning or have behavioural issues.

## Offering choice and putting schools in the driving seat

Wiltshire Music Connect, the hub in Wiltshire, has been piloting a range of new models of delivery including djembe drumming via Skype, 'whole class in a box' with ocarinas (and support for non-specialist teachers to deliver it), and subsidies for schools running their own choice of programme from a selection of whole-class activities using hub-approved tutors or their own teachers.

## Enabling access and building capacity for music-making in SEN/D settings

Essex Music Hub received Youth Music funding to work with Drake Music and Charanga to upskill teachers, produce resources and increase access to music-making for children and young people with special educational needs and disabilities in special schools across Essex.

## Enabling access through online platforms

mac Birmingham has trained up staff in PRUs in Birmingham and Sandwell to use Charanga's VIP Studios, which is an online platform that allows young people to create, produce and release music. Young people work with professional music leaders, and also receive support from staff in the settings who are trained to use the platform. Young people can also access the platform at other times to pursue self-directed learning.

## Creating whole-class opportunities that are accessible to young disabled people

Open Orchestras supports Music Education Hubs, arts organisations and schools to create accessible orchestras. A comprehensive package of resources and training provides everything needed for organisations to create their own Open Orchestra. This includes accessible musical instruments, repertoire, schemes of work, training/CPD and access to a community of practice.

## Inclusive WCET through playful 'one person, one note' pedagogies

Hertfordshire Music Service has developed a hockets-based workshop that draws on the 'one person, one note' pedagogy to teach classical instrumental technique and composition – e.g. allocating different left-hand ukulele notes to trios of pupils so the whole class can play scales and tunes that children would be unable to do on their own. The technique is useful to support differentiation, inclusion and cooperation. For the hub, it also helps to promote the inclusion outcomes of WCET to schools.

## Ascertaining relevant information about pupils to inform planning

Prior to commencing delivery, music leader Phil Mullen sends a short set of questions (often to the SENCO) that ask about special educational needs or significant challenges of the pupils. If this information is not available then an alternative set of questions is used, e.g. which children might have difficulty concentrating? Are there any likely triggers for distress, such as difficulties with loud sounds? He also asks about what the children enjoy, so that these preferences can be built upon to support their engagement.

# Core role 2 examples

## Progression from WCET to ensembles

To address the challenges of progression from WCET to playing in a band or orchestra, a fast track band camp was established by Nottingham Music Service which includes the basics of reading music. This has helped the band network to grow from children coming through WCET. Music is arranged and adapted according to young people's interests, and targeted support is given to those who need it.

## Providing accessible ensemble opportunities

Surrey Music Hub runs The Orchestra of Unlimited Potential (UP!), a county ensemble designed to be accessible for young people aged 13+ from any background and ability including those with special educational needs and disabilities. UP! Is free to attend and is particularly interested in welcoming young people who have been unable to access music education because of their life circumstances and lack of suitable opportunities on offer locally. The orchestra has performed at prestigious venues including the Royal Albert Hall, and collaborated with young people from Mexico and Brazil.

## An inclusive project model designed to bring together young people from different musical and social backgrounds

The urban orchestra is an inclusive music project model which brings together orchestra players with young people from other musical and social backgrounds to work together as performers, composers, arrangers and lyricists. It's run by Readipop in conjunction with hubs in Berkshire, Slough and Oxfordshire. Projects typically develop a performance piece, initially using storyboards to start the creative process. A range of performance styles are accommodated, including playing from a traditional score, from memory, chord charts, structured improvisation, DJ playlists, graphic scores, numbered playlists, grids and number sequences - leading to a final performance at a local venue.

## Providing space and support for young people-led music

The Music Works runs Audio-Base, a Saturday morning music session providing young people a place where they can rehearse and lead their own learning, as well as gain support from music leaders who mentor and support them to develop their understanding of the skills needed to be a musician, improve their musical and creative skills, and collaborate with others.

## Creative songwriting ensembles that engage a wide range of pupils

MusicNet East (a collaborative project between Hertfordshire, Essex and Cambridgeshire hubs) offers Songwriter, an informal, creative progression route based around an online chart. The project offers workshops, production and recording opportunities, feedback from professional songwriters, chances to perform at local festivals and to progress to national showcases. Opportunities are promoted via instrumental tutors, schools, local authority targeted support teams, and have brought 'risk of exclusion' pupils into a wider informal music community. Weekly workshops also run in music centres.



*Photo: young musicians practicing an original composition as part of MusicNet East's Songwriter project, which supports young people's creative songwriting skills.*



*Photo: Louis and Jordan from Carousel House Band performing with Daniel Wakeford. Carousel is NPO based in Brighton, delivery partner to SoundCity hub, and supports learning disabled musicians and performers with artist development. Credit: Paul Mansfield*

# Core role 3 examples

## Joining up Early Years provision

The Tri-borough Music Hub asked themselves the question “how do we know what happens before we start to work with children aged 5”? - recognising the importance of understanding children’s musical development right from early childhood. Identifying that there was an array of Early Years music provision across the hub area that wasn’t very joined-up, they brought together a range of organisations to form the Tri-Borough Early Years Music Consortium. This group went on to apply for Youth Music funding to take a strategic approach to [Early Years music-making and workforce development across three London Boroughs](#).

## Using technology to enable access in rural areas

[Connect:Resound](#) was developed by NYMAZ to address issues of access in rural areas. Schools and Music Education Hubs in North Yorkshire, East Sussex, Norfolk, Lincolnshire and Surrey are working alongside NYMAZ and partner UCan Play to develop new teaching and business models for delivering music education online.

## Spotting ‘talent’ and promoting individualised progression

Awards for Young Musicians works across five hubs on the [Furthering Talent, Practical Progression](#) programme. The work enables access and progression for children from low income families. Teachers receive training on the different facets of musical potential and then nominate children to take part. Each young person works towards an individual learning plan that explores their individual progression goals. There are no tuition costs and each pupil is supported by a local coordinator who works with their school, family and music teacher to enable their participation (including fee remission and a small budget to support learning goals).

## Using peripatetic teaching to support musical, personal and social outcomes

Hertfordshire Music Service developed music-based mentoring within instrumental music teaching in schools. Tutors received specialist training, and dialogue with SENCOs to diversify instrumental teaching to respond to young people’s musical interests and voice, and so prevent exclusion. The model also runs in [Education Support Centres](#) to support pupils to return to mainstream education.

## Enabling progression for disabled musicians

Launching in Autumn 2018, the [National Open Youth Orchestra \(NOYO\)](#) will be the world’s first disabled-led national youth orchestra. NOYO provides an inclusive progression route to support the development of some of the UK’s most talented young disabled people. It will also be open to non-disabled young people, providing an innovative and ambitious musical context for everyone. NOYO musicians will be empowered to radically redefine the idea of ‘The Orchestra’ - inspiring new musical instruments and creating new musical forms for the 21st century.

# Core role 4 examples

## Enabling participation through inclusive approaches

SoundCity (the Brighton and Hove hub) host an annual Schools Christmas Concert, featuring a choir of 1,300 children from 42 schools in 2017. This event included music composed by students from special schools and used Makaton signing and technology to enable students with limited speech and/or who use voice communicators to participate. An associated package of training for vocal leaders included singing workshops; how to introduce Makaton; online film and audio resources; and coaching for choir leaders, who worked alongside the vocal team from the hub in their own school.

## Using singing as a foundation for the development of musical skills

Start with Singing is a KS1 project that uses singing to prepare children for whole class ensemble tuition in KS2. Bristol Plays Music (BPM) tutors work with class teachers using techniques and resources developed by Sing Up, The Voices Foundation and the British Kodaly Academy to deliver sessions and ensure that the exercises and techniques used are taken forward into WCET activity. The programme is currently being piloted. For more info contact Bristol Plays Music.

## Putting singing at the heart of citywide language development strategies

Language for Leeds is Leeds City Council's programme to support oracy and language development. Based on the belief that a singing school is a successful school, children who learn and perform rhymes and songs - from Early Years, through the whole Primary Phase, and beyond - become more resilient and confident. ArtForms Music, lead partner of Leeds Music Education Partnership, offers vocal support throughout the Primary Phase, using music specialists to support Phonics Phase 1 in whole class and small groups in the Early Years, singing at KS2 using vocal specialists deliver a music programme with a strong language and performance focus.

## Engaging boys and secondary aged children in vocal activities

Bristol Plays Music has been working with renowned vocal leader and beatboxer Jason Singh to encourage increased uptake of singing and vocal activities among boys and secondary-aged children. Workshops take place in a range of settings, including in live music venues and concert halls and involve inspirational male vocal leaders who act as role models for participants.

## Progression in to industry for young, emerging artists

Multi-Track is an *Into Industry* project developed by Bristol Plays Music which is delivered in partnership with a network of music industry professionals and partners. Events take place at locations across Bristol and include seminars, debates, masterclasses and an artist development scheme for emerging underground musicians.

## Singing schools

Seaton Sluice First School places singing at the heart of everything within the school; it's built into daily routines, the school has its own original songs, and all children are given the opportunity to become singing leaders, leading songs in assembly or singing in the playground. Two staff members are training in Makaton and teach the whole school 'signs' they have learned that week. It's a Sing Up Platinum School, and works with the hub to advocate singing with other schools. Sing Up resources are used daily, and the subscription was funded through donations given at the annual Christmas concert.



**Photo:** Performance by Stratford Circus's New Young Voice Collective. Young musicians are trained as music mentors to deliver workshops in schools across Stratford using diverse repertoire, culminating in high profile performances at the Southbank Centre.



**Photo:** learner on Southampton Music Services ID: M-Tech project, which uses technology as a tool for increasing engagement and offers performances, workshops and composition projects.

# Extension role 1 examples

## **Certificate for Music Educators (CME)**

MEHEM (Music Education Hubs of the East Midlands), has designed a CME which is delivered and assessed by all hubs involved in the partnership. It involves five face-to-face learning days for each cohort alongside mentoring, observations, online resources, and other support.

Bristol Plays Music are piloting a CME course focused on working in SEN/D settings. Funded by Youth Music, 'The Inclusive Practitioner' is overseen by the newly established National Centre for Inclusive Excellence. Bursary places are available each year for musicians with SEN/D who wish to develop their music leading skills.

## ***Paid training opportunities for Disabled musicians to develop their music leadership***

'Emergent: A Music Legacy' is Drake Music's new three-year programme, funded by Help Musicians UK, to develop the next generation of disabled musicians. The aim of the programme is to redress the imbalance within the music sector for Disabled musicians. One strand of the project provides paid training for new Disabled music leaders alongside mentoring from established music leaders.

## **Professional development to diversify the workforce**

Hertfordshire Music Service runs 'Routes into Teaching', training days and follow-up support to encourage workforce development in inclusive practices for existing staff, and to bring new entrants into the music service workforce. Days balance musical activities, reflection, and guidance on writing C.Vs. Follow-up resources are posted on the Musicnet East website.

## **Dedicated vocal leadership support for music co-ordinators in schools**

In partnership with Sing for Pleasure, Bristol Plays Music runs a two-year Vocal Leadership Course aimed at upskilling teachers and music leaders to lead aspirational and high-quality singing experiences with their pupils. Participants take part in training sessions and receive direct support over the course of two academic years.

## **Developing a common understanding of good quality teaching and learning**

In order to encourage consensus around common perspectives on quality principles across the workforce, Music Partnership North - Northumberland used an INSET day to develop a set of agreed principles for teaching and learning. These principles are now being used in lesson and peer observations across the Music Partnership North Music Education Hub.

## **Incorporating Early Years into the hub CPD offer**

Devon Music Education Hub works with Take Art to include Early Years training in its CPD programme. This includes delivering an Early Years workshop at the South West Music Education Hub Peninsular Conference, and offering free CPD and resources (including a strategy to resource all Early Years Foundation Stage settings with appropriate instruments for Reception pupils by 2020).

## **Peer observations using a quality framework**

Telford and Wrekin Music Service pairs practitioners from different backgrounds (e.g. formal and non-formal) to observe each other's practice using the Youth Music Quality Framework. Practitioners then meet in peer learning groups and share their learning at a sub-regional conference. Data from all observations is analysed in order to identify strengths and areas for development.

# Extension role 2 examples

## Discounted instrument hire

As well as providing an accessible low-priced instrument hire scheme, [Wiltshire Music Connect](#) offers [remission on hire costs](#) for pupils or families in need of financial assistance, which is subsidised through the DfE grant.

## Musical Equipment Support Scheme for disabled musicians

The [Open Orchestras](#) scheme enables Music Education Hubs, arts organisations and schools to provide an expressive and [accessible musical instrument called the Clarion](#) to musicians taking part in the programme. It works seamlessly with assistive technology that young disabled people use in their everyday lives, such as EyeGaze, SmartNav and the iPad, meaning that students are able to play their Clarion both in school and at home.

## Enabling access for music-making by those with physical disabilities

[The OHMI Trust](#) aims to remove the barriers to music-making faced by those with a physical disability through the creation and provision of adapted musical instruments and apparatus. The instruments have the same capability as the conventional equivalent but can be played without the use of one hand or arm. Where required, it may be possible to rework existing solutions to provide access for those with a different upper limb disability. OHMI has a music maker [instrument hire scheme](#) designed to overcome financial barriers to purchasing adapted instruments.

## Funding and support for providing musical instruments

- [Take it Away](#) aims to make musical instruments more accessible by providing interest-free loans of up to £25,000.
- [EMI Sound Foundation](#) provides awards for instruments and/or equipment. Schools, music teachers and individuals in full-time education can apply directly to the foundation for grants of up to £2,000.
- [Awards for Young Musicians](#) provides awards of £200-£2,000 for talented instrumentalists aged 5-17 to support with costs of music lessons, college, course fees, instrument purchase and travel.
- [Future Talent](#) provides awards including for lessons and contribution to instrument purchase. Awards and scholarships include support, mentoring, career and general music development advice.
- [The Cherubim Music Trust](#) offers professional-calibre instrument loans for up to five years for young, gifted musicians aged 15-25 who are based within 200 miles of London.
- [Benslow Music](#) provides an instrument loan scheme to talented young string and woodwind musicians aged 7-25 who have reached a good standard and been playing for a minimum of two years.

# Extension role 3 examples

## Inspirational and inclusive music performance through a Grime Opera

In 2017 Grown: A Grime Opera was produced by Essex Music Education Hub. It featured Essex Youth Orchestra, professional grime artist Eyez, Burnt Mill Academy Choir, and local young producers and grime artists. Composer Max Wheeler wrote a collection of tracks from his studio, working with Eyez and writing for a choir that would join the tracks together into a narrative. The opera debuted in a disused bus station in Colchester as part of the Hub's Sounds of Essex Festival and Colchester's Big Sunday celebrations, attracting a diverse audience of over 500 people.

## Engaging touring artists to inspire young people

Through their relationship with Colston Hall, Bristol Plays Music regularly provide young musicians with access to professional artists. Masterclasses and Q&A sessions have been given by artists such as Milos, Goldie, Lady Leshurr, Swindle, and Yolanda Brown. In 2017 students from Bristol and the South West were given a once-in-450-year opportunity to meet and be inspired by some of the world's leading early musicians as part of the Monteverdi 450 tour, in a unique project run by the Monteverdi Choir and Orchestra, Bristol Plays Music and the University of Bristol. The project involved talks, masterclasses, and workshops and culminated in a special welcome and talk by Sir John Eliot Gardiner before seeing the complete dress-rehearsal performance of *Orfeo* in the Colston Hall.

## Merging organisations to create a united creative offer

SoundCity, the Brighton and Hove hub has recently merged with Brighton Dome and Brighton Festival to create a city-wide hub for creative and cultural learning. Having a music hub connected to an arts charity (which produces international multi-arts festivals and manages the historic Brighton Dome venue) provides enhanced opportunities for cultural learning. It enables the organisation to connect up artists, audiences and children in their creative work, meaning that young musicians are linked up with the wider arts and cultural scene in the city and have opportunities to work with professional artists and role models.

## Bringing together diverse music, musicians and music organisations

MyHub in Manchester ran 'My Music, My Manchester', a collaboration with Brighter Sound, Manchester Camerata, Music Action International, Z-Arts, One Education, Royal Northern College of Music and the BBC Philharmonic orchestra. The project, primarily funded through Grants for the Arts, brought together 35 musicians aged 13-18 from diverse musical backgrounds for a week-long creative residency, led by cultural activist Meiklit. The young people worked in four groups at Manchester venue Band on the Wall, each group composing new music that referenced a different musical genre culminating with a showcase at the BBC Philharmonic Studio.

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Registered company number 3750674

[www.youthmusic.org.uk](http://www.youthmusic.org.uk)

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