

**Services**  
**For Education**

# **SFE ED&I ROADMAP: 2025 - 2028**

**SOPHIE GREY – BMEH INCLUSION LEAD**

**WE BRING LEARNING AND MUSIC TO LIFE**



# OUR DIVERSITY & INCLUSION VISION

Our approach is about:

- *Encouraging openness*
- *Celebrating diversity*
- *Tackling inequality*
- *Promoting “togetherness”*

We'll know we're successful when all our colleagues work in ways that demonstrate commitment to eliminating discrimination, promoting the value of diversity, and encouraging truly inclusive approaches within our organisation and beyond



# KEY PRINCIPLES

- We want to develop a positive and powerful culture where colleagues can be their authentic selves at work
- We value individual differences, experiences and insights, and recognise the contribution this can make to the business
- We want our workforce demographics to reflect the diversity and richness of the society and communities in which we work
- We respect the inherent tensions that can exist between different views but we appreciate constructive challenge around different perspectives
- We will be kind to each other and ourselves as we learn about and from each other – mistakes are a chance to learn and improve
  
- **Diversity means difference** – it can be **visible** (gender, culture, age) or **invisible** (background, life experiences). Regardless, **it adds value** to our insights, problem solving, decision making and creativity
- **Inclusion means everyone feeling valued, respected and comfortable** – no matter what their difference

# 2025-2028 DIVERSITY & INCLUSION PLAN: SUMMARY

To improve Diversity & Inclusion over the next 3 years we will develop the following themes:

## Foster an inclusive culture

- Develop ways of working, policies and processes that promote and value diversity
- Encourage colleagues to come together in special interest groups (e.g. Parents & Carers) to share experiences and suggest areas for improvement

## Educate and raise awareness

- Increase awareness of diverse employees and cultures
- Encourage colleagues to share their stories and lived experiences by providing a supportive workplace
- Provide D&I training to line managers and teams

## Put D&I into practice

- Establish a Working Group to oversee the development and implementation of our plan
- Set and communicate our D&I goals, linked to our wider business strategy and objectives
- Use our workforce and local demographic data to inform priority areas within our D&I plan

## Plan, measure and improve

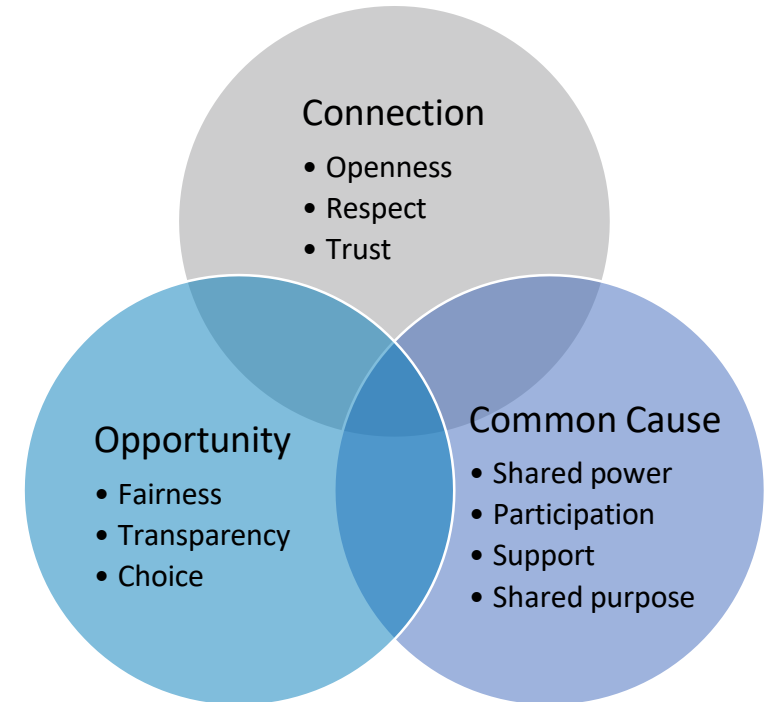
- Develop KPIs to track D&I metrics and performance against our goals
- Embed D&I goals into PDR objectives, business plans and activities
- Develop a toolkit of good practice, guidelines and resources to support leaders and priority diversity groups

# A SHARED COMMITMENT TO D&I

SFE expects	Our colleagues expect	Our stakeholders expect
<p><b>Every individual to:</b></p> <ul style="list-style-type: none"> <li>• Act consistently with our values and Code of Professional Behaviours</li> <li>• Contribute actively and positively towards a diverse and inclusive environment</li> <li>• Recognise, respect and value differences</li> <li>• Ensure a workplace free of discrimination, harassment, bullying and intimidation, and</li> <li>• Take action when they see discriminatory behaviours occurring</li> </ul>	<p><b>Our leaders to:</b></p> <ul style="list-style-type: none"> <li>• Promote an inclusive culture and working environment, where all individuals feel valued, encouraged and provided with opportunities to develop their full potential</li> <li>• Support individuals to balance their work and personal lives, and</li> <li>• Embrace equity and diversity principles in all people management processes and decisions</li> </ul> <p><b>Their colleagues to:</b></p> <ul style="list-style-type: none"> <li>• Possess the awareness and skills to understand and implement their diversity responsibilities</li> </ul>	<p><b>SFE to:</b></p> <ul style="list-style-type: none"> <li>• Comply with all relevant legislation</li> <li>• Meet community expectations of a diverse workforce</li> <li>• Use diversity to provide insight and value to discussions around innovation and future growth</li> <li>• Be recognised as a leader in promoting and achieving workplace diversity and inclusion</li> <li>• Transparently reporting its diversity performance</li> </ul>

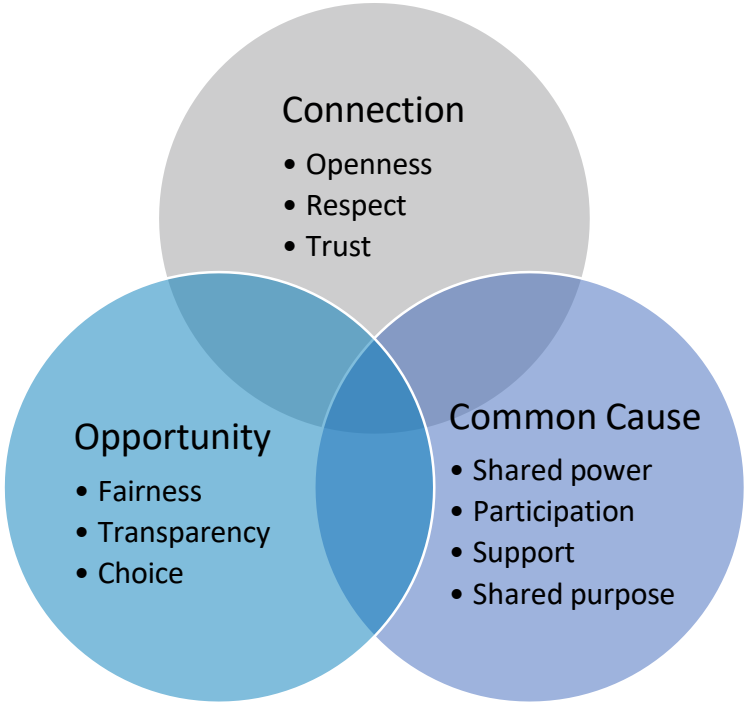
# CREATING CONNECTION, OPPORTUNITY AND COMMON CAUSE – 10 ENABLERS

<b>CONNECTION</b>	<p><b>1. Openness</b></p> <p>We like it when people are open to hearing our views, especially if they are curious about how these views may be different from their own. When we are open to different perspectives, experiences and ways of working, we learn more things faster, and are more likely to produce better ideas and solutions</p> <p><b>2. Respect</b></p> <p>We want to be treated with respect for our ideas, our work and who we are. When we are respected, we feel more motivated and engaged and are more likely to make an extra effort for the organisation and talk enthusiastically about it to others. We are more likely to contribute our ideas, enabling the creativity that companies need to succeed.</p> <p><b>3. Trust</b></p> <p>In a trusting environment, people generally assume that others have good intentions towards them, as well as towards business goals. We feel safe to be who we are, to express our views, contribute ideas and experiment without fear that others will undermine us or exclude us for being different. We can work to achieve common goals, rather than wasting energy on infighting or negative feelings.</p>
<b>OPPORTUNITY</b>	<p><b>4. Fairness</b></p> <p>Fairness is about ensuring that everyone can make career progress, access training and development opportunities, and have choice about how they work without irrelevant obstacles based on age, gender, ethnicity, physical ability or socioeconomic background. Arrangements must be in place to address bias and discrimination and to ensure everyone can achieve their potential.</p> <p><b>5. Transparency</b></p> <p>Hidden agendas, or the simple failure to share information, can lead to perceptions of unfairness and exclusion. If some people are left out of what's happening, they can become disconnected and discouraged from contributing. When we know what's going on, and the intentions and reasoning behind decisions that affect us, we feel more involved and willing to contribute.</p> <p><b>6. Choice</b></p> <p>Progressive organisations recognise that people generally perform better if they are trusted to make their own choices, for example, about how to achieve their objectives. It's important that everyone can choose to bring their "messy selves" to work, because they trust that they can have open, honest, respectful conversations in which both sides assume positive intent and learn about each other.</p>



# CREATING CONNECTION, OPPORTUNITY AND COMMON CAUSE – 10 ENABLERS, CONT.

<b>COMMON CAUSE</b>	<p><b>7. Shared power</b></p> <p>It may be obvious who exercises power in the organisation. There may be “in groups” who have access to important information, make the decisions that count and are awarded the most exciting assignments and jobs. Sometimes, those groups are unaware of their privilege. Shared power is about exercising power <i>with</i> people, not <i>over</i> them. By doing so, we contribute to an environment where everyone is more willing and able to collaborate, generating better business solutions.</p>
	<p><b>8. Participation</b></p> <p>Participation is crucial to building an inclusive work environment. It is more than just being part of the organisation. It is about having the opportunity and resources to help define it’s purpose and how it operates. For some people, full participation may be hampered by how the business currently operates. It is important that everyone has a say in reviewing and changing systems to make them work for all.</p>
	<p><b>9. Support</b></p> <p>We thrive when we support and commit to others at work, and when we receive support and commitment back. Examples of this are checking in regularly with colleagues that they feel fully involved in joint projects, seeking and giving constructive feedback and encouragement for personal development, and stepping in to help when colleagues are overwhelmed with work or other issues.</p>
	<p><b>10. Shared purpose</b></p> <p>Inclusion should be a core part of a progressive organisation’s purpose. This is about ensuring consistency in the way people feel, how they behave and what processes are in place to support a work environment for all. Leaders words are mirrored in actions and work arrangements. For example, statements about being “open to all” are borne out by managers discussing with team members how each prefers to work, or jobs being advertised as flexible to ensure the most qualified are not excluded.</p>



# SFE MUSIC SERVICE – INCLUSION STRATEGY 2025





**Please note the text in red on the following page are the areas we are going to focus on over the coming year and in the broken down strategy aims in the pages following that, statements in italics are those that are not yet accomplished/or are ongoing**

Support emerging artists through 'traditional' and non traditional routes

Review and quality assure all that we do - including staff and learner wellbeing, access, progress and engagement. This process to be informed by experts in the field and those with lived experience. 'Nothing about us without us'.

Progression routes for all learners in all settings

Performance opportunities for all learners in all settings

### Social model of disability

### Rights based

Ensure all processes and opportunities are as inclusive and accessible as possible including staff interviews, audition process, classrooms, prep and support prior to performances etc.

We are all inclusive practitioners

## BELONGING

'When you offer inclusion, you have begun with an idea of otherness. Belonging is about finding a place where there is no otherness, regardless of how different you might be. I've an inkling that place is a recognition of being human.' Joanna Grace

Start with those with the most complex barriers and plan outwards from there

Use research and reflection to inform future work, to challenge the current position of music and access to meaningful music/arts opportunities in/out of education, and to promote the visibility in society of those in challenging circumstances (including adults)

Working in partnership and sharing learning and practice – including all schools, communities, other arts organisations, hubs and outreach organisations

### Child led and trauma responsive

### Intersectionality

Fundraising and initiatives for those most marginalised and with the greatest barriers in society

**YOUTH VOICE and a child-lead approach.** Who are our stakeholders? Listen to, learn from, and be informed by them. 'The most potent, powerful force is a child's motivation. If you show them you're prepared to walk their musical journey, they'll be happy and thrilled to engage with you.' Ockelford, A.

Increase access for all including non user schools/settings, those in the EY, those out of education and adults in challenging circumstances

Staff development, awareness and support, an intersectional, holistic approach

Embrace, support and be informed by local communities including those with protected characteristics. Representation of these in our workforce.

# STAFF DEVELOPMENT, AWARENESS AND SUPPORT, AN INTERSECTIONAL, HOLISTIC APPROACH

- *Social model informs all aspects of our work for learners and staff - training, induction, interview process, audition process, access, opportunities, classrooms, lessons, delivery, resources*
- *Intersectionality training (exploring our own and being mindful of our learners live experiences)*
- *Experience different settings through peer observation (in and out of service)*
- *PDR – inclusion objective on all - What changes could you make, and what support might you need, to be become more inclusive in your practice/work?’*
- *Inclusion objectives on PDR and regular 'Inclusion and Diversity' inputs on all training days and CPD offers*
- *Safe spaces to discuss lived experiences, for staff wellbeing and also to bring issues to the table and to inform the SFE Dand I policy/strategy*
- *LT to support but not solely shape E,D and I policy without the voices of the workforce, representation*

# STAFF DEVELOPMENT, AWARENESS AND SUPPORT, AN INTERSECTIONAL, HOLISTIC APPROACH CONTINUED

- *Training of all staff (starting with S/LT) in EDI - input from those with lived experiences of disability, neurodiversity, LGBTQ+ , diverse racial and cultural backgrounds that exist in our Birmingham communities*
- Where appropriate, staff are Team Teach trained
- *Become a Makaton friendly organisation*
- *Work with 'Enhance the UK', or similar, to become more a more accessible organisation for those with disabilities and who are Deaf*
- All SFE staff undergo Trauma Responsive training and *SFE becomes an official Trauma Responsive organisation*
- Increase our numbers of those trained in BSL and continue to support them through their qualifications
- Continue funding 2 teachers each year to complete the PgCert in Sounds of Intent, music for those with special musical abilities and needs
- Inclusive practitioner training through Phil Mullen and Mac Makes Music

# PROGRESSION ROUTES FOR ALL LEARNERS IN ALL SETTINGS

- Learners will have options of many different routes open to them. The traditional route of Trinity or ABRSM exams
- Percussion & World Department – PRSSV exams for tabla/dhol and sitar
- Sounds of Intent/Trinity accreditation route - ACMD
- Ensembles - school and Central (auditioned) including special school, *Creative Sounds*, *mac ensemble Switch* and a *'New Music ensemble'*
- Support students to join National groups such as National Youth Orchestra and National Open Youth Orchestra – continue our support of NOYO
- *Support along the way for those who want to get into any of these routes but have access barriers (which could be financial, because of a neurodivergence, sensory issues, disability e.g.).*

# PERFORMANCE OPPORTUNITIES FOR ALL LEARNERS IN ALL SETTINGS

- In school concerts (including in special schools, resource bases, prus and alternative settings)
- Out of school concerts (including in special schools, *resource bases, prus and alternative settings and those out of school*)
- Continue our partnership with Music of Life who put on a concert every other year showcasing their choirs in special schools and our individual students for special schools, or alternative settings
- All school ensembles and other groups (from all settings) encouraged to take part in Area galas and Spring galas as well as the Youth Proms
- Alternative options for those for whom the symphony Hall may be too overwhelming - Jenny Blackwell performing space and/or a recording of their performance to be shown in the JBPS or main hall?
- *Virtual proms for those for whom an online experience would be more appropriate/preferable*
- *City Music online festival – all encouraged to take part*
- Summer Sounds – concert for those in special schools/alternative provisions, supported by mac and Adam Ockelford and Derek Paravicini
- Live music opportunities as audience, including all of the above, with complimentary tickets available for those who would not otherwise experience this because of a lack of opportunity or financial barriers
- *Specific Live music weeks in all settings*
- CBSO relaxed concerts for special schools

# USE RESEARCH AND REFLECTION TO INFORM FUTURE WORK, TO CHALLENGE THE CURRENT POSITION OF MUSIC AND ACCESS TO MEANINGFUL MUSIC/ARTS OPPORTUNITIES IN/OUT OF EDUCATION, AND TO PROMOTE THE VISIBILITY IN SOCIETY OF THOSE IN CHALLENGING CIRCUMSTANCES (INCLUDING ADULTS)

- *Apply research from our current projects, Inspiring Sounds, SoundTots, Tiger Tiger, and Birmingham Virtual School and future projects, to help build an evidence base for the need for music and arts provision, to acknowledge and support the incredible benefits that music can bring, particularly for those with the most barriers and/or least access to opportunities (due to disability, vulnerability, financial barriers, lack of opportunity – or meaningful/appropriate opportunity e.g.)*
- *Work with other hubs, organisations, universities, activists, to build up a portfolio of evidence for need regarding provision but also the need for systemic change, with regard to access, opportunity in education and particularly for those most invisible in society, who may be out of education, including adults with complex needs*

# USE RESEARCH AND REFLECTION TO INFORM FUTURE WORK, CHALLENGE THE CURRENT POSITION OF MUSIC AND ACCESS TO MEANINGFUL MUSIC/ARTS OPPORTUNITIES IN/OUT OF EDUCATION, AND PROMOTE THE VISIBILITY IN SOCIETY OF THOSE IN CHALLENGING CIRCUMSTANCES (INCLUDING ADULTS)

- *Develop a rights based approach to understand further the rights of the children and young people we are working with, ensuring that we are respecting these rights and that they also, and their families understand what they are entitled to, drawing on for example, the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) Specific provisions for disabled children. Article 7 Children with disabilities. Informed by the work of Parmi Dheensa*



# FUNDRAISING AND INITIATIVES FOR THOSE MOST MARGINALISED AND WITH THE GREATEST BARRIERS IN SOCIETY

- *Seek out those groups who have least opportunity or access to meaningful music/arts opportunities and fundraise for initiatives to help fill these gaps in provision*
- Examples of current projects:
- **Inspiring Sounds** working with Special School staff to give them more confidence in using music in their practice and so to enhance provision for their learners. Most special schools do not have a music specialist and yet most learners can gain so much from music, in fact it can be transformational for this cohort, particularly those with the most profound and complex needs.
- **Sound Tots** – giving those in the early years vital music input which has been proven to enhance language acquisition, wellbeing and socialisation for this cohort, and in many cases bring them up to the level of their peers, which without this intervention, would not have happened

# FUNDRAISING AND INITIATIVES FOR THOSE MOST MARGINALISED AND WITH THE GREATEST BARRIERS IN SOCIETY CONTINUED

- **Birmingham Virtual school** – giving free musical opportunities to those who are looked after. The incredible benefits that music can bring have been seen first hand with essential boosts in self esteem, communication and interaction. For many that have experience trauma, music can be a lifeline and an opportunity to express themselves and make meaningful connections with others.
- **Tiger Tiger** – offering immersive, multisensory, cross arts session to those over 18 (and holiday sessions for under 18s) with additional needs including those with severe, profound and multiple learning difficulties. For the adults in particular there is so little out there in term of enrichment. We really wanted to provide something unique, engaging and exciting for this invisible cohort in society. Delivered by experienced drama and music practitioners sessions are tailored to the participants and offer meaningful opportunities for interaction, communication, socialisation and play, aswell as improving engagement, motor skills.
- *Future projects: Those with financial barriers and access barriers (out of education)*
- *Those in prus*
- *Those under 18 in the criminal justice system*

# EMBRACE, SUPPORT AND BE INFORMED BY LOCAL COMMUNITIES INCLUDING THOSE WITH PROTECTED CHARACTERISTICS. REPRESENTATION OF THESE IN OUR WORKFORCE.

- *Build or enhance links with local communities through our current work and also new work*
- *Invite parents/family members/carers into schools for concerts, lessons and also for musical sharings (including them performing)*
- *Encourage family members/carers from different countries and cultures to share stories of their musical journeys/experiences and to inform our choices of repertoire, performance*
- *Make/enhance meaningful links with other communities such as the LGBTQ plus, disabled and Deaf communities*
- *Invite those who would like to, to talk to our staff and help to inform our practices, opportunities and strategies*
- *Ensure that - through our SFE ED and I policy and recruitment drive - our communities are reflected in our workforce*

**EMBRACE, SUPPORT AND BE INFORMED  
BY LOCAL COMMUNITIES INCLUDING THOSE WITH  
PROTECTED CHARACTERISTICS. REPRESENTATION OF THESE  
IN OUR WORKFORCE.**

'When we fail to incorporate intersectionality into our everyday practices and policies, we leave parts of our communities behind' -  
Kimberlé Williams Crenshaw

# INCREASE ACCESS FOR ALL INCLUDING NON USER SCHOOLS/SETTINGS, THOSE IN THE EY, THOSE OUT OF EDUCATION AND ADULTS IN CHALLENGING CIRCUMSTANCES

- *Ensure that we are aware of where the disabled children and young people are in our schools – through our partnership with OHMI and CREATIVE UNITED – and out of our schools – data from BCC*
- *Find out where all of those in challenging circumstances are (including those with neurodivergence, complex needs, financial barriers, social emotional and mental health issues)*
- *Ensure our current offers, where appropriate, can be extended to these groups or fundraise for other and/or more appropriate opportunities*
- *Develop a rights based approach to understand further the rights of the children and young people we are working with, ensuring we are respecting these rights and that they also, and their families understand what they are entitled to, drawing on for example, the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) Specific provisions for disabled children. Article 7 Children with disabilities. Informed by the work of Parmi Dheensa.*
- *Ensure that those with financial barriers to musical opportunities are supported to access provision*

# YOUTH VOICE AND A CHILD-LEAD APPROACH. WHO ARE OUR STAKEHOLDERS? LISTEN TO, LEARN FROM, AND BE INFORMED BY THEM

- *Incorporate Youth Voice/Child led specific training into CPD/Training days*
- *Send out Youth Voice questionnaires to all settings annually to inform our repertoire choices/practice*
- *Cultivate a child led approach in all settings and outline how this can look (for example choice of repertoire, instruments/soundmakers, or more directly through improvisation and communication through music)*
- *Learners and younger members of staff (under 25s) to be part of our reference group to assess and inform our inclusion strategy*

# WORKING IN PARTNERSHIP AND SHARING LEARNING AND PRACTICE - INCLUDING SCHOOLS, COMMUNITIES, OTHER ARTS ORGANISATIONS, HUBS AND OUTREACH ORGANISATIONS

- Continuing our partnerships with hub partners, mac, Quench, BCU, Ex Cathedra, RBC and also additional partners Open Theatre, OHMI and Creative United, Music of Life, Open Orchestra, NOYO, University of Roehampton, Adam Ockelford, Birmingham Virtual School
- Continue our relationship with the mac hub consortium – Severn Arts, Solihull, Coventry and Sandwell
- Make further links and partnerships with other hubs, other arts organisations, local schools, communities and outreach organisations
- *Support schools and settings (including special school and alternative settings) with their music development plans*

# ENSURE ALL PROCESSES AND OPPORTUNITIES ARE AS INCLUSIVE AND ACCESSIBLE AS POSSIBLE INCLUDING STAFF INTERVIEWS, AUDITION PROCESS, CLASSROOMS, PREP AND SUPPORT PRIOR TO PERFORMANCES ETC.

- *Any barriers to be discussed before lessons (WCIT, Ensemble, Curriculum music, Music school, 1 to1 small group in all settings) rehearsals, auditions, performances and additional support ensured (including visits to venues, or video tours, adapted resources/music, sensory issues respected with lighting for example, support in organisational skills e.g.). Youth voice/child led informed repertoire/instruments choices*
- *In terms of staff - ensure sensory issues/processing issues are respected and supported at training days and in day to day work environment for example, interview questions to be sent out beforehand, any amendments regarding audition process for both staff and students to be made, for example*
- *Training in and further exploration of new resources and music tech for all settings (building on our bank of instruments, resources and equipment for special school settings).*
- *Introduce an initiative of 'buddy work' where special school students share musical opportunities and alongside mainstream learners*



# SUPPORT EMERGING ARTISTS THROUGH TRADITIONAL AND NON TRADITIONAL ROUTES

- *Support those who may face barriers in the professional world (because of disability, accessibility, neurodivergence, experience, particular musical background, financial e.g.)*
- *Set up work experience opportunities for those who show potential*
- *Devise tailored programmes for artists and support them to joint deliver for example or be supported in appropriate ways during performances/work*
- *Mentoring, preferably by those who have had similar experiences*
- *Provide funding if possible for transport etc.*
- *Paid work opportunities*

# REVIEW AND QUALITY ASSURE

- *Reference group for SFEMusic to meet bi-annually. Including people, preferably musicians, with lived experience, specialists in the field, school teachers and learners.*
- Organic/continual review of Inclusion strategy
- *PDRs continue with an Inclusive strand each year*
- *Students in all settings are assessed on their engagement and progress, in whichever way is most meaningful to them (through Sounds of intent, music exams, performances, pupil profiles e.g.) , and also wellbeing*
- Staff survey
- Needs analysis of special school and pru music provision each year

# SOCIAL MODEL

- Society disables people, *not* their impairment
- Know our pupils and this will lead to better wellbeing and self esteem – higher quality of lessons, and a more positive experience in our work generally. Ask other teachers, senco, parents, read EHCPS etc. Ask students themselves.
- **It is our responsibility to make our workplaces and lessons accessible and inclusive for all of it's participants, to remove these barriers**
- **The same ethos for any kind of difference not just disability**
- The social model should inform our choices as an organisation, and also as teachers and educators

# INCLUSION FOR GAIN

‘...the insights I have gleaned over the years from working with children on the autism spectrum..’.. ‘It was only later that I came to appreciate that..autism affords us an alternative and powerful way of understanding how so-called ‘neurotypical’ people create, process, and respond to music’

*Ockelford, A. p.9 ‘Comparing notes’*

# INCLUSION FOR GAIN

‘...the real barrier to inclusion is understanding and awareness. It’s not a lack of ability in them, it’s a lack of insight in us’

‘Arguments for Inclusion should be based on gain not on pity.’

*Joanna Grace – 'Inclusion for Pity's sake?' TedxTruro*

# INCLUSION FOR GAIN

- It will have a hugely positive impact on our learners, especially those who are most marginalised, and have the biggest barriers to learning/access
- It will help us to build better, stronger relationships with schools
- It will help us to fulfil our responsibility to the NMEP 2
- It will raise our profile as an inclusive organisation
- It will make us better teachers, musicians and people

# HUB WIDE 2025-2026 DIVERSITY & INCLUSION PLAN: SUMMARY

To improve Diversity & Inclusion over the next year we will develop the following themes:

**Have a clear picture – data informed – of the communities and stakeholders across the city and where gaps in provisions and our offer are**

- Carry out research to find the demographics of the city in as much detail as we can
- Identify where gaps are in who we are reaching, in and out of education/schools. Measure these against percentages in society (e.g. roughly 15% of CYP with a special educational need or disability)

**Diversify our offer based on data collection**

- After establishing where the gaps are we will diversify our offer further where needed, to meet the needs and motivations of the CYP across the city, ensuring we represent all cohorts and their voices





# BMEH PARTNERS' APPROACH TO ED&I

A WORKING DOCUMENT



# BIRMINGHAM CITY UNIVERSITY

## Birmingham Music Education Research Group

### Equity

- Assessment
- Progression in creative expression
- Curriculum agency
- Hidden disparities



- Creativity Collaboratives
- OHMI
- S4E survey
- Classroom curriculum

- Birmingham Arts School
- Music Makers
- Uprising
- Inspiring Sounds
- Listen Imagine
- Compose Primary



### Access

- Socially just curriculum
- Equality of curriculum access
- Connecting SEND practitioners
- Facilitating teachers & practitioners in SEND engagements

Centre for the Study of Practice and Culture in Education



BIRMINGHAM CITY University

# CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

- All our Schools Concerts are BSL interpreted, therefore schools can book onto any concert instead of having to choose a specific BSL day. All CBSO Family and Notelets Concerts are also BSL interpreted.
- We now offer online streamed Relaxed Concerts to those who cannot reach us in person/can be viewed in alternative settings.
- We take inclusivity into account when choosing repertoire / presenters / workshop leaders etc.
- We hold open conversations with schools and partners so that we can adapt to their needs in ensuring accessibility for all.

# QUENCH ARTS

- Recruitment of new staff:
- People can apply either by written, video and audio applications.
- Marketing is very much targeted at certain demographics (for instance, we recently wanted to attract more Black and Asian applicants and also people with disabilities and this was clearly stated on our marketing).
- We've been part of the More Than A Moment initiative over the past few years to develop our learning <https://www.culturecentral.co.uk/mtam/>
- Wellbeing of current team:
- We have Youth Music Recharge Funding to specifically look at ensuring staff wellbeing is looked at. We are offering various different group and individual wellbeing activities across the next year.
- We ensure the team have regular monitoring meetings to check in with each other and share learning and challenges.

# QUENCH ARTS

- Participant info:
- As we work largely on an individual basis initially with our participants, we get lots of info from keyworkers to ensure we can meet individual needs.
- All participants complete their own self assessed baseline at the beginning of engagement and they set their own goals based on the 5 Ways To Wellbeing. This is revisited at the mid point and end of project to measure impact.
- Session reports also track any issues so that we can have chance to liaise with key workers where necessary and also to revise practice if there needs to be any adaptations.
- The slides show how we aim to build different skills and confidence so that the progression is moving from 121 to group activities. The other slide shows how we can manage transition phases(so from inpatient to outpatient; from young person to adult etc).
- Further information:
- *all current activity is free to participants so finances are not a barrier.*
- *we can support some transport costs if that is needed.*
- *key workers/parents can attend with their young person if this is needed*

# QUENCH ARTS



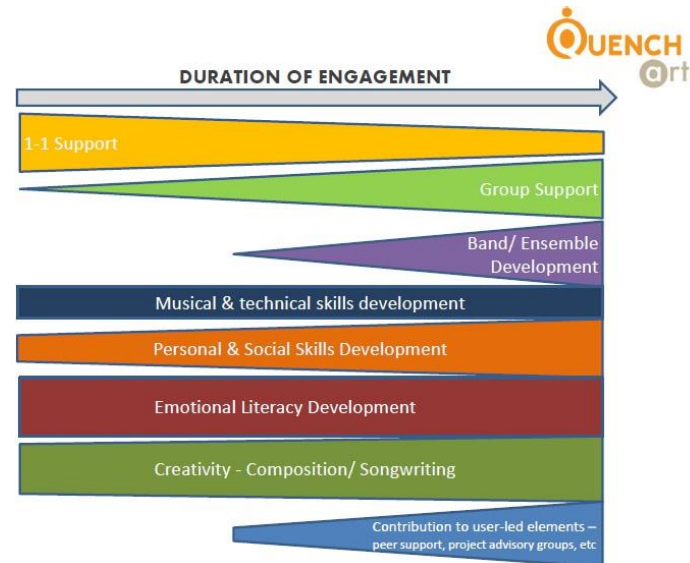
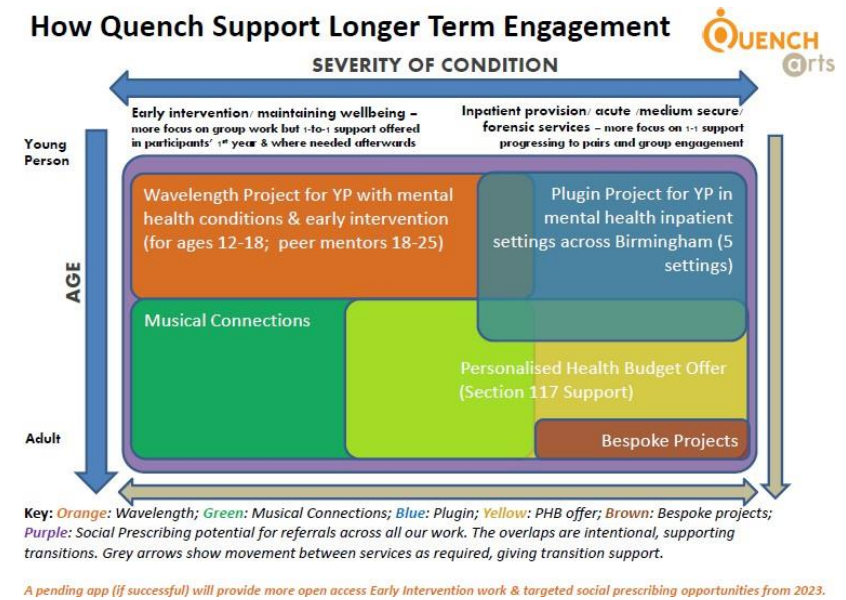
**Our Vision**  
That everyone should have access to high quality participatory arts opportunities.

**Our Mission**  
To use music and the arts to make a real difference to people's lives.

- Nurturing artistic talent and progression in areas where opportunities may be limited.
- Engaging disadvantaged individuals in positive activity to improve wellbeing, community cohesion &/or build transferable skills.
- Supporting other organisations in developing their community arts practice to widen reach.



## How Quench Support Longer Term Engagement



# ROYAL BIRMINGHAM CONSERVATOIRE

- **SoundLab**
- The externally funded programme 'SoundLab' provides free at point of delivery music education to young people from across the cities of Coventry and Birmingham. Since its inception in 2017, the programme has worked directly with over 300 young people from some of the cities most disadvantaged communities. Young people are recruited on to the programme because of barriers such as mental health issues, low self-confidence, lack of cultural opportunity or from low socio-economic backgrounds. The programme has received great critical acclaim and builds partnerships with grass roots community and arts organisations in both cities. SoundLab in Birmingham is a partnership between RBC, Birmingham Music Education Partnership and B:Music. SoundLab was featured on BBC 1 'Inside Out' programme. Young people that have come through the programme have gone on to successful pathways in a range of Higher Education courses, including some courses at BCU. The programme supports individual raising of aspirations, using music as a tool for social impact. SoundLab has been cited nationally and internationally as being an excellent example of how to engage hard to reach communities through creative arts provision
- SoundLab currently works with four schools across Birmingham from some of the most disadvantaged communities including Aston, Sheldon Heath, Erdington and Moseley. As an example school that SoundLab work in, Aston Manor Academy has 54.9% of its pupils on Free School meals and serves the communities of IMD quintile 1 communities in B6.

# EX CATHEDRA

- **Singing Playgrounds**
- Singing-play is for everyone, at the heart of school community
- Child-centred, child-voice, child-led
- Leadership, teamwork
- Responsive delivery
- Skilling children to be responsive in their leadership and teamwork
- Children:
  - Lead singing games (learn the skills from us to do so)
  - Share their own singing games (ie from own families, own play, encouraged to do so using their family languages)
  - Respond and adapt the singing play and songs to be more inclusive and appropriate, pertinent for their peers / their school playground
  - ‘Make it your own’. Children change songs and singing and games and create their own
- **ChoirMaker**
- Singing is for everyone , at the heart of school community
- Leads on from Singing Playgrounds and keeps same values
- Learn songs for group singing - to support and enable a teacher to set up a choir
- ‘Make it your own’ Teacher and children , creative, change, make it their own (we offer a variety of songs we have written and demo with accompaniments such as bass guitar / piano / range of percussion / kora (Senagal)
- Create your own