



JOHN LYON'S CHARITY



Change of Perspectives

Arts Partnerships for young people with SEND

From the perspectives of Arts organisations, Music Hubs and Services,
Special Schools and Funders



Jean Carter HonRCM

A John Lyon's Charity Report

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Introduction from John Lyon's Charity

Background

In 2016, John Lyon's Charity embarked on the *Perspectives* journey in response to the need the Charity observed through the unique insight offered by its many years of consistent, place-based funding of Arts provision in its Beneficial Area: Barnet, Brent, Camden, Ealing, Harrow, Hammersmith & Fulham, the Royal Borough of Kensington and Chelsea and the Cities of London and Westminster. Arts organisations had expressed a huge willingness to work within special schools but often lacked the confidence, resources and know-how. Conversely, special schools expressed the desire to supplement their Arts offer by engaging their children in imaginative and wide-ranging Arts projects but were uncertain how to make this happen. Against a backdrop of rising costs in London and often changing practitioners, lack of investment for both staff and practitioners, pressures on schools to solve the problem of disability-friendly Arts provision - with ever decreasing resource - and the difficulties for Arts institutions in identifying those with an appetite for embarking on this work, the *Perspectives* survey was launched.

Perspectives (2016) aimed to provide guidance to support the sector to be brave, ambitious and help them share expertise to create new and stronger Arts partnerships for the children and young people of North and West London with special educational needs and/or disabilities (SEND). Three years on, the Charity once again engaged its Arts Adviser, Jean Carter, who has a wealth of experience in the sector, to research systematic and attitudinal change within the Charity's Beneficial Area since the original *Perspectives* report. This resultant report, *Change of Perspectives*, offers experiences of change, best practice and issues still impeding the progress of the sector from the perspectives of those who understand it best: Arts organisations, special schools, music hubs and funders.

Change of Perspectives (2019)

As a funder that has been based, built relationships and supported Arts provision in North and West London for almost 30 years, we strongly believe that it is the teachers, practitioners and Arts leaders on the ground who can best advise us, and each other, of what is effective and what should constitute good practice. It should also highlight which initiatives need more support and what does not work. Other funders have also been asked for insight into their Arts and SEND funding, how they do so, challenges and what they see as the 'next steps'. The knowledge and expertise has always been within the sector, but the challenge has been in how to gather and disseminate it. With this in mind, *Change of Perspectives* is designed to collate and share the opinions, challenges and visions of a sector in each organisation's own words.

The following chapters consider changes in approach, factors for meaningful engagement, barriers, inclusive practice and next steps for the community; with a view to each being used as a reference guide for organisational perspective. For John Lyon's Charity, responses to *Change of Perspectives* represent a catalyst to ignite conversations across the sector and feed into the wider narrative of delivering sustainable, high-quality Arts provision for SEND young people. We will seek many of these answers during the *Change of Perspectives* conference with a view to creating a 'call to action' for *Progressing Perspectives* in Summer 2019.



THANK YOU

We would like to say a huge thank you to the 62 Arts organisations, special schools, music hubs and funders that have participated in *Change of Perspectives*. We hope you find each other's insight as invaluable as we have and that this report contributes to the sector moving forwards more strongly, more sustainably and more cohesively than ever before in the face of ever increasing challenges.



Message from the author

“ I would like to thank all those who generously gave of their time to contribute to Change of Perspectives. It is with your support that it has been possible to prepare both Perspectives in 2016 and Change of Perspectives in 2019.

It was my hope that there would be contributions from a range of Arts organisations, hubs/services, and schools in the Beneficial area of John Lyon's Charity as well as funders – I have not been disappointed. Your passion and enthusiasm to ensure the best opportunities are provided for our young people has been overwhelming.

As an adviser for John Lyon's Charity and through the Perspectives' initiatives I have had the pleasure to see and hear about many interesting and innovative projects and partnerships.

It is heartening that the appetite to learn from each other and develop new pathways of engagement, in such an important area, is moving forward. I hope that continued dialogue and actions will enhance all future work to enrich the lives of our children and young people.

As well as giving meaningful and appropriate opportunities within the school day it is by working together that it will be possible to address the many areas that need further development such as: work placements, career opportunities, and pathways of engagement beyond the school day.

We are constantly learning and have the collective will to make change.

I hope that you are able to use Change of Perspectives to deepen understanding within the sector, and that it proves to be helpful when planning for an exciting and ground-breaking future.

Jean Carter





Executive Summary

Arts organisations, music hubs/services and special schools considered the following areas of Arts partnership work since *Perspectives* in 2016:

- Understanding good inclusive practice and how it can be achieved
- Barriers to providing meaningful engagement
- Sharing approaches and initiatives that have improved practice
- How partners identify and agree project aims and outcomes and ensure shared understanding of roles
- Important factors that have helped provide meaningful and appropriate engagement opportunities
- Changes of approach that organisations have implemented
- Next steps for the Arts community

Funders considered:

- Barriers to funding
- Important factors when assessing applications for SEND Arts engagement
- Next steps for the Arts community



Changes in Approach

- There is greater understanding of the benefits of working collaboratively to achieve successful outcomes
- Partnerships are being strengthened and projects improved by organisation-wide training from those with expertise and experience in the field of SEND provision
- Some Arts organisations are also working with specialist organisations that have a greater understanding and more experience working with learners and artists with additional needs
- There is evidence of projects being jointly developed and delivered with special needs professionals and young people as a core part of the project team.

More than 50% of special schools that responded have made changes to their Arts provision within the last two years, recognising the importance of including Arts throughout the whole curriculum.



Shared Understanding

Sharing good practice, roles and addressing gaps in knowledge are vital to providing meaningful and appropriate opportunities. Developing long-term partnerships and securing funding to support this, is paramount to provide the necessary continuity.

Progress has been made in gaining a greater understanding of the priorities and strengths of each partner. With this understanding and putting students' individual needs at the heart, provides a shared vision to produce successful outcomes, ensuring that projects fit within the wider picture of a student's development.



Inclusive Practice

All practice should be inclusive for audiences, practitioners and participants alike. Sector responses explore what 'inclusive practice' means to them and highlight ways in which this can be achieved, in both project development and delivery. Reflection on existing practice at an institutional and delivery level and exploring exemplars of best practice have been used to further develop effective models that provide accessible opportunities.



Barriers

The three main barriers to meaningful engagement were:

1. **Funding and resources** – accessing long-term funding that allows for long-term **planning**, relationship building and project development.
2. **Workforce training** – the need to provide training to all areas of the workforce.
3. **Securing partnerships** – Who? How? Conferences like *Change of Perspectives* provide opportunities to network special schools with Arts organisations, which creates a catalyst for the excellent partnership work.



Next Steps

Common areas identified include:

- Employment and engagement pathways
- The lack of meaningful progression opportunities for learning disabled artists
- The need for long-term funding in order to facilitate the development of relationships and projects

Both the Arts sector and funders identified:

- The need to recruit disabled leaders, artists and practitioners
- Involving children and young people in the design, delivery and evaluation of work
- Disseminating and sharing good practice
- Training the Arts community workforce, particularly those not involved in direct delivery to ensure that all staff have the appropriate skills, knowledge and expertise

Organisations have successfully taken these approaches to project development and delivery, but this remains an area where more advancements need to be made. It is critical that we consider how to value and include children, young people and professionals with additional needs when deciding the next steps for effective work across the sector.



Who has been involved in the process?

Organisations approached to engage in the *Change of Perspectives* process were either based in the nine boroughs of John Lyon's Charity's Beneficial Area or, in the case of Arts organisations, have been involved in delivering projects in the Beneficial Area. Funders were also asked to provide their insight into funding arts provision for SEND young people. Information was gathered through survey responses, interviews and project visits.

Schools

21 schools responded to the *Change of Perspectives* survey. Responses were given by Headteachers, Deputy and Assistant Headteachers, Business Managers, Curriculum Leaders and Co-ordinators for Creative and Expressive Arts, Lead Teachers for Performing Arts, Music and Arts Co-ordinators and Class Teachers.

Arts Organisations

27 Arts organisations responded to the *Change of Perspectives* survey. Responses represented views from libraries, museums, galleries, venues, theatres, orchestras, colleges, Arts centres, dance companies, historic buildings, as well as other art, music, dance and drama organisations.

Responses were provided by CEOs, Education/Artistic Directors and Managers, Programme Directors and Producers, Heads of Education Learning and Outreach, Project and Programme Managers, Arts Co-ordinators and Artistic staff.

N.B. For the purposes of this report a disability organisation working in the field of Arts provision has been categorised as an Arts organisation.

Music Education Hubs

There were responses from all six music education hubs/services in John Lyon's Charity's Beneficial Area. Those responding included: CEO, Service/Hub Heads and Managers, Service/Hub Deputy Managers, SEN and Primary Music Co-ordinators.

Funders

There were responses from nine funding bodies to the *Change of Perspectives* Survey. Responses were given by Regional Heads of Service, Grants Managers and Officers, Relationship Managers and Programme Directors.



Chapter 1: Changes in Approach

Key themes from Arts organisations, special schools and hubs/services on their changes of approach to collaborative working practices with SEND students and schools, since the launch of *Perspectives* in June 2016 include:

- Sharing of expertise through high-quality training
- Working collaboratively with a greater understanding of how to improve relationships
- Recognising the importance of Arts throughout the curriculum
- Developing new models of inclusive practice

Training

Over the last three years, important developments have been reported in terms of training, provided by Arts organisations who specialise in SEND delivery and by school staff. Arts organisations and school-led training has provided support for non-arts specialist staff, practitioners within Arts organisations and some key music education hub staff to support the legacy of projects.

“We are currently putting a bid together to provide an artist in residence to work in all of the borough’s SEND schools – each one linked to a local primary school. One outcome is to establish a choir or vocal group. We are looking to train some of our instrumental teachers to work in this area” Brent Music Service

“The training of support staff (TAs) is a core part of what we do, empowering them to continue music activity on a daily basis. By upskilling the hub peri staff we hope to leave a legacy of skilled workforce who are confident to deliver music workshops and instrumental lessons to children with additional needs” Live Music Now

There is also increased awareness of the importance of informing and training those within an organisation who are not necessarily on the front line of delivery.

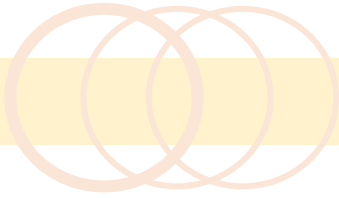
“We ensure knowledge and training in working with SEND children and young people is shared with the whole organisation, especially FOH (front of house) staff, senior management and the Learning Department” Wigmore Hall

Schools are also becoming more active contributors to partnerships by providing training opportunities to Arts organisations. They have been working with Arts organisations to explore how activities can be modified to suit the needs of SEND children according to their abilities, which is essential.

“When creating our resources to support the activity in our national programmes, we have consulted with SEND experts to be sure that visually and aurally impaired children could still access our material and engage. We have run teacher CPD that has allowed teachers of SEND children from mainstream and special schools to explore how and if activities need to be modified as they implement them and that has informed other resource writing ensuring flexibility and inclusion in our programmes” Royal Opera House

“We have become active contributors in the training of the organisations that come to us, as a two-way partnership” Mapledown School

“[We have been] leading workshops for SEN professionals during SEND conferences and advising the parliament education centre on their SEND offer” Mandeville School



Insight: Collaboration – Training

“ *Our approach has evolved, rather than changed. We are **constantly reflecting** on our project activity and this informs our future plans. The most important outcome from this has been in **aligning our outcomes** for children with those of the school.*

*Schools’ **focus has now shifted onto individual children’s engagement** with the world, so our work has had to become much more child-led, shaped in partnership with the staff we work with.*

*Another important development has been the **support of non-music specialist staff at schools** alongside that of our own musicians and including music education hub staff in our training.*

*On our longer-term residencies the **training of support staff (TAs)** is a core part of what we do, empowering them to continue music activity on a daily basis. By upskilling the hub peripatetic staff we hope to leave a **legacy of a skilled workforce** who are confident to deliver music workshops and instrumental lessons to children with additional needs.*

Nina Swann – Live Music Now



Collaboration

Since *Perspectives* (2016), changes in approach to collaborative working has varied greatly but shows increased confidence in developing partnerships. Examples include mainstream and special schools working in collaboration, agreeing outcomes and modelling pupil success.

“Our school supports and values collaborative working with arts organisations” Woodfield School

“Our [Primary School] students have grown in confidence and understanding and both they and the SEN students can benefit and learn from each other. We benefit from termly integration arts project between two schools” Perivale Primary

Essentially, at the early stages of SEND programme development, Arts organisations are making connections with others that have a strong SEND programme with a view to developing their own offer. Where more established relationships exist, working relationships have been further consolidated.

“The (West London Inclusive Arts) Festival has grown into a genuine collaboration of different organisations working together to achieve a collective outcome” Lyric Theatre

“Our work with SEND students and schools is a growing area. We recognise we haven’t until now had the team expertise to do as much with SEND students and schools as with that of mainstream schools. This has been addressed with the recent appoint of a new assistant head of junior programmes – who is leading on this area” Royal College of Music

“We are about to start a programme of ensemble activity working with Open Up Orchestras” Barnet Education Arts Trust

“We have found that special and mainstream schools working in collaboration is particularly successful” Camden Music Service

“We have gradually been building our SEND work over the last five years and through starting small have learnt from our participants and partners how our work should and could develop. The approach of working together rather than deciding a particular outcome means our work is meaningful and has a natural progression” Orchestra of the Age of Enlightenment

“Our co-creative approach as modelled by the Partner Schools Programme aims to empower participants and partners, including SEND students and schools to be part of the creative process” Wigmore Hall

Where successful relationships between Arts organisations and hubs/services have developed, they are more strategic and projects have been used as catalysts to encourage greater engagement with local hubs and then developed to supplement existing provision. Hubs/services have said they are meeting regularly with special schools to ascertain how best to address students’ needs as well as reflecting on the inclusiveness of their own service’s offer to schools. Other examples of changes in approach include the development of evaluation processes and exploring the benefits of out-of-school visits.

“Development of the SEND Schools Evaluation Toolkit. This was tested by schools during the programme’s pilot phase. Teachers provided feedback. Teachers are now asked to provide evidence of pupil progress following a visit back in the classroom” Historic Royal Palaces

“We have met on a regular basis with special schools in Harrow to discuss what arts provision would be most effective for their cohorts of students and to research which arts organisations they want to work with. This is as a result of the John Lyon’s Charity Perspectives initiative” Harrow Music Service

“We have changed our Inclusive Service ethos statement to say we are a music-specific service focused on high quality outcomes inclusive of all learners...We are proud partners of the emerging Cultural Inclusion Manifesto” Tri-borough Music Hub

“It [our approach to SEND projects] is constantly evolving as we always try to work in a way that suits each school. We feel the students get more out of the trips and relates to life skills and new learning environments are beneficial to them” October Gallery

In reflecting on their own practice and auditing provision, some schools have developed new relationships with partners as part of their Artsmark journey. Reflection has helped schools to ascertain the most effective delivery methods for their pupils, playing to the strengths of their own staff whilst maximising the skills of Arts providers. In some cases, there is a shift in mindset regarding the role that a school takes within a project partnership, which has resulted in an increased understanding regarding the roles and responsibilities that each partner can, and should, play.

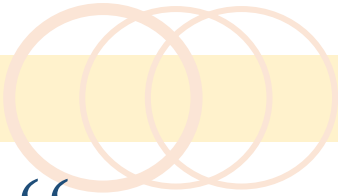
“We have become much clearer around the roles that each organisation has in relation to each other and who within the relationship will take the lead on these aspects of the project to maximize impact for the young people” College Park School

A number of schools have been working collaboratively with other schools that have a more creative curriculum. They have also been building relationships with arts providers, ensuring that projects are clearly structured and timetabled, with identifiable outcomes.

Generally, schools have been more proactive in forging new working relationships and changing delivery models, which has resulted in staff and arts professional working together to achieve common goals.

“We have created a consortium with other art teachers in the Harrow and Ealing boroughs, with a view to visiting each other’s schools and sharing workshops” Shaftesbury High School

“We have continued to develop relationships and to support other schools with a more creative curriculum “ Castlebar School



Insight: Collaboration – New Models of Practice

“ In 2016 we began new partnerships with three schools on our SEN schools programme. We entered into these partnerships **clearly stating expectations from both parties and the aims and ambitions** of the project.

The **expectations of teachers' time** were the main things to communicate as there are planning meetings across the year, on top of the workshops. The meetings themselves are active and accessible due to us **working with a learning disabled artist**.

These meetings have become a real high point of the project and at our teacher's evaluation meeting teachers reported they felt the project was a real collaboration between Camden Arts Centre, the school and the artists – that **their voices had been heard**. By **changing the structure of our meetings for the artist's accessibility**, we have also made them more accessible and clearer for the teachers.

We always talk about who the specialists are in each field and how we all contribute to the project – the teachers, the artists and Camden Arts Centre. I think saying this aloud **ensures everyone feels included, valued and respected**. We all know it wouldn't happen without us all together.

Gemma Wright, Head of Education – Camden Arts Centre



Arts in the Curriculum

Many schools demonstrated a more proactive approach to identifying, prioritising and building relationships with Arts organisations, which has resulted in increased collaboration to achieve shared goals and agreed outcomes for SEND children and young people. More than 50% of SEND schools reported they had made significant changes to their Arts provision in the last two years.

Examples of school changes include:

Budget

Dedicating budgets for commissioning and employing artists/Arts organisations, collaborating with other schools to create a joint bid for funding.

“We now have a dedicated budget for commissioning artists/ arts organisations to work with our students. We manage this using our SAFE ARTS policy and audit to ensure every child has an opportunity in addition to our core offer” The Village School

“We have formed a collaboration with other schools in the Harrow borough, in order to create a bid for funding. Shaftesbury High School

“We have been engaged in a complex project between our schools. After some initial false starts we have located an inspirational provider and are optimistic about the future” Kingsley High School

Curriculum/Delivery

Outlining the importance of the Arts through the *whole* curriculum by teaching other areas of the curriculum through the Arts, ensuring every child has opportunities in addition to their core offer and expanding relations with Arts organisations to support this.

“In the schools improvement plan we have outlined the importance of the Arts throughout the whole curriculum. This is vital to build links with other subjects to develop the key skills and to create partnerships “ Woodfield School

“We have altered our themes [for the West London Inclusive Arts Festival] to include collaborative working. All areas of the curriculum – communication, cognition, creative arts, independence – were taught around these themes “ St Ann’s School

“We have begun expanding our relationships with theatre by making drama part of the curriculum/ Drama is also part of staff training; sensory drama but [sic] also drama games and reflection on how it can be transformative to practice” Queensmill School

New Models of Practice

New initiatives have been developed that include working collaboratively with learning disabled artists, developing and experimenting with new working practices and further developing work with combined mainstream and SEND students.

“We have been more courageous in going into the schools and offering something different, experimenting whether it will work. We have started doing Imagination pod residencies for SEN schools at the Imagination Lab – sometimes mixing groups with mainstream schools” Institute of Imagination

“By changing the structure of our meetings for the [learning disabled] artist’s accessibility, we have also made them more accessible and clearer for the teachers” Camden Arts Centre

“Over the past few years the delivery of arts education has been distributed across a wider staff team rather than be exclusively delivered by subject specialists. This has led to some changes in the way we work with Arts organisations.” Swiss Cottage School

Further recent developments include changing organisational approaches to create SEND-specific work, rather than adapting mainstream offers and introducing new inclusive and accessible performances.

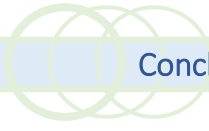
“The big focus for the SEND programme in the last two years has been bringing this strand of the V&A offer much more in-line with the rest of the V&A Schools programme in its aims and objectives. Namely, to give children and young people the opportunity to work directly with professional artists and designers and to link historical objects with contemporary making” V&A

“We have taken a conscious decision to raise the quality of our offer to special schools so that it is on a par with what’s available to mainstream schools. This is likely to take several years to come to fruition but we are committed to achieving it” Ealing Music Service

“We held our first Relaxed auditorium performance in 2017 (Relaxed Prom). We are now expanding our Relaxed work, both in and out of the auditorium. We designed our Sensory Space Day specifically for SEND students, rather than making adjustments to an existing offer or programme, which is also a first and is something we’ll take forward” Royal Albert Hall

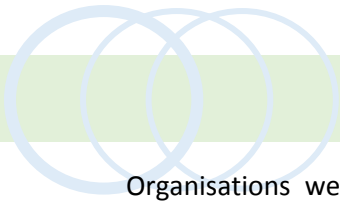
Arts organisations have also been exploring new models of recruitment to engage schools, by working with existing schools to share project successes.

“We have begun designing programmes that work with multiple schools simultaneously or consecutively, where one school is an existing partner and their staff recommendations are used to convince new schools to come on board. Existing partner schools’ pupils also join in performances of introductory concerts at new schools to model pupil success on previous projects, as well as joint culmination performances to bring schools together” Royal Philharmonic Orchestra



Conclusion of Changes in Approach

- Increased awareness of the importance of **sharing expertise through high-quality training**. Arts organisations and schools have been pro-active in sharing their expertise by providing training to others in the sector.
- Organisations are **exploring and acknowledging** where they have both **strengths and areas for development** within the area of SEND. Effective approaches to training are evident within the sector.
- **Working collaboratively and with a greater understanding of how to build relationships** has given more clarity to project outcomes. More consideration is being given to ascertaining and articulating the roles and responsibilities that each partner brings.
- Arts organisations wishing to develop their SEND offer are **working with specialist organisations that have a greater understanding and more experience** in this field.
- More than 50% of special schools that responded have made changes to their Arts provision within the last two years, **recognising the importance of the Arts throughout the whole curriculum**. These changes included: identifying, prioritising and building relationships with Arts organisations, working on joint schools' Arts funding applications and making changes to curriculum delivery.
- Arts organisations, hubs/services and, in some cases, schools are **developing new models of practice** and introducing significant changes to their SEND programmes including: creating bespoke SEND programmes of activity and sharing both knowledge and expertise to further upskill those working with SEND children and young people.
- **Creating, with disabled professional artists**, long-term engagement programmes.



Chapter 2: Meaningful and Appropriate Engagement

Organisations were asked to highlight the most significant factors in helping them to provide meaningful and appropriate engagement opportunities.

Staffing and Training

The importance of the commitment of organisations to staffing and resourcing was emphasised in providing meaningful and appropriate opportunities with regards to the following areas:

- Engaging artists with experience and expertise within their Arts discipline and in the field of SEND
- Ensuring consistency of staff on a project and nurturing a positive relationship between staff
- Employing disabled artists as part of a project team - working as mentors and as role models
- Having enthusiastic, fun and motivated staff
- Receiving the support of managers and senior leadership teams

Staff training and sharing expertise both amongst key staff and the wider workforce:

- Sharing best practice led by specialist and experienced Arts organisations with a reputation for delivering high-quality SEND work
- Receiving training and advice from experts in the field of SEND
- Encouraging mentoring and peer support within and across organisations
- Having the opportunity to deliver parent and staff workshops to enhance skills

Funding and Long-term Relationships

Appropriate and adequate funding was cited as essential to support long-term planning within the sector. Whilst organisations are gaining experience from short-term projects, which is positively impacting on the quality of delivery for longer-term projects, longer-term funding facilitates the development of relationships and trust with partners which leads to more sustainable outcomes. Other points included:

- Accessing funding through a variety of application routes such as partner organisations, schools or hubs
- Setting aside funds for planning and preparation
- Allocating funds for transport costs to give pupils the opportunities to visit museums, galleries and other venues

All Arts organisations, schools and hubs/services referenced the benefits of long-term partnerships. Such partnerships allow organisations to build on their relationships, reflect on what good practice looks like, tailor projects and develop a shared understanding of how best to work for the long-term benefit of the children and young people.

“Having sustained relationships with particular Arts organisations over time has meant that they developed a fuller understand of SEND, and greater flexibility around the need of our pupils.”
Swiss Cottage

“SEND strategies seem to be becoming more integral to many of the music services/hubs we work with which means we have more support allowing our project to benefit areas more strategically and helping build in legacy “ Royal Philharmonic Orchestra

Project Development and Meeting Pupils’ Needs

Communication

Practical examples of effective communication and information sharing were:

- Having a named contact in each organisation who is responsible for project liaison
- Sharing information about conferences and professional development opportunities
- Disseminating information of available opportunities both in and outside schools amongst school teachers, parents and the wider community
- Recommending (school to school) Arts organisations who have successfully worked with schools

Planning

Detailed project planning was seen as crucial, with practical approaches to effective planning including:

- Co-designing projects
- Forming close working relationships between stakeholders
- Collaborating with SEND school staff who have specialist knowledge of their pupils’ needs
- Tailoring each project to meet all needs – partners and participants
- Setting clear intended measurable outcomes
- Ensuring impact is measured by all partners and stakeholders
- Ensuring clarity of the benefits to each stakeholder
- Continually reflecting on practice and ensuring rigorous evaluation (all those involved in the project – practitioners, teachers, mentors, children)
- Celebrating pupils’ work as an integral part of a project from the outset

Delivery

Suggestions to achieve meaningful and appropriate delivery included:

- Devising adaptable models of delivery
- Ensuring projects are part of schools’ holistic approach and feed into development areas such as Artsmark
- Providing genuine legacy for schools, including training, equipment and resources
- Giving opportunities to celebrate pupils’ achievements e.g. exhibitions, performances
- Incorporating links to the curriculum
- Supporting links with the community
- Providing access to safe and appropriate spaces that meet SEND pupils’ needs

Resources

During discourse on resources, emphasis was placed on ensuring they are user-friendly and appropriate for young people. Resources should also be designed for teacher-led delivery, but with the scope and flexibility to adapt the resources according to pupils’ needs.



Conclusion of Meaningful and Appropriate Engagement

Arts Organisations

Arts organisations are developing their practice through **additional training for their staff** by **learning from specialists** in the field of SEND, both school-based and in other organisations.

Working with disabled artists has created positive role models for students and also enhanced project development and delivery.

Ongoing reflection and detailed evaluation of funded pilot projects has fed into the roll out of higher-quality programmes with a **greater understanding of students and stakeholders' needs**.

Schools

Sharing practice amongst colleagues and the wider workforce has impacted on more positive outcomes. Teachers have benefitted from a greater awareness of available offers with associated recommendations.

Long-term funding is preferred as this allows for the development of the relationship between the stakeholders and projects can be developed and tailored over time. **Funds for planning and transport** have relieved some of the capacity and logistical hurdles that schools face and made participation viable.

Senior leadership support and **co-developed projects** have helped schools and their partners to produce more meaningful opportunities to meet the needs of their pupils.

Working with Arts partners has supported pupils on their path to achieve **accreditations** such as **Arts Awards**.

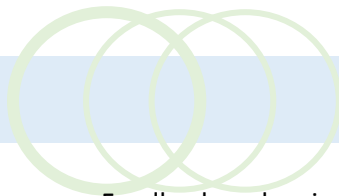
Music Hubs/Services

Sharing expertise of practitioners with appropriate SEND knowledge and understanding, across organisations, is seen as being key to supporting effective complementary partnerships.

There are definite benefits to developing **long-term relationships with Arts organisations and SEND schools** giving time to identify good practice as well as supporting growth.

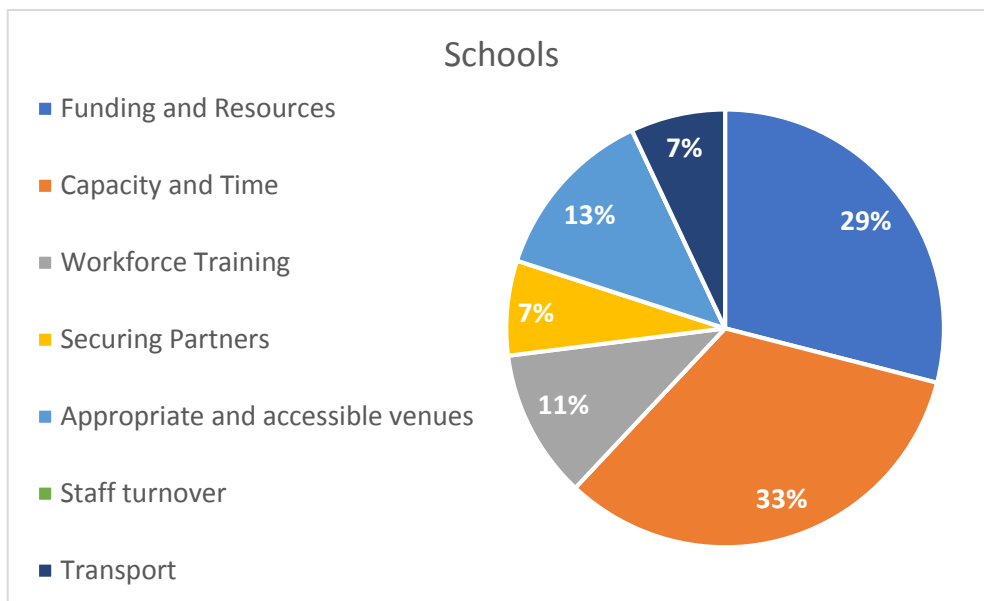
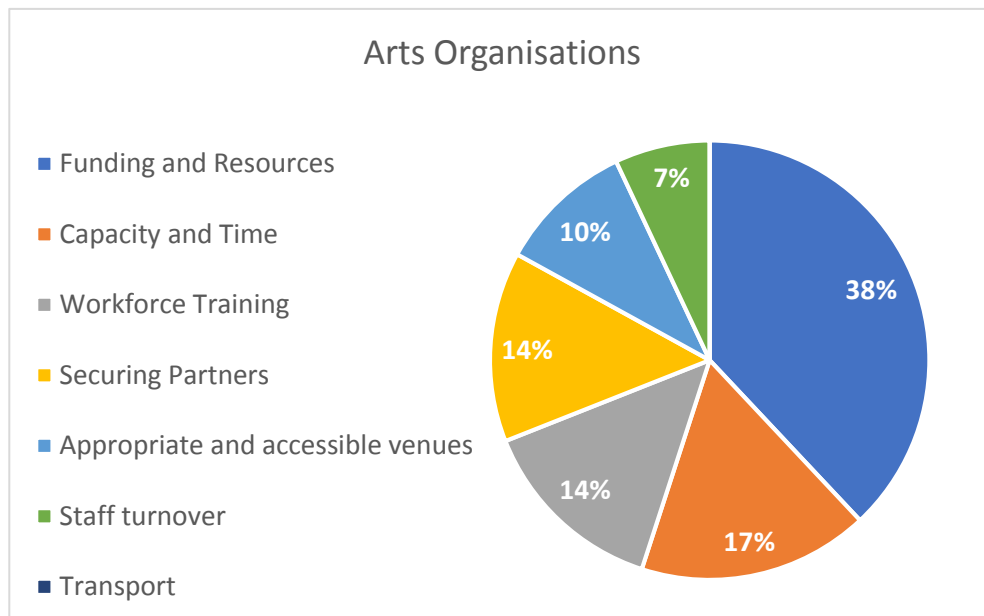
Understanding the pedagogy framework within which schools operate has been an important factor to providing meaningful and appropriate Arts engagement opportunities.

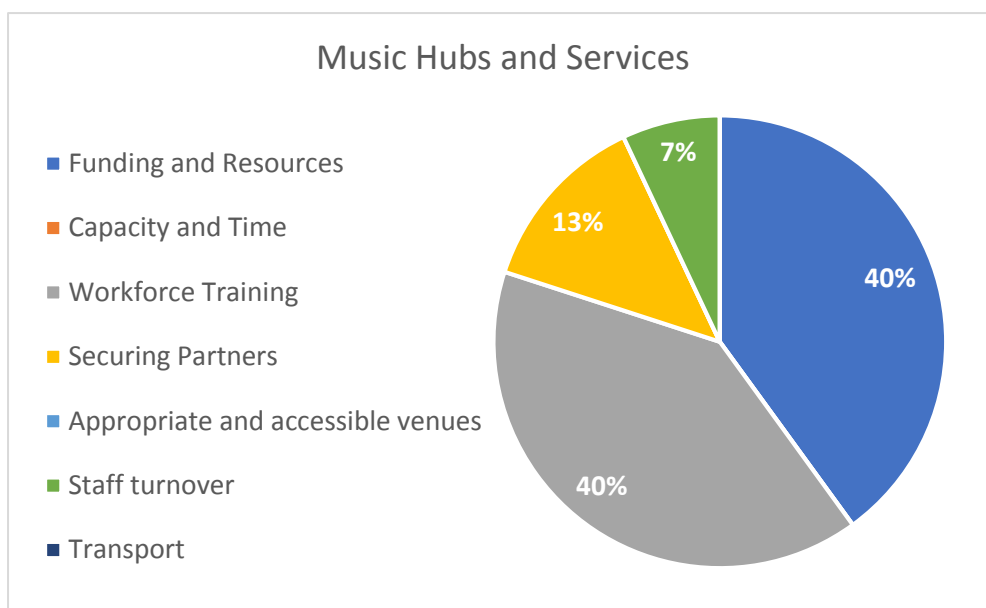
Every organisation contacted cited the benefits of long-term partnerships, which enable the development of relationships and a shared understanding of how best to work for the long-term benefit of children and young people with SEND.



Chapter 3: Barriers to Meaningful Engagement

Feedback on barriers to meaningful engagement, as identified by Arts organisations, special schools and hubs/services since June 2016 identified funding and resources, workforce training, securing partners, capacity and time, staff turnover, accessible venues and transport as key concerns.





Funding and Resources

Funding was identified as a barrier by **all** organisations across the sector and great consideration was given by respondents as to *what* funding is needed.

The availability of long-term funding and/or ongoing funding to allow for long-term planning is seen as crucial for SEND projects, to enable delivery organisations to learn and adapt to the specific needs the young people may have and how they access learning.

Comments included:

“Lack of funding and workable framework on how to establish yearly projects where an artist has a residency at school for a certain period of time (inspiring creativity, sharing their experience in the particular art fields, working with pupils and parents and sharing good practice with teaching staff).” – School

“We need to secure funding as we see that schools in particular will not have the budget to fund an on-going termly programme of work” Arts Organisation

“Fundors are telling us there are too many people applying for funding to work with SEND young people” Service/Hub

Workforce Training

Lack of adequate workforce SEND training was identified as a barrier across the sector. Comments included:

“Lack of training to be sure we are being as inclusive as possible. Also not knowing lots of experts who can act as critical friends and advisers” Arts organisation

“Training programmes for SEN teachers to develop their creativity and understanding of arts and its importance to pupils’ development” School

“Whole institutions committing to basic training in SEND would be helpful in making a cultural shift” School

Consideration needs to be given to a strategic approach to the provision of training:

- What is already available and how can it be accessed?
- Which organisations have a track record of providing training in this area?
- Are Arts organisations who have worked in this field for many years able to offer training support?
- What role can schools play in training Arts practitioners?
- How can best use be made of time?
- How will training programmes be funded?

Securing Partners

Securing partners was identified as a lesser barrier by all organisations across the sector: Arts organisations 14%, schools 7%, hubs/services 13%.

Lack of knowledge across the sector regarding the needs of individual schools and their present levels of engagement with the Arts was reported as the main concern.

In some cases, communication issues were seen as the barrier to securing partnerships - an area where collaborative working and sharing of information would be of benefit to all across the sector.

“Working in collaboration is not seen as a positive by some organisations if you work in a similar area, although we believe this should be completely the other way around and it is a really positive experience to work in partnership and be able to provide more high quality opportunities for children and young people with disabilities” Arts Organisation

Capacity and Time

Although capacity and time been mentioned by both Arts organisations (17%) and schools (33%), very little detail was provided. References were made in relation to increased workload, the limited size of teams and an increasing number of priorities within the workplace.

“Capacity of our organisation to maintain partnerships, we are a small staff team” Arts organisation

Appropriate and Accessible Venues

Arts venues were mentioned as a barrier to engagement by Arts organisations and schools. Concerns raised focused on physical accessibility and understanding from venue staff regarding the needs of SEND students.

Further discussion across the sector is needed in this area to identify specific barriers, if and how they can be addressed. Where there are financial implications, this will need to be viewed within the wider picture of how inclusive we aim to be as a society and what changes need to be made, to ensure appropriate accessibility for our SEND population.

Staff turnover

Staff turnover was highlighted by Arts organisations and hubs/services in relation to the adverse effects staff changes had on project continuity across the sector. Emphasis was placed on project staff and the need to provide a detailed handover for any new staff, to ensure that there is complete understanding of the commitment necessary for the projects to flourish. Due to the investment of time and money in projects, and for the continuity and consistency for the pupils, it is important to address any staffing circumstances that may affect present and future projects and find solutions to minimise disruptions.

“When teachers leave the school or go on maternity, we have to start all over again with our introductions” Arts organisation

Transport

Although transport was only mentioned by schools, when planning a project it is worthwhile considering how any transport difficulties may be addressed. By working together within partnerships and discussing the implications of potential transport requirements, it may be possible to reduce the time that it takes school staff to make the necessary travel arrangements. Including venues in the discussion from the early stages of planning was also recommended, as it is particularly important to ensure minimal disruption for the SEND young people when they travel outside their school environment.

The ideal is to create an enjoyable and positive experience for the children and young people by addressing any issues that may have an adverse effect on their experience.

“Parking and transport were by far our biggest barriers to attending an institution/event and in terms of time/problem solving they required a significant amount of my time” School

Additional Comments

Other comments around barriers to engagement included:

“We successfully engage young disabled people but can struggle to engage non-disabled young people in inclusive delivery” Arts organisation

“Many areas/schools we work with are losing full-time music staff and not replacing them, and/or many music services/hubs do not have an equivalent SEND offer to their mainstream offers, meaning we are sometimes starting from scratch in schools rather than expanding on existing provision” Arts organisation

“Attitudes to arts interventions on a national level – not prioritising or acknowledging the transformative benefits of arts intervention” Arts organisation

“Danger of offering a one-size fits all project – a mismatch of expectations/abilities and lack of effective differentiation” Hub/service

Conclusion of Barriers to Meaningful Engagement

The main barriers to meaningful engagement identified were:


- Arts organisations – funding and resources (38%)
- Schools – capacity and time (33%)
- Hubs/services – workforce training (40%) and funding and resources (40%)

All organisations across the sector identified funding and resources, workforce training and securing partnerships as barriers to meaningful engagement (see pages 21 and 22).

It would seem evident that whilst the responses to *Change of Perspectives* highlight where organisations perceive barriers, further discussion will be necessary regarding *how* these problems can be addressed, to ensure the best possible access to meaningful engagement opportunities for SEND children and young people.

Perhaps more telling still is where the perceived barriers differ, for example only Arts Organisations raised the suggestion to increase networks; and music hubs/services cited 'communication with schools' as a barrier, which schools have not in this instance. This reinforces the need to facilitate dialogue across the sector.





Chapter 4: Aims and Outcomes

Organisations considered how to agree project aims and outcomes to ensure alignment with partnership and project priorities.

Shared Vision

There is overwhelming agreement that aims and outcomes should be agreed at the very earliest stages of project development. Each stakeholder must have - and feel they have - the opportunity to give genuine input into how the project is developed.

In some cases organisations have a more formal arrangement, such as a Partnership Agreement or similar documentation that clearly sets out expectations, aims and outcomes for the project. Typically, this is discussed and agreed in the initial meeting phase before the partnership is confirmed.

Arts organisations also noted the importance of aligning the strategic aims of their organisations with both wider key performance indicators and the priorities of the special schools:

“We have an agreed framework that we work within, objectives are clear yet flexible and the ‘value’ of learning is signposted. The outcomes are anticipated but there is also flexibility to ensure that they are appropriate to all the young people” Westminster Special Schools

Collaboration

The formation of steering groups, advisory groups and project development teams have aided improvements to collaborative project development. Where these are in place, meetings are occurring on a regular basis to ensure that projects are on track to address any concerns and make necessary adjustments.

“We have termly meetings with Camden Arts Centre, Artists and teachers from other schools. We discuss all the different aspects of the project such as the theme, aims, outcomes, materials, methods and each session is planned thoroughly. We are all given the opportunity to share our thoughts and highlight any arrangements that may need to be set in place to meet the needs of our pupils.” Woodfield School

“After we attended John Lyon’s Charity Perspectives conference we spent considerable time thinking about how we could improve our approach. We approached our partners with constructivism and codesign at the forefront of how we programme. Our aims and objectives are identified and agreed around these principles in collaboration with the partner school.” Institute of Imagination

In addition, successful collaboration was evident where Arts organisations and hubs/services developed relationships with a core group of schools that worked with them to develop and deliver the activity. Teams meet regularly throughout the life of the project to develop, maintain and improve their shared understanding of what collectively they aim to achieve.

“Our SEND advisory group meet at least twice a year and is made up of representatives from key schools across the UK, our trainers and mentors, funders, expert advisors and LMN Musicians. This group decides the priorities for the project for the next 12 months.” Live Music Now

“Camden Music Service have been key to this. They know us really well, they are consistent, learn from previous projects and build on what they have learnt. They are always building on what they know and there is a lot of trust there.” Frank Barnes Primary School for Deaf Children

“[We have] regular steering group meetings with each of our nine partner Music Education Hub lead organisations and conversations with each of the Hub leads about specific needs within their borough.” London Symphony Orchestra

Meeting students’ needs

Survey responses revealed many examples of where organisations are putting students’ needs at the heart of their project development and there is recognition that teachers are best placed to understand and provide guidance on the needs of their students.

“I am very excited about our collaboration with the Orchestra of the Age of Enlightenment. Rather than have a set format they have asked us how they can best be of assistance so the input is tailored to the school’s and students’ needs.” Belvue School

“The children who will benefit from the small group art lessons are identified, and the exact nature of the projects are agreed between the arts providers and the curriculum lead.” Perivale Primary and Castlebar School

It is important to schools that Arts organisations and hubs/services have a deeper understanding of SEND needs and the school working environment. This should include consideration of where a project fits within a pupil’s development and within the school plan more widely. School site visits are encouraged prior to project planning and delivery.

“Meetings and visits are arranged prior to any project – whether this is us visiting venues or companies visiting our school and meeting our students. We then have a final discussion in which all questions are answered.” Queensmill School

“Due to time constraints it helps when the partner organisation has got a deep understanding of SEN needs and the school working environment. Over the last three years I realised that in order to deliver high quality creative arts teaching the schools have to be more pro-active in creating a nurturing, practice-sharing environment from which everyone benefits including parents.” Mandeville School

“We make our own outcomes and use this as a way of gathering evidence of progress for their [the students’] Arts Award.” Parkwood Hall Co-operative Academy

“[We] recognise the projects within our school development plan.” Alexandra School

“[We] use frameworks such as pupil learning intentions or Arts Award criteria.” Swiss Cottage School

“The main priority is that projects are engaging, sensory, stimulating and differentiated enough to enhance confidence and promote self-belief in children of differing abilities and needs” Castlebar School

Shared Vision

- **Collectively deciding aims and outcomes at the very earliest stages** of project development is key. Formal agreements, such as Partnership Agreements, can facilitate this.
- Where possible, emphasis was placed on **aligning the strategic aims** of organisations with the priorities of special schools.

Collaboration

- Project **steering and planning groups** aid a **collaborative approach to project development**. Priority is placed on identifying and agreeing aims and outcomes.
- Working with a **core group of schools**, in some cases, has helped stakeholders to develop and deliver activity with a shared understanding.

Meeting students' needs

- **Teachers are best placed to understand the needs of students** and **provide guidance** in this area.
- **Organisations** wishing to work in SEND settings **should have a deeper understanding of SEND needs**.
- Schools encourage **school visits prior to project delivery** to enhance providers' understanding of individual pupil needs.
- **Recognising where a project fits within both a pupils' development** and within the school plan as a whole.

Chapter 5: Shared Understanding of Roles

In *Perspectives* (2016), Arts organisations, schools and hubs/services were invited to describe what they considered to be their main role within an Arts partnership and what they perceived to be the main roles of other organisations. A focus for *Change of Perspectives* has been to ascertain the ways in which dialogue has moved forward and how those who have responded to the *Perspectives* initiative ensure shared understanding of their various roles.

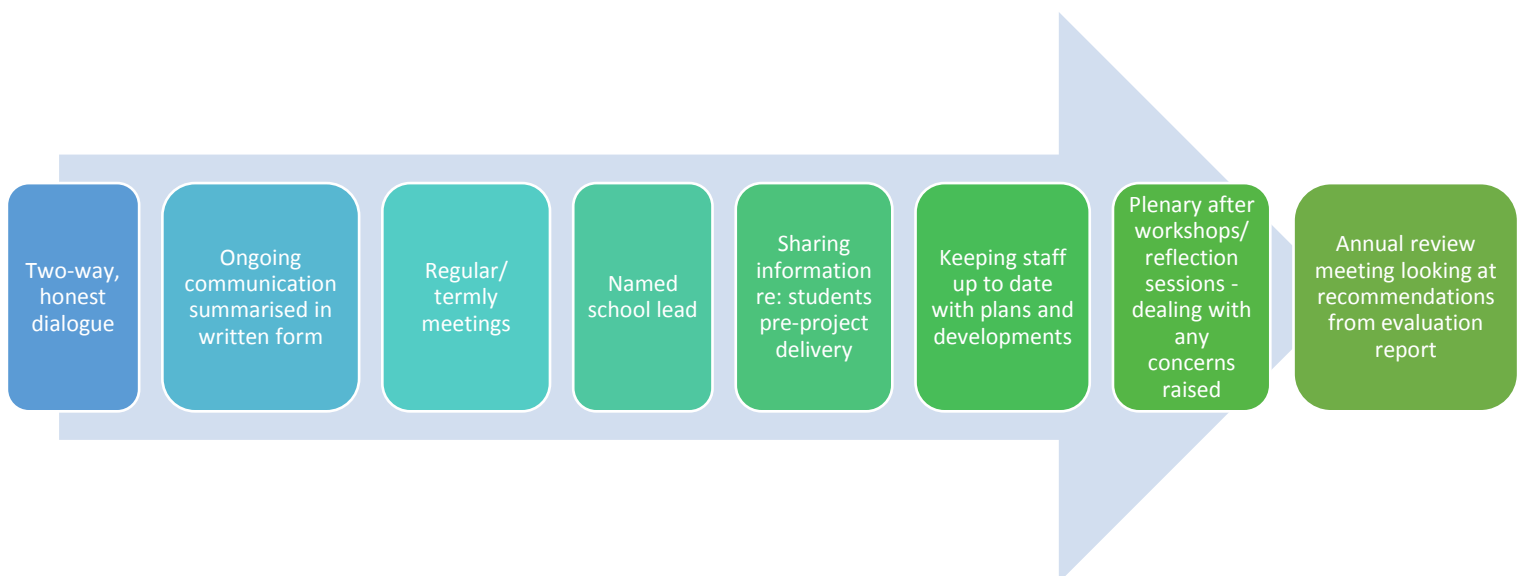
Discussion and clarification of roles within a project is now taking place earlier within the planning stages of projects and, in many cases, before a partnership is formally agreed. Communication at the outset and then throughout a project is seen as of paramount importance to ensure that understanding of roles is shared, with some putting in place a more formal agreement to outline the roles and responsibilities of each partner and expectations for ongoing communication.

“Prior to any project with schools we would have a meeting and where appropriate training session so that roles were clearly defined and we can maximise on the partnership.” Chickenshed

“[We understand there is a shared understanding of roles] through thorough planning meetings and a contract where our responsibilities and those of the partner organisation(s) are clearly outlined – signed and dated by all parties.” Create

Achieving Shared Understanding of Roles

Regular, clear communication throughout projects was a common theme to achieving a shared understanding of roles. Respondents to *Change of Perspectives* offered a number of practical suggestions to facilitate this:



Additional suggestions included:

- Introducing induction sessions for new professionals
- Clearly documenting the roles of each organisation and individuals within the project
- Including a briefing for all staff led by the creative arts lead about what is expected of them throughout the project
- Implementing school partners as ambassadors to help set and manage expectations
- Holding social networking events at the end of a project for new and existing project participants, particularly for teachers

“Moving forward when we next change schools I am interested to consider how we use our existing partners as ambassadors for the new school - for teachers to talk to the new partner teachers about the project and its value.” Camden Arts Centre

“It was challenging as I felt different people in the partner organisation had different expectations of their role.” Lauderdale House



Conclusion of Shared Understanding of Roles

By exploring how Arts organisations, hubs/services and schools work to improve their understanding of each other and by identifying the most effective practices, it is possible to see the additional benefits of working together effectively by **playing to the strengths of each organisation**. Some respondents see this as one of the most challenging aspects of partnership work.

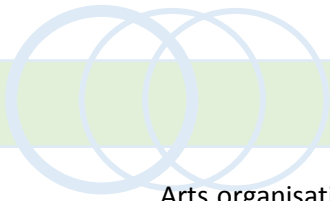
Communication is seen to be **central to achieve a shared understanding of roles** with references made to: the importance of honest dialogue, ongoing communication and regular meetings throughout a project, sharing information regarding students’ needs and keeping all staff up to date on project developments.

School staff are seen by Arts organisations and hubs/services as **integral to the relationship** providing relevant information regarding specific needs of pupils, as well as details of how project delivery will be most effective in particular settings.

More than 70% of respondents stated that **communication at the outset** and then **throughout a project** is seen as of **paramount importance** to ensure that understanding of roles is shared.

20% of respondents have put in place a **more formal agreement outlining the roles and responsibilities of each partner** alongside an **ongoing exchange of information**. Suggestions to improve understanding of roles include introductory session for new professionals, briefing staff regarding expectations and holding networking events for new and existing teachers.

In conclusion, listening, mutual respect and trust are seen as key elements to the success of a partnership.



Chapter 6: Inclusive Practice

Arts organisations, hubs/services and schools consider inclusive practice, what it means and how to achieve it.

Arts Organisations, Hubs and Services: Inclusive Practice Definitions

Activity that can be accessed and enjoyed by young people with a range of abilities at the same time

Where each child is given all the resources and support they need to ensure that they succeed

All projects and programmes are led by the needs and the strengths of the individuals involved

The removal of barriers to participation

All participants are valued equally

All pupils are involved on their own level that leads to a meaningful experience

Removal of all barriers whether physical attitudinal or in communication

Every child has equal access no matter what their personal circumstances

Everyone irrespective of their abilities can take part

Inclusion is at the heart of the creative process

At the heart of the organisation across departments and considered within everything we do

Everyone's contribution is valued and where equality is fostered within the practice

Creativity that is accessible motivating enjoyable and helps improve self-esteem

Opportunities are open to all

Good inclusive practice is just good practice

Project Development

Arts organisations suggested the following to achieve inclusive practice in relation to project development:

- Involve people with learning disabilities in planning and running projects
- Make meetings and paperwork as accessible as possible for both staff and students
- Plan and debrief sessions in detail discussing every participant's needs
- Hold detailed consultation in advance and during any project, where all participants' views are sought, and their ideas included, ensuring they feel valued and listened to
- Ensure equipment and/or space is adjusted, where necessary, to give maximum access to activities
- Work collaboratively to understand access needs in the widest sense – physical, intellectual, socio-economic, emotional and communicative
- Create materials that are inspiring, engaging and accessible to all who seek to use them

Project Delivery

Arts organisations suggested the following to achieve inclusive practice in relation to project delivery:

- Ensure a student's experience is considered from the moment they enter and that all aspects of a session/visit are inclusive, and students feel welcomed and accounted for
- Have high-level trained support in the room to help access for every child
- Ensure young people, with differing abilities, are engaged in different ways to ensure they are able to access and get the most out of a project
- Respond to the needs and abilities of students in a stimulating and safe environment
- Sustain relationships so the students become familiar with people and their surroundings and are able to grow in confidence
- Listen, respond and be flexible and be brave to not expect a certain outcome
- Differentiate practice according to the needs of each student
- Create a positive and nurturing environment for learning
- Provide activity which promotes equality, being inclusive and accessible to all, regardless of background, age, race, gender, sexuality, disability, religion or beliefs
- A one-size-fits-all inclusive approach is not good enough
- Remember talent has no boundaries

Project Development

Music hubs/services suggested the following to achieve inclusive practice in relation to project development:

- Seek advice from experts to ensure the most disadvantaged students have the best possible opportunities
- Consult and ensure joint planning
- Develop projects for mainstream and SEND students combined
- Consider using the medium of film to include students and their work when they are unable to travel to specific celebratory events
- Allow sufficient planning time initially, reflection time throughout and evaluation at the end
- Ensure project partners are all excellent practitioners in their field
- Access training on 'characteristic' generic SEND conditions with an understanding of individual variability

Project Delivery

Music hubs/services suggested the following to achieve inclusive practice in relation to project delivery:

- Activities should be appropriate for all participating children – children should be challenged and supported appropriately
- Inclusive practice should take into account the needs of SEND and children in mainstream
- Activities need to be differentiated to allow children to be the very best they can be and to have these achievements celebrated
- Seek information on what works particularly well for individual students



Schools: Inclusive Practice Definitions

Below are definitions of good inclusive practice, as described by schools.

Responding to individual needs and interests and creating a space for pupils to explore their own creativity

Places engagement at its core a central tenet of inclusion

Caters for all abilities with an emphasis on differentiation

Equal opportunity for progress inclusion and engagement

Equality of access and equality of opportunity

Delivers a range of positive experiences for both artists and audience

Educational experiences that are meaningful and enable pupils to break down barriers

Students explore resources in their own way and develop their skills to the best of their ability

Every student matters

Provides an opportunity for discovery exploration and freedom of expression

Flexible and adaptable provision that meets needs and celebrates/promotes individual, talents

An ethos that every child can participate and looking for ways that they can – a 'can do' approach



Schools: How can inclusive practice be achieved?

Project Planning

Schools suggested the following to achieve inclusive practice in relation to project planning:

- When planning, differentiate activities to meet individual pupil needs
- Recognise, value and celebrate achievement
- When students are selected for special events or opportunities, work with the school who may select according to who has most to gain. This could be in terms of Arts development, developing a students' interest or other soft outcomes such as confidence or social enjoyment
- Celebrate achievements in as many forms as possible

Project Delivery

Schools suggested the following to achieve inclusive practice in relation to project delivery:

- Give children the opportunities to participate and explore their creative ability and experience the Arts at a high standard
- Use the pupils' curiosity to extend and enrich
- Use sensory teaching strategies with active practical learning opportunities
- Respond to individual needs and interests to explore their own creativity
- Don't insist on everybody doing the same thing
- Work with tailor-made groups of pupils brought together from across the school to give opportunities to further develop skills stimulating their interests in the Arts and related fields
- Give pupils the opportunity to voice their opinions
- Deliver projects with enthusiasm and with some flexibility
- Build on the pupils' strengths and support them with their difficulties
- Differentiate and tailor according to pupils' ability and interest



Conclusion of Inclusive Practice

Across all sectors it was highlighted that inclusive practice can be achieved when:

- Activity is **flexible and adaptable to the specific needs** of individuals ensuring everyone can participate.
- **Each students' contribution is valued**
- **Barriers to engagement are removed** giving every student **equal access to equal opportunities** with appropriate support
- **Students** can **explore their own creativity with freedom to express themselves** in their own way
- **Students' achievements** are **promoted and celebrated** to **demonstrate individuals' talents and passions**
- **Engagement** is a **positive and meaningful experience and is placed at the core** of practices

Project Development

Within project development it was highlighted across all sectors that inclusive practice can be achieved by:

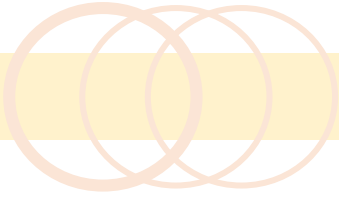
- Allowing sufficient **detailed planning time** and **accessing training where required** to support a **greater understanding of special needs** and how to address them
- Working collaboratively, **seeking advice**, and **including staff and SEND students in the planning stages** of a project
- Planning **differentiated activities** to meet specific needs of students
- Consider how to best **celebrate the achievements of students to ensure they are recognised and valued**

Project Delivery

Within project delivery it was highlighted across all sectors that inclusive practice can be achieved by:

- **Differentiating activities to match individual students' needs** presented in a stimulating and safe environment
- Using a variety of **multi-sensory teaching methods** to support student engagement
- Providing continuity for students through **sustained relationships**
- Employing **flexible and adaptable delivery methods** creating a positive environment for the learners
- **Building on students' strengths**

It is worth considering the nuances of language and the perspectives of others when reflecting on our own view points to develop inclusive practice.



Insight: Inclusive Practice

“ *Good inclusive practice places engagement at its core – a central tenet of inclusion.*

To maximise and increase the opportunities for this means developing and being open to a pedagogy and approach where the young people are central but the importance of all is valued.

A practical experience that is inclusive is when all parties feel that a shared endeavour has born fruition; the young people are engaged and valued.

*A practical experience that is inclusive is one that is **well planned, meaningful and appropriate** and that **a sense of belonging is evident.***

*Teamwork has led to a positive outcome through the **investment in time** and **commitment to developing** the provision/project/experience and the **relationships** that facilitate this.*

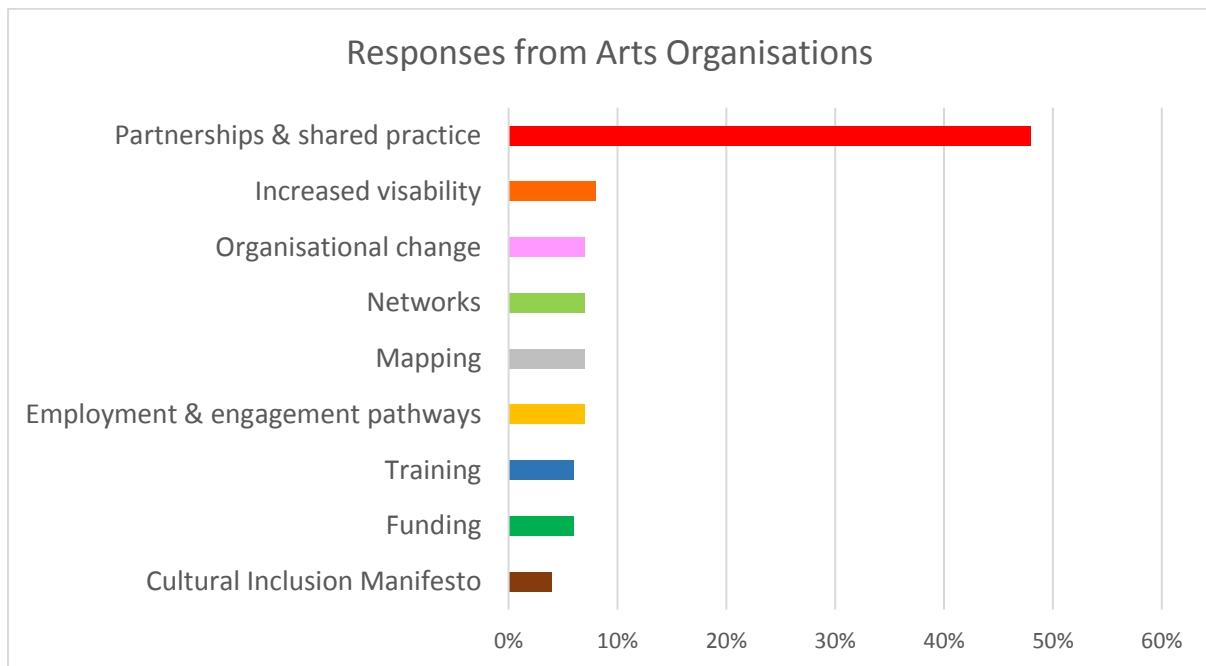
Paul Morrow – Westminster Special Schools



Chapter 7: Next Steps

All those engaged in *Change of Perspectives* were asked to state what they thought the next steps should be for the Arts community to further improve outcomes for SEND children and young people. The following information represents all responses from the each of the groups.

Next Steps: Arts Organisations



Wider Partnerships and Shared Practice

Almost half of the Arts organisation respondents stated that there should be an increase in partnership and collaborative work, with more opportunities to share knowledge and good practice within the sector. There is a great interest in continuing to learn by talking with other colleagues and institutions, in order to improve their knowledge, understanding and contribute to a shared conversation to move things forward. Some Arts organisations have found collaborative work especially helpful in identifying shared aims and common goals, which also aids signposting to other organisations' offers as part of a pathway for schools and students. Increased involvement in networks was also stated as being a next step for the Arts community.

Increase Visibility/Pathways

Providing SEND children and young people with the opportunity to celebrate their achievements whilst also increasing their visibility within the local and wider communities is a key priority for Arts organisations.

Employment and Engagement Pathways

Providing pathways to further Arts engagement outside the school day was also seen as a key 'next step'. Responses from Arts organisations explored the need for reflection on their own institutional practice in providing work and work experience opportunities for young people with disabilities. This is seen to be part of a bigger conversation to address the lack of career pathways that are available.

Mapping

A local audit of the needs of schools, children and young people in order to inform long-term planning was raised, with the suggestion that each borough have a centralised list detailing all the Arts organisations working in SEND settings and details of the provision.

Networks

Arts organisations stated the benefits from joining networks. A list of networks that Arts organisations have recommended in their responses can be found in Appendix 3 (from page 63). Conference models, such as *Perspectives*, were cited as being incredibly useful for practitioners and for the networking benefits for organisations.

Organisational Change

Arts organisations should reach collective agreement regarding ‘what inclusivity means to you as an organisation’ and ‘how to plan to ensure that as an organisation you are fully inclusive’. Within this, an overarching theme was that SEND activity should not be seen as a standalone part of an organisation’s work, but rather built into its overall strategy. It was also stressed that all organisations should continue ensuring their spaces and venues are as accessible as possible to all audiences.

Funding

Arts organisations referenced the importance of knowing if long-term funding could be ring-fenced in order to support the development of local provision. Responses showed that the emphasis on quantitative impact data needs to be challenged, as does the nature of project outcomes, to ensure they are meaningful and relevant to the project beneficiaries.

Training

Further training provided by SEND specialists was highlighted as necessary to ensure that practitioners are properly equipped to work with SEND children and young people. It was stated that commitment from music hubs/services, to ensure their tutors were trained and prepared to deliver ongoing support to special schools, would be beneficial to schools and the legacy of projects.

Cultural Inclusion Manifesto

The Cultural Inclusion Manifesto is a statement of intent to address the lack of equal access for children and young people with SEND to cultural and Arts opportunities. As of January 2019, the Manifesto has had over 110 signatories from Arts, culture disability and heritage organisations, politicians and people with disabilities. Although still in its early stages, John Lyon’s Charity and other respondents view committing to the Cultural Inclusion Manifesto as a key next step. It is expected that this will become a priority across all work with SEND young people over the coming years. For further information see page 58.

Additional Comments

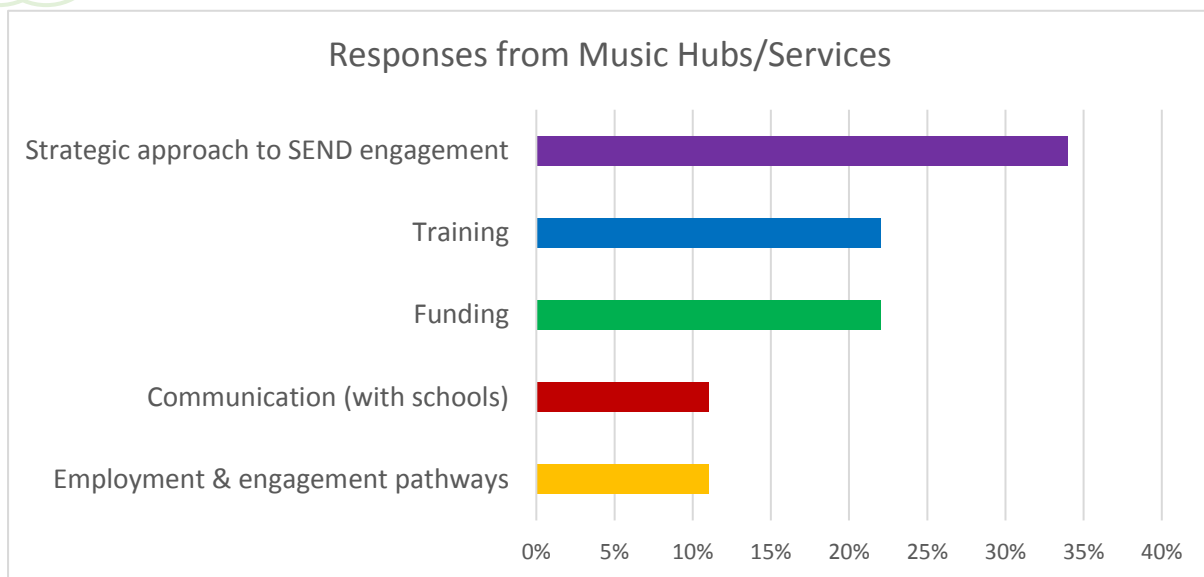
Additional comments to both peers and across the sector were:

“Ensure young persons’ voices are at the heart of conversations for improvement”

“Don’t be afraid of asking for help in adapting your existing activity for children with SEND”

“Evaluate rigorously and learn from that evaluation”

“Ensure consistent good practice”



Strategic Approach to SEND Engagement

Music hubs/services emphasised the necessity to ensure that provision is sustainable by thinking of the longer-term picture. It is necessary to consolidate the overall offer that services provide, to bring SEND offers on a par with mainstream.

Training

Sharing training and resources were seen as areas that would benefit organisations, schools and hubs/services. By learning from those with SEND experience and seeing examples of good practice, the skills and knowledge of less experienced practitioners can be enhanced.

Funding

To ensure the best possible service offer to children with SEND in both special and mainstream schools, hubs/services suggested that external funding would need to be secured as, in some cases, core funding had been reduced.

Communication

Communication with schools was seen as an area for further improvement by hubs/services. Emphasis was placed on understanding of school priorities and needs to help hubs/services when matching school needs to Art organisation offers.

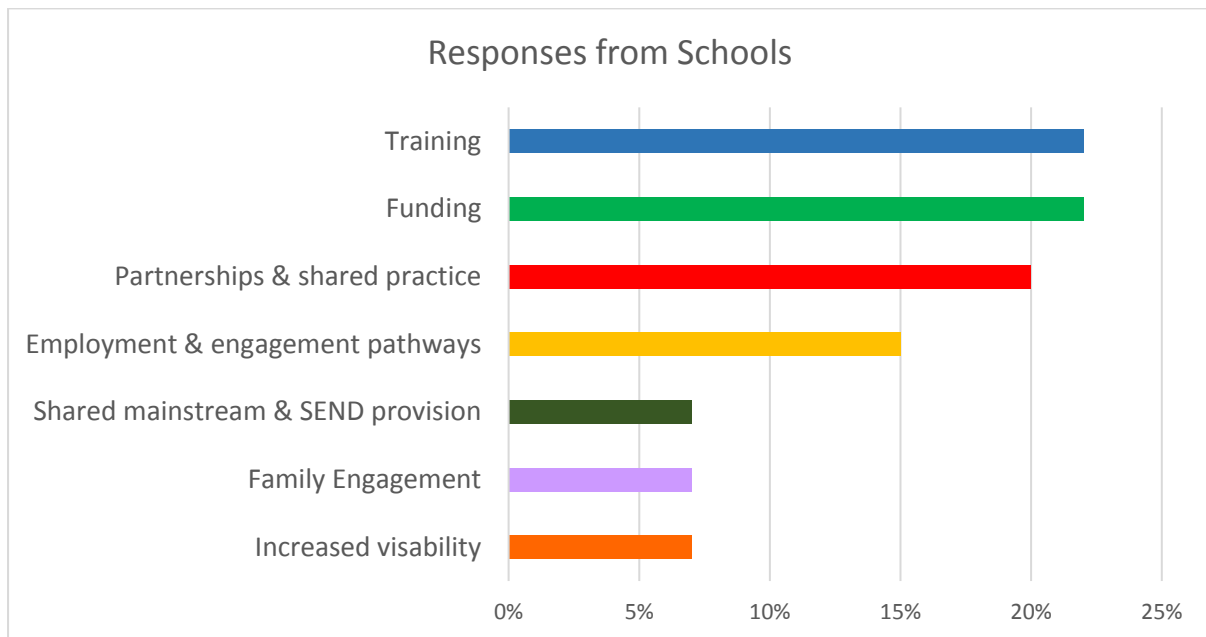
Pathways

As an engagement pathway and where the provision does not already exist, hubs/services suggested that an orchestra for SEND children and young people should be set up. It was suggested that the ensemble could be led by existing staff in schools and hubs/services, or through partnership with Arts organisations specialising in this area of provision.

Additional comments:

“Beware of thinking that ‘special’ is an umbrella term – importance of differentiation”

“Understand that inclusive SEND practice is essentially just good practice”



More Training

Schools highlighted the need across the sector to improve knowledge of how to meaningfully work with SEND children and understand different SEND needs.

A focus was placed on building projects in partnership with schools, and sharing skills and expertise through training so that pupils can thrive. This approach would increase the knowledge and understanding of SEND needs across the sector.

Responses emphasised that students' needs should be the starting point when selecting and developing projects.

In particular, delivery organisations should be mindful of age constraints on projects: many SEND students miss out on opportunities because they are too old and yet they develop at a slower pace.

Communication training was raised with regards to ensuring that appropriate levels of language and support (visual aids or signing as necessary) are used by delivery organisations.

Funding

School budgets are limited, impacting on the choices available to schools when considering Arts engagement opportunities. Schools expressed a need for support in applying for funding, as Arts organisations and music hubs/services often have more experience in this area. Suggestions included special schools forming creative hubs to work together on project bids and activities.

Wider Partnership and Shared Practice

Schools encouraged a collaborative approach and continuation and development of fully inclusive activities. Joint ventures are welcomed with a will to build relationships with other schools and Arts partners to the benefit of all.

Pathways

Of particular importance to schools is the provision of pathways for SEND students beyond their time at school, in both out-of-school activities and to support career development and employment opportunities in the Arts. Suggestions included work experience opportunities for SEND young people within the wider community, such as in Arts centres and bespoke workshops for students to meet practicing artists.

Visibility and Celebration

Raising awareness of the abilities of SEND students was prioritised.

There should be an expectation that SEND students participate in events, exhibitions and on other platforms, affording opportunities to celebrate and demonstrate their capability and ambition.

Access to venues should be considered for both audience and participants, with an understanding of what needs to be in place to make it fully accessible and inclusive.

Family Engagement

Schools cited more pro-active engagement of families in projects. To effect longer and greater impact and change, cultural spaces should be more relevant and accessible to families with SEND children, beyond those available as school-driven initiatives. Schools recognise that it will be necessary to develop a greater understanding of what barriers families face to be able to access the Arts.

Mainstream and SEND

Some schools view bringing together mainstream and SEND schools to work collaboratively in projects as the 'next step'. They would like to see these projects encouraged with more inclusive events for young people of all abilities – not just the SEND community.

"Be open to new activities"

"Start small and build up long-term relationships"

"Pupils with SEND tend to need something very bespoke and arts providers with flexibility to provide this"

"Find out what a school is already doing"

"Invest in 1:1 tuition, instruments and ensembles for students with SEND"

"Continue to fully develop fully inclusive activities to promote the arts"

"Just keep up the good and generous work"

Conclusion of Next Steps

- Increase **employment and engagement pathways** for young people with SEND
- Create **platforms and opportunities to celebrate SEND young people's achievements** and **increase visibility**
- **Local audits** of the needs of schools and young people to better inform work
- **Join networks** to increase communication and share knowledge
- Organisations should agree what **inclusivity** means to them and **create a strategy** for how to achieve this
- **Ensure venues are accessible** for audiences and participants
- Funders should consider the availability of **long-term funding**
- Organisations should be prepared to **apply for external funding** as pressures increase. Schools may need support from experienced Arts organisations and music hubs/services. Organisations may benefit from consortia funding bids
- Appropriate **training** should be accessed for all staff to ensure **meaningful engagement and understanding of different needs** – further discussion needs to be had as to how organisations can facilitate this to ensure it happens strategically and sustainably
- Delivery organisations should be **mindful of age constraints** on projects in relation to accessibility and the development of SEND students
- Increase in **family engagement** in projects
- Increase in the number of projects facilitating **collaboration between mainstream and SEND schools**
- Sign up to the **Cultural Inclusion Manifesto** (further information page 58)





Chapter 8: Improving Practice: Approaches and Initiatives

Responses about approaches and initiatives that have helped organisations to improve their Arts partnership practice.



Arts Organisations

Action on Disability: Increased Opportunities

Having access to partners who are open to developing their practice and delivery to include young disabled people. Being based at the Lyric and having potential access to their resident partners increases the potential for opportunities for young disabled people.

Amici: Flexibility

Being flexible and able to adapt allows for access for all and means that you are able to remove barriers for schools and participants.

Apples and Snakes: Student Information

Whilst we do ask about special needs in a classroom, our artists don't want to know who is 'naughty' or 'difficult' as we find this labelling unhelpful and teachers are often surprised that it is exactly those children who respond best to a spoken word artist.

Camden Arts Centre: Partnering with Action Space

Partnering with Action Space and working with an artist with learning disabilities has been absolutely transformational for the project, the students, the organisation and the artist. It is without doubt one of the highlights of my career and has exceeded expectations. However, it needs to be carefully planned, meaningful and I suggest done in partnership with a specialist organisation who can advise on needs, support and deal with the pastoral care around working with an artist with needs. For this reason, it is our intention to have a research strand alongside the SEN schools programme to look further into the work we do over 2 years in order for us to share our approach and learning. This is something I feel absolutely passionately about. If we inspire pupils to love art and want to be artists, they need to earn a living and have positive role models to inspire them. Moreover, the impact of working with Andrew has had a huge impact on his own development as an artist and cognitively in terms of his communication levels. This is the progression route for the children and young people we are working with. Moreover, Andrew has aided pupil voice evaluation as we now have wider methods of communicating with him and therefore the pupils.

Chickenshed: Targeted Membership Scheme

Our targeted membership scheme where we go directly to schools to recommend individuals who could benefit from our work has been really successful in reaching those who need our work.

Create: creative:connection

Our *creative:connection* programme provides a safe environment for participants with and without disabilities to work collaboratively to explore their creativity, build relationships and grow in confidence and self-esteem. Create seeks to break down barriers and help address the negative attitudes, preconceptions and prejudice that are still prevalent today. Both SEN and mainstream students benefit from collaborative, creative interactions focused on skill-building, creativity, inclusion, trust and fun.

English National Ballet: Corali

In Spring 2018, ENB's Youth Dance company, ENBYouthCo, collaborated with Corali and their youth dance company, Kick Up, in a number of shared workshops leading to a performance at Guy's Hospital in Summer 2018. The dance-lab workshops included co-leadership from the youth dance teachers, a partnership between the two organisations within Youth company management/production and an opportunity for two young people to develop their co-leadership skills. Inspired by the work of choreographer, William Forsythe, the project allowed both groups to share how they would discover and create choreography, sharing their inspirations and different skillsets, which was invaluable to the project as a whole. Corali is a leader in dance, focusing on exploring the relationship between dance and other art forms, between performers with and without a learning disability, and between professional and participatory artwork.

Historic Royal Palaces: SEND Evaluation Toolkit

Development of SEND Evaluation Toolkit.

Institute of Imagination: Parity SEND and mainstream

Creating the same opportunities available to mainstream children and adapting them for a SEND audience.

Lauderdale House: Maximising Expertise

Ensure that you benefit from the range of expertise available in teachers, support staff and other local organisations.

Live Music Now: Understanding Your Strengths

Put the needs of the child at the heart of what you do. You are a music expert and your partner schools are SEND experts. Learn from each other.

London Symphony Orchestra: Progression routes and Signposting

Establishing networks and partnerships with a range of other organisations, both SEND specialist and non-specialist. This has enabled the development of progression routes and sign-posting to the most appropriate activities for different young people.

Lyric Theatre: Learning from Schools

Working with outstanding SEND schools and experiencing and learning from their practice.

October Gallery: Joint Partnerships

We have built up a significant relationship with the British Museum and pair together to approach schools with a fully rounded and exciting project that incorporates trips to both the gallery and museum.

Orchestra of the Age of Enlightenment: Our Band Project

Over the last five years the OAE's special needs programme has massively expanded to include fully accessible ensembles in London, Plymouth, Southampton and King's Lynn where OAE players sit side by side with young people with additional needs. Recently we have also started working with six special schools in Ealing and a further six in County Durham. The aim of this work is to build skills, build confidence and build self-esteem and to allow everyone involved to achieve their potential whilst being able to work at their own pace.

Realtime Arts: Structured Improvisation

The one thing that benefitted our practice the most was the introduction of structured improvisation to our workshops. We developed innovative ways to use technology to allow pupils of all levels to improvise across many genres.

Royal Opera House: Working Together

Ask their [the schools] teachers to join your writing teams when creating resources.

Royal Philharmonic Orchestra: Sharing Knowledge

We have recently begun bringing existing local partners such as venues (e.g. Westminster Music Library, Cadogan Hall) with limited SEND knowledge and experience into our work with special schools in order to build confidence in working with these groups with a wider network.

Scene and Heard: Equality

We believe wholeheartedly in equality of opportunity. Our beneficiaries present with a broad range of issues both that fall into SEND and those that don't, but all are treated equally. Our beneficiaries do not know why they have been identified for our project; neither do their families or our audiences to ensure absolute equality.

Turtle Key Arts: Training

Proper training for all the people involved in the project and good partnerships.

Victoria and Albert Museum: Authenticity and Pre-visits

Introducing greater authenticity of experience to our sessions and factoring in budget to include a pre-visit to the school.

Wigmore Hall: Co-creation

Co-creative practice.

Barnet Education Arts Trust: Pupil Needs

Working with special schools to define what the young people need.

Brent Music Service: Partnership

Talk and listen regularly to partners.

Camden Music Service: OAE The Wondrous Machine Project

The Wondrous Machine Band at the RAH Festival 2018. This allowed us to bring together many aspects of our Music Is Special work. Special and mainstream worked in tandem.

Very effective communication between partners – the product of an ongoing relationship between schools/music service / OAE – lines of communication and understanding of ways of working already in place. Excellent leadership from OAE amateur and players working alongside skilled and dedicated staff in school – a real sense of appreciation and respect for the skills of the individuals involved.

Involvement of young instrumentalists from Frank Barnes School for Deaf Children – through previous partnership work with Camden Music Service and the OAE the school is now working in partnership with Music of Life. MoL is funding deaf instrumental tutors to work at the school – transforming the way students, parents and school staff view music education at the school.

The Wondrous Machine Band was a project that grew for the children; they were able to track the development of their music.

- Their ideas in a school-based workshop
- Shared rehearsals with other schools where they met other children and started to see the bigger picture
- A shared re-visiting involving all participating schools and OAE players and RAM students
- A rehearsal the day before the concert involving all the borough senior ensembles and 120 wider opportunities players
- A rehearsal on the day of the concert with all the above plus a choir of 1800
- Add in a capacity RAH audience for the final performance of the piece

This was a really public display of genuinely inclusive, collaborative practice made possible because of past work, existing relationships and paving the way for further work.

Ealing Music Service: Drake and OAE Projects

Exchanging Notes – a four-year music project for pupils in special schools with £120k funding from Youth Music. Partners were Drake Music main stream and special schools. Orchestra of the Age of Enlightenment project for all six special schools working with pupils of the schools' choice.

Harrow Music Education Hub/Harrow Music Service: Schools' Network

Regular meetings with representatives of special schools through the Harrow Creative Access Network of Special Schools.

Tri-borough Music Hub: Teamwork

Working with the team at the music hub.

**Mapledown School (Barnet): Residency Project**

Live Music Now Residency programme where we have hosted 2 musicians for six weeks in our school where they got to know some of our students and how to plan an appropriate activity for them and we got some lovely live music.

The Village School (Brent): Audit

Safe Arts and Audit.

Woodfield School (Brent): Collaborative Working

Through our collaborations with arts organisations, I have seen what a difference these opportunities have made. Pupils have become more confident and they enjoy exploring/experimenting with materials without worrying about what their work looks like (final product). They are not afraid to make mistakes and are embracing the unknown. They have become more confident in expressing themselves in their own way.

This is our second year working with Camden Arts Centre and I have been inspired and have learnt so much from working along such passionate and creative people. The sessions have been very different each year and Amelia and the artists have created an environment through their delivery and approach where pupils feel safe to express themselves and also create artwork inspired by the artist's work in the galleries. I have observed the students enter the room without knowing what each session will be about (sense of wonder and mystery) and they have all embraced this open approach. Pupils who usually find it difficult to interact with others, have been able to develop their confidence over the year because they feel like they can be themselves. We would not be able to replicate this experience in our classrooms due to the structure of the day/time table/budget (artists, materials).

Frank Barnes Primary School for the Deaf (Camden): Inclusive Practice

Having staff that are deaf themselves, transformed our children's attitude to music.

Swiss Cottage School (Camden): Accreditation

Introduction of Arts Awards for our pupils with Moderate Learning Difficulties has led to phenomenal successes; entire cohorts of learners with Moderate Learning Difficulties have accessed higher level accreditations through the Arts Award, and individuals have gone on to make significant related achievements in education/careers.

Castlebar School (Ealing): Collaboration

Being able to deliver small art groups to children to embrace their needs and to have the opportunity to work collaboratively with Perivale School.

Mandeville School (Ealing): Pupil and Parent Engagement Project

The British Museum Katherine Hoare workshops have proven to be very popular with the parents and pupils alike. The pupils are fascinated in the artefacts and the museum in itself. The facilitator is an excellent communicator. She has also a deep understanding of the nature of our pupils' way of engaging with the world and others. The resources are well prepared and always suitable. Also it gives a lot of ideas how to prepare sessions back at school on a low budget.

St Ann's School (Ealing): Arts in the Curriculum

Working collaboratively with different artists. Timetabled into our curriculum and taught by peripatetic specialists are – interactive poetry, Indian dance, drumming, music, drama and art.

Perivale Primary School (Ealing): Mainstream/SEND Partnership

Providing small group art lessons with an art specialist and building up our relationship with a SEN school.

Alexandra School (Harrow): Long-term Partnerships

Regular contact from a charity that has worked over a number of years to support us. They contact us when they see an opportunity that they think we could benefit from. We feel that we are always on their radar.

Shaftesbury High School (Harrow): Pupil Needs

All students are listened to and made to feel important.

Paray House School (Hammersmith and Fulham): School Needs

Availability, there is not a lot out there that we are aware of.

Queensmill School (Hammersmith & Fulham): Flute Theatre Project

Our project with The Flute Theatre has been beneficial on many levels. First it expanded the work we started with Shakespeare schools' festival but Kelly Hunter's extensive knowledge about Autism as well as bringing professional actors along to workshops has been a key step forward.

This project has also enabled us starting a partnership with a local Theatre and gave the opportunity to every single pupil to act with professional actors and for a few classes to take part in an inclusive performance at the London Bridge theatre. All of these activities encouraged the development of pupils' social communication but also self-confidence/ self-esteem which are crucial parts of our Teaching and Learning at Queensmill.

Parkwood Hall Co-operative Academy (Kensington & Chelsea): Shakespeare School Festival Project

Shakespeare Schools Festival provides extra training workshops particularly for SEND staff as well as the teacher director training workshop. Being able to tell a story and adapting scripts to the talents of the students, having the chance for a couple of students to be able to learn about the technical side of theatre by working with the professional technicians.

Westminster Special Schools: Networking and Partnerships

(College Park School and Queen Elizabeth II Jubilee School)

I think the ability to engage in networks where you can discuss, share and have professional dialogues around practice and partnership working has been invaluable in developing our own practices but also sharing these with others. The steering group was a particularly helpful device and having someone to mediate/question between and around the festival was a great way to move and develop our practices.

It might sound obvious but having representatives from the partnership organisations present at the sessions and working directly with the students throughout the development process has been hugely beneficial to the students as well as the positive outcome of the current project.



Chapter 9: Funder Responses

Important Factors When Assessing Applications

Funders were asked to provide insight into their assessment of applications for Arts engagement projects with SEND children and young people.

Arts Council England

The most important factors are:

1. Understanding and knowledge of the complex and varying needs of CYP with SEN/D
2. Evidence of appropriate planning/development involving consultation between arts organisations and partner settings/staff to ensure needs (settings and CYP) and project aims/outcomes are identified and understood
3. Involvement of practitioners/leaders/artists with appropriate skills, knowledge and expertise plus provision of training/CPD where necessary
4. Involvement of disabled leaders/artists/practitioners
5. Activity that is responsive to the complex/varying needs of participants, offers a depth of engagement and supports their progression and development
6. Use of appropriate instruments, technology, resources, equipment and methods of communication if/where appropriate (e.g. Makaton, BSL etc) to support active participation, engagement and development of participants
7. Evidence of commitment/active involvement of setting partners (e.g. schools or other settings) and staff
8. Provision of CPD/training opportunities and resources for settings/staff to ensure longer term impact/legacy
9. Evidence of appropriate monitoring/evaluation processes to ensure work is appropriate/responsive to participant/setting needs and supports development of participants, settings and also practitioners/delivering organisations

BBC Children in Need

The most important factors are the same as any application:

1. Will the activities or services provided achieve good outcomes for children and young people, that address the challenges children and young people face as a result of their disadvantage?
2. How does the project target children and young people and engage those who would benefit most?
3. Are children and young people involved in the design, delivery and evaluation of the work?

Chapman Trust

We believe that making all types of arts accessible to those who wouldn't otherwise engage, fully abled or differently abled, and of whatever age, is a big boost to wellbeing.

City Bridge Trust

1. Organisation has good knowledge and understanding of the needs
2. They have skills in working with that cohort
3. They work with people rather than for them

We also consider the learning from our Fun and Friendship Programme and look for projects that provide opportunities for disabled young people to meet friends and have a good time as independently as possible.

Foyle Foundation

1. Determining need
2. Experience of the delivery team of working with SEND pupils
3. Legacy from project

John Lyon's Charity

1. Opportunities should be of a high quality and should be exciting and stretching for the children and young people involved
2. Applicant organisations must have experience of working with SEND children and young people. Not just tokenistically – beyond there being some children with additional needs in a mainstream programme. The organisation is open to learning from previous work with SEND young people, has a method to manage this and how it is refining and improving its offer.
3. If the Arts organisation is not a specialist in working with SEND, partners must be specialists and identified from the outset and the project must be co-designed.
4. Designed in a way that creates a legacy beyond the Charity's funding, ideally with the children and young people involved. Ideally the Arts organisation and/or school would be able to transfer its learning into other settings. Where schools are partners, that their own staff be upskilled through the project and able to incorporate creative skills and knowledge in their core work.

Paul Hamlyn Foundation

1. Quality of inclusive approach including understanding of needs & sector best practice, skilled facilitators
2. Quality of artistic approach
3. Asset-based approach
4. Commitment to evaluation

Meeting specific fund criteria is also fundamental.

We fund work via/through several funds:

- **Arts Access and Participation Fund** which focuses on reaching individuals/communities who face barriers to engagement with the arts. This often includes disabled people.
- **Arts Based Learning Fund** which focuses on arts organisations working with schools and other formal educational settings.
- It's possible funding might also be made via the Youth Fund.

Neither has a particular strategic approach to funding work with SEND children/young people and special schools at the moment. Decisions are made as per wider applications, focusing on high quality approaches that meet each fund or grant type's criteria and to some extent level of need. Learning from our Youth Fund, both these arts funds are interested in asset-based approaches. Measures of quality also usually includes strength of partnerships and evaluation methods.

The Mercers Company

We do not make grants to SEND children and young people specifically. Any grants to this particular group come under the vulnerable children and young people category.

Youth Music

1. The activity is young-person centred, individualised and progressive
2. The experience of the organisation and individual leaders who are delivering the project
3. If a partnership project – the strength of the partnership



Main Barriers to Funding Applications

Funders considered the main barriers to accessing their funding for meaningful Arts engagement opportunities.

Arts Council England

1. Applications coming to us which are competitive in the context of a small amount of money covering many different artforms and beneficiaries at different ages: we do not have a ringfenced pot of grant money within Project Grants for CYP with SEND, although we have run strategic funding programmes such as 'Change Makers' which focus on disability, but not exclusively CYP. Limited budgets and competition for funds is a challenge.
2. Many SEND applicants are not specifically arts organisations per se (e.g. Youth Services or Healthcare providers) and we are not necessarily on their radar. An advantage of funding Youth Music is that they are more frequently approached by such organisations.
3. There is a potential internal lack of specialist SEND among the Relationship Manager cohort or at decision making level.
4. We do not have the ability to fund longer term/sustained initiatives outside of NPO or larger project grant awards, although theoretically our project funds can support programmes for up to 3 years.

BBC Children in Need

We fund a lot of projects working with SEND children, including a lot of arts projects, so I don't think there are any significant barriers. Probably the biggest barrier is if an applicant doesn't understand or articulate the difference the project will make.

Chapman Trust

As far as we are concerned the biggest barrier is finding us. The ultimate barrier is the ability to convince charities to favour this section to the detriment of others, assuming the supply of charity funding is fixed.

City Bridge Trust

I can't think of any as we try to fund wherever possible.

The Foyle Foundation

The main barriers are:

1. Engaging with schools and organisations already stretched beyond capacity
2. Lack of match funding
3. Determining quality of project

John Lyon's Charity

1. The time it takes for high quality opportunities and therefore applications to be developed.
2. If the project is to happen, ensuring with a school partner that the work is additional to what schools are required to do and the Charity's funding is not used to subsidise the provision of the core arts curriculum offer.
3. Ensuring that our application process and forms are accessible for all applicants.

Paul Hamlyn Foundation

The main barrier is whether we receive quality applications that fit our criteria.

Arts Access and Participation has funded as many quality proposals for this group as have been received; we have quite a strong portfolio now around disability arts. Relatively few of the applications received in this period, to my knowledge, have focused on children, there have been more that want to work with disabled young people including 18+ and adults.

Youth Music

We don't experience many barriers as we are consistently over-subscribed, but we do often find that:

1. There are a lack of meaningful progression opportunities for learning disabled artists to move into 'mainstream' music opportunities (as often the organisations providing them don't have the skills and experience working with people with a learning difficulty).
2. Some organisations take quite an 'old-school' approach to the work and might think of it as giving a poor child with SEN/D the opportunity to participate in music (with low expectations of their ability) rather than thinking about that young person's potential to develop musically, personally and socially through the experience.
3. Within the formal or traditional music education system (i.e. peripatetic music teachers) there is often a lack of confidence, skills or knowledge to work with disabled learners and those with special needs, including around assistive technology.



Funders considered the next steps for the Arts community.

Arts Council England

1. More practice/knowledge sharing and networking initiatives (such as the Bright Future day led by Essex MEH and Drake's We all Make Music) plus training for practitioners/artists to:
 - increase awareness, knowledge and understanding about the wide ranging and complex needs of children and young people with SEN/D. NB There is no one size fits all approach to this work and special schools and young people with special needs and disabilities cannot be treated as one homogenous group. Different approaches will be needed for individuals. Also there is need to consider/recognise what SEND CYP can be capable of and to empower/enable them and not to have limited expectations. Activities should also be fun/enjoyable and engaging.
 - inform development of more inclusive/response practice/approaches/projects/methods of communication and partnership working that are responsive to the above.
 - explore and develop appropriate and more effective ways to monitor/assess/measure/evaluate participant experience and progression/development. (Sounds of Intent is one example of a framework that is being used and again the complexity of individual needs should be considered here) and also delivery/leadership (reflective practice crucial here).
2. Involvement of more disabled leaders/artists/practitioners to provide positive role models for SEND CYP.
3. Consideration of how to involve families, parents/carers to support engagement and progression/development and also address issues of wellbeing (for families themselves as well as for SEND CYP).
4. Explore/develop appropriate and high-quality new technologies, instruments and equipment to increase engagement/participation of SEND CYP.

BBC Children in Need

1. Continuing to empower children and young people to participate in the design, delivery and evaluation of projects.
2. Ensure that they are evidencing the impact of their work.

City Bridge Trust

1. Consider that every person is an individual and that not all disabled people have the same needs or aspirations.
2. Look to enable and empower those they work with.
3. Listen to those you work with and use them as a resource.

The Foyle Foundation

1. High quality evaluation data to inform delivery.
2. Supported progression routes.
3. Specialist CPD opportunities.

John Lyon's Charity

1. The Arts community to have more SEND artists co-delivering projects with SEND children and young people. The inspiration and aspirations that can be unlocked through having SEND artists who are paid for their art and their work with others has the potential to be life changing for so many children and young people, if only more organisations would take this step.
2. Keep sharing and celebrating the amazing work that is going on.
3. Get behind the Cultural Inclusion Manifesto! See page 58.

Paul Hamlyn Foundation

1. Venues and arts organisations to embrace inclusive approaches across their business strategy and artistic processes. The goal is being able to make their entire offer accessible/ integrated, rather than focusing on bolt-on solutions that don't touch an essentially uninclusive model (recognizing that targeted specialist provision may remain relevant and appropriate and need to be offered alongside this).
2. Improved evaluation techniques and skills.

Youth Music

1. For those with a specialism in working with SEN/D – development of partnerships and working with other organisations to open up access and progression routes. Development of young leaders and promoting visibility of young musicians with SEN/D.
2. For those without a specialism – training and workforce development around inclusive practice and assistive technology. Partnership development to reach children with SEND and learn from the practice of more experienced organisations/individuals. Prioritisation of funding to enable access.



Applying for Funding from John Lyon's Charity

John Lyon's Charity is keen to support partnership projects with special schools and Arts organisations in order to maximise the opportunities available for young people with special needs and disabilities from the Charity's Beneficial Area.

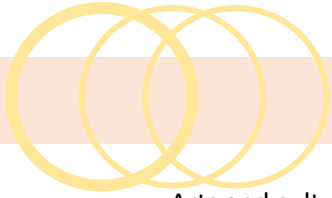
Grant Fund	About	Grant amount	Who can apply?
Small Grants	Duration: one year. Small Grant applications are considered up to six times per year. Apply online.	Up to £5,000	Schools Arts Orgs Music Hubs
Main Grants	Duration: Up to three years. Main Grants are considered three times per year in March, June and November. We recommend applying six months in advance. Stage 1 proposals for schools should be submitted in time for the March grants round, to secure funding in-line with the academic year.	No limit. Average £20-£30,000 per annum	Schools Arts Orgs Music Hubs
Schools in Partnership	Open to all state schools. Applications should be made by groups of schools who wish to participate in the same project. Same as Main Grants Fund.	Up to £50,000 per annum	Schools
School Holiday Activity Fund (SHAF)	Duration: one year. SHAF applications are considered up to six times per year. Apply online.	Up to £4,000	Schools
School Explorer	Duration: one year. Considered on a rolling basis. Apply online.	Up to £2,000	Schools

Applications for projects where an Arts organisation delivers activities within the school setting can be made from either the Arts provider or directly from the school. In cases where multiple schools hope to run the same project, we encourage one of the schools to take on the role of lead school and apply under our Schools in Partnership Fund.

We are keen that Arts providers play an active role in supporting schools to make their applications for joint projects. We are also prepared to support you in making your applications and are willing to have open discussions at any stage in the process.

Whichever organisation is responsible for applying, we would like to see collaboration between both the Arts provider and the school, starting from the project development and continuing throughout the application process. Schools should use the experience and expertise of Arts organisations and their Development Teams to help with the application process and Arts providers should consider the individual needs of each school, as echoed in this report.

For further information about any of our grants funds and to apply, visit our website: www.jlc.london



Appendix 1: The Cultural Inclusion Manifesto

Arts and culture can make invaluable contributions to the education, health and wellbeing of disabled people, but they do not have the same access as nondisabled people. SEND and Arts and Culture organisations have been setting a path towards greater inclusion of young people with disabilities for some time. And many research reports, networks, initiatives and conferences have highlighted this as a common theme.

The Cultural Inclusion Manifesto has advanced inclusion through a unique coming together of: arts and disabilities organisations, individual artists, disabled people, parents and schools. The catalyst for the creation of the Manifesto was The West London Inclusive Arts Festival, supported by John Lyon's Charity. This saw four Special Schools working alongside two cultural partners - The Wallace Collection and The Lyric theatre in Hammersmith - to deliver high-quality cultural and arts events with inclusion and inclusive practice at their core.

Following the festival interest was shown by other organisations, including the Royal Albert Hall, and the concept of a 'kite mark' to recognise inclusive organisations and venues was born. The starting point for the kitemark was to identify a clear set of beliefs that could both drive and guide inclusive practice. These beliefs are central to the Cultural Inclusion Manifesto which was authored by Paul Morrow (SEND Teacher) and Rachael Christophides (communications professional).

With support from Every Child Should, GEM and NASEN, the Manifesto received a fantastic response from the cultural and arts and disability sectors. In its first eleven months 150 venues, organisations, individuals and schools signed up to work in partnership to increase accessibility to arts and culture. An inaugural conference was held in October 2018 and, with cross party support from both Houses of Parliament, a Parliamentary reception was held in January 2019.

Through working with a broad range of partners and with the leaders of arts and cultures organisations Cultural Inclusion promotes access for disabled people in the following ways:

- **Consume** – to be audience members in venues, in school and online by overcoming barriers to access.
- **Create** – to be artists and performers by increasing participation in all art forms, providing accessible progression routes, training and opportunities to show case their talents.
- **Connect** – to engage in the arts through positive depictions of disabled people and through identifying disabled artists as role models.
- **Careers** – to be welcomed in to the arts as employees, to be the next generation of leaders, through accessible training and progression routes.

We are asking for more cultural and arts organisations, venues and funders to sign up to the manifesto – which they can do at <https://culturalinclusion.uk> – and to work with Cultural Inclusion towards inclusive arts and culture. With support for cross sector working we will affect change and make arts and culture available, enjoyable and meaningful to all young people with disabilities.

Information provided by Every Child Should



Appendix 2: Key School Arts Projects since 2016

School Arts Projects

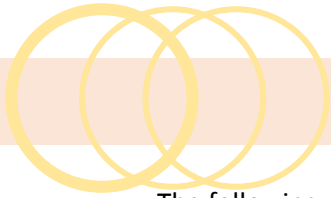
The following information was provided by schools as part of the survey, demonstrating project engagement in the two years since *Perspectives*. It lists the names of the projects, partner organisations and other schools involved where a collaborative project has been undertaken.

Schools/ Project(s)	Arts Organisations	Other Schools
Mapledown School, Barnet Live Music Now Residency Get the Message The Imagination Pod Wac Arts	Live Music Now Camden Arts The Imagination pod Wac Arts	
Manor School, Brent Interactive Concert West African Drumming Workshop Song Share	Live Music Now Inspire-works Organised by us	St Mary St Pancras
The Village School, Brent Let Art In Live Music Now SEND Inspire Discover Arts Discover Heritage There are many more projects but we have chosen these as they are projects that are sustained over longer periods of time/fit into our School Improvement Plan (Expressive Arts)	Action Space Live Music Now National Gallery The Charterhouse Museum	
Woodfield School, Brent Get the Message Make your Future Tate Exchange SEND	Camden Arts Centre Crafts Council Central St Martins University A New Direction (AND) Inclusive	Swiss Cottage Mapledown
Frank Barnes Primary School for Deaf Children, Camden Music is Special Music in School - Musical instrument tuition and classes	Camden Music Service Orchestra of the Age of Enlightenment Music of Life charity Camden Music Service	

Schools/Project(s)	Organisations	Other Schools
Swiss Cottage School, Camden Worshipful Company of Musicians Schools Music Festival at the Royal Albert Hall Midsummer Night's Dream Performance Sensory Stories Arts Award Network South Asian Dance Project Folk Festival Takeover Day Wolfson Project for pupils with Profound and Multiple Learning Difficulties	Worshipful Company of Musicians Camden Music Service Shakespeare Schools Festival Central School of Speech and Drama A New Direction WAC Arts Cecil Sharpe House - EFDSS British Museum British Museum	
Belvue School, Ealing Exchanging Notes	Drake Music Orchestra of the Age of Enlightenment	
Castlebar School, Ealing Take One Picture project - yearly ongoing Smaller projects with parents and children Whole School INSETs Parent workshops		Perivale Primary
John Chilton School, Ealing Shakespeare project	Mousetrap Theatre	
Mandeville School, Ealing Summer Show Workshop (2016) Day Trippers Workshop (2016) Palace of Westminster visit (2016) Handling workshop (2-3 times per academic year) since 2015 Voices in London - 5 week drama project - 2017 Christmas Carol - Sensory Story 2017 Wonderlab - SEN Quiet Day 2017	The Royal Academy of Arts Tate Britain Parliament Education Centre British Museum Museum of London Museum of London Science Museum	

Schools/Project(s)	Organisations	Other Schools
St Ann's School, Ealing West London Inclusive Arts Festival 2017 & 2018 The Big Draw 2017 & 2018 Arts Award Collaborative Collage	Westminster Special Schools The Wallace Collection The Lyric, Hammersmith	Drayton Manor Elthorne Park High
Perivale Primary School, Ealing Take One Picture - yearly ongoing Various smaller projects with parents and children		Castlebar
Alexandra School, Harrow Harrow Dance Showcase Lions of Zululand Solasta Folk Concert Music Tuition Inclusive Ballet Year 6 transition projects	Happy Days Charity Live Music Now Moo Melodies Flamingo Chicks Eden Academy Creative Arts Therapy Team	Other Harrow Schools
Kingsley High School, Harrow Currently in planning – changing:minds	Create	Shaftesbury Woodlands Alexandra West Lodge Primary
Shaftesbury High School, Harrow Film making Whole School Production Lion King Whole School Production Circus Whole School Production Jungle Book	Create	St Theresa's Primary
Parayhouse School, Hammersmith and Fulham Hammersmith and Fulham Arts Fest: JOY Workshop	H&F Arts Festival Turtle Key Arts	
Queensmill School, Hammersmith and Fulham Macbeth Tempest A Midsummer Night's Dream Music Sessions Hammersmith & Fulham Arts Fest: JOY	Shakespeare Schools Festival Shakespeare Schools Festival Flute Theatre Music House for Children Turtle Key Arts	

School Project(s)	Organisations	Schools
Parkwood Hall Co-operative Academy, Kensington and Chelsea Dance DVD Shakespeare Schools Festival Step into Dance Spring Sharing and Step Live Step Together Music Celebration Day Just Bin It Competition	Arts Award Shakespeare Schools Festival Step into Dance Step into Dance Arts Award	St Pauls Belmont Woodside Local Schools: Swanley Council
Westminster Special Schools: College Park School and Queen Elizabeth II Jubilee School West London Inclusive Arts Festival Tate Exchange, AND Inclusive SEND schools' network, cross federation Moving Music SEN schools' workshop at the Royal Academy of Art	The Wallace Collection The Lyric Theatre Tri-borough Music Hub ENO Tate A New Direction (AND) Creative Futures Royal Academy of Art	College Park Queen Elizabeth II Jubilee



Appendix 3: Recommendations

The following recommendations were made in response to the *Change of Perspectives* survey.

Recommendation	Arts Orgs	Hubs/ Services	Schools
A New Direction (AND): SEND Network www.anewdirection.org.uk SEND Network – free professional development programme for London special school teachers and mainstream SENDCOs, coordinated by AND. Meets twice per term over the academic year.	✓		✓
ArcQ www.arcq.org.uk Support young people to discover their own path and fulfil their potential – recognising differences, challenging assumptions and guiding young people in accessing the opportunities around them. Works with young people, their families and community organisations	✓		
Arts Award www.artsaward.org.uk Supports young people up to the age of 25 who want to deepen their engagement with the Arts, build creative and leadership skills and achieve a national qualification.	✓		✓
Arts Council England www.artscouncil.org.uk Champions, develops and invests in artistic and cultural experiences that enrich people’s lives. Support activities across the Arts, museum and libraries from theatre to reading, dance to crafts.	✓	✓	
Arts Depot www.artsdepot.co.uk Runs a wide range of courses and classes for all ages and abilities, including workshops for pre-school children, youth theatre and dance companies and adult classes.			✓
Artsmark www.artsmark.org.uk The creative quality standard for schools, accredited by Arts Council England. Artsmark provides a clear framework for teachers to plan, develop and evaluate the Arts, culture and creativity across the curriculum. Schools are awarded Silver, Gold or Platinum based on their achievements.	✓		✓
Autism Education Trust (particularly a leaflet on SPELL) www.autismeducationtrust.org.uk Established and supported by the Department for education, the Trust promotes and supports partnerships throughout the education system to improve educational access, experience and outcomes for young people with autism (see ‘Tools for Teachers’ on the website).		✓	

Recommendation	Arts Orgs	Hubs/ Services	Schools
<p>BBC Symphony Orchestra: Get Involved www.bbc.co.uk/symphonyorchestra This education outreach programme includes singing workshops, family-friendly introductions to concerts, the BBC Family Orchestra and Chorus and open rehearsals working with schools, families, students and amateur musicians of all ages.</p>			✓
<p>Bloom app (improvisation) www.generativemusic.com/bloom An app for iPhone and iPod touch that includes instruments, composition tools and artwork. The app allows for creation of patterns and melodies by tapping on the screen.</p>	✓		
<p>Boardmaker www.boardmakeronline.com A special education platform that supports education, communication, access and social/emotional needs. It provides software, symbols, pre-made curriculum and assessment products to empower students to achieve in and out of class.</p>	✓		
<p>British Museum www.britishmuseum.org/learning Offers access and SEN-inclusive learning opportunities including museum visits, guides for teachers, classroom slideshows, sessions for special schools, digital workshops and an SEN museum explorer.</p>			✓
<p>Bush Theatre www.bushtheatre.co.uk/your-visit/schools Supports schools with a wide range of resources to connect professional theatre with the national curriculum and to build students' extracurricular interests, wellbeing and confidence</p>	✓		
<p>Camden Arts Centre www.camdenartscentre.org Includes gallery spaces and studios available to schools free of charge. It offers courses for people of all ages and abilities and has an SEN schools programme. Member of <i>Plus Tate</i>, a network of visual Arts organisations.</p>			✓
<p>Camden Spark www.camdenspark.com Camden's Cultural Education Partnership, formerly known as Camden Cultural Commissioning Model. Through a brokerage model, Camden Spark presents schools' improvement priorities to creative and cultural organisations, to encourage schools and provides to co-design projects led by school needs.</p>	✓		
<p>Chickenshed www.chickenshed.org.uk An inclusive theatre company that runs children's and youth theatres. It operates three nationally accredited education courses, engages in community outreach projects and has established a growing network of 'sheds' across the UK.</p>			✓

Recommendation	Arts Orgs	Hubs/ Services	Schools
Crafts Council www.craftscouncil.org.uk The national development agency for contemporary craft in the UK, its aim is to promote the UK as the best place to make, see, collect and learn about craft.			✓
Create www.createlondon.org Explores the ways artists can contribute to the lives of people in cities. Helps artists to connect more closely with communities through a programmes that support young people to gain experience, skills and employment in the sector.			✓
Creative United www.creativeunited.org.uk Independent CIC that provides finance-based products and service designed to deliver economic growth to the Arts, creative and cultural sectors.		✓	
Cultural Inclusion Manifesto www.culturalinclusion.uk A statement of intent to address the need for children and young people to have equal access to the Arts and cultural opportunities. See page 58.	✓	✓	✓
Drake Music: Resources www.drakemusic.org/?s=resources Resources for music education inside and outside of the classroom, including braille scores, improvisation resources for the classroom and topical SEN and music discussions.	✓	✓	
Ealing Community Team for People with Learning Disabilities, Arts Therapies http://www.artshealthandwellbeing.org.uk/directory/ealing-community-team-people-learning-disabilities-arts-therapies Art and Music Therapists providing a range of opportunities within Arts and therapeutic work for adults with learning disabilities in Ealing.			✓
Ealing Music Therapy www.ealingmusictherapy.org A charity offering music therapy sessions to pupils in Ealing schools. It offers Saturday service for children under the age of 11 and their parents in a non-educational community venue.			✓
Ealing Primary Teaching School Alliance http://eptsa.castlebar.ealing.sch.uk/ Established in 2015, this Alliance consists of a number of mainstream primary and special schools, Ealing LA and its School Effectiveness Team. It aims to share existing and generate new learning.			✓
Flamingo Chicks www.flamingochicks.org.uk An inclusive dance school offering children with disabilities and illnesses the opportunity to enjoy ballet with their friends.			✓

Recommendation	Arts Orgs	Hubs/ Services	Schools
Flute Theatre www.flutetheatre.co.uk An ensemble of actors led by Kelly Hunter offering Shakespeare-based performances for audiences including those with autism. It also undertakes joint school and theatre projects.			✓
Get the Message Access Forum https://www.camdenartscentre.org/contact To find out more, contact Gemma Wright at Camden Arts Centre.	✓		✓
Happy Days www.happydayscharity.org Works with local communities across the UK to provide respite for individuals, families and groups supporting children with additional needs. Support those with learning difficulties aged 3-17 years old and funds trips and experiences for community groups and SEN schools.			✓
Harrow Creative Access Network www.harrowmusic.org A collaboration of five Harrow special schools working with Harrow Music Service	✓	✓	✓
Holly Lodge Richmond Park www.thehollylodgecentre.org.uk A small charity that offers educational programmes exploring science, nature, history and specialise in activities for people with disabilities.			✓
I Can Dance www.icandance.org.uk Uses creative, therapeutic and educational tools to support children and young people with disabilities to find connection, build self-confidence and explore opportunities to express themselves.			✓
Include Arts www.includearts.com Works to improve access and promote equality through the Arts through training, consultancy and project management. This includes improving access in Arts venues, increasing and attracting diverse audiences and customer service for disabled visitors.	✓		
Inclusive Music Teacher Leaders UK https://www.facebook.com/groups/inclusivemusicteachersleadersUK/ Hosted by Drake Music, this is a community dedicated to inclusive and accessible music education for teachers, music leaders, hubs and music education staff.	✓		
John Lyon's Charity www.jlc.london Grant-giving charity funding charities and organisations with automatic charitable status working with young people up to the age of 25 in nine boroughs of North and West London.	✓	✓	✓

Recommendation	Arts Orgs	Hubs/ Services	Schools
Kew Gardens www.kew.org/school-visits-to-kew-gardens A world-leading botanic garden offering educational sessions for pupils that enjoy hand-on participation and inquiry-based learning.			✓
Lions of Zulu Land www.lionsofzululand.org.yk A cultural group of musicians and dancers specialising in traditional Zulu culture. Run performances at schools, theatres and festivals.			✓
Live Music Now: SEND Advisory Group www.livemusicnow.org.uk Works with a diverse range of people who rarely have the opportunity to experience live music. Barriers are overcome through the methods of music delivery and quality of its musicians.	✓	✓	✓
Lyric Partnership Network www.lyric.co.uk/our-home/partners Nine partner organisation working to nurture young talent and creativity	✓	✓	
Moo Melodies www.moomelodies.com Offers music workshops, afterschool clubs, instrumental tuition and live performance opportunities. It is part of Teach Major.			✓
Museum SEND Network https://www.nationalgallery.org.uk/learning/teachers-and-schools/special-educational-needs-and-disabilities-network A partnership between the National Gallery and Museum of London. Membership is open to heritage sites, galleries, SEND teachers and Arts colleagues. To join, email: education@ng-london.org.uk	✓		✓
Music8 London https://bit.ly/2HFfsiu Collaboration of eight Music Services who came together to transform music education across North and North West London: Barnet, Brent, Camden, Ealing, Enfield, Haringey, Harrow, Hillingdon. Develops and shares best practice in music education through: joint projects, professional development, and action research.	✓		✓
Music Education Council SEND Group www.mec.org.uk/send Identified and work towards seven key activity strands: build evidence base, build relationships and partnerships across the sector, a fully representative youth voice, workforce training and ongoing/long-term actions.	✓		
Music House for Children www.musichouseforchildren.com Offers teaching, learning, performing and teacher training opportunities. Research and studies include speech and language delay, deafness, autism and profound cognitive impairment.	✓		✓
Music of Life Charity www.musicoflife.org.uk A national charity that uses high-quality music making to advance education and improve the health and wellbeing of disabled U25s.			✓

Recommendation	Arts Orgs	Hubs/ Services	Schools
<p>National Gallery: Take One Picture https://www.nationalgallery.org.uk/learning/teachers-and-schools/take-one-picture Encourages primary school teachers and children for focus on one painting from the collection and respond creatively to its themes and subject matter, historical context and composition.</p>			✓
<p>National Portrait Gallery www.npg.org.uk/learning Learning offers include events, workshops, accessible talks resources and facilities, a youth forum and youth projects.</p>			✓
<p>Nordoff Robbins (training in improvisation with SEND children) www.nordoff-robbins.org.uk/short-courses Offers include four-week evening course for Musical Improvisation exploring the fundamentals of music and interaction. Suitable for people with all levels and types of musical experience.</p>		✓	✓
<p>NSEAD (National Society for Education in Art) www.nsead.org Professional association and an independent trade union concerned with art, craft and design across all phases of education in the UK.</p>			✓
<p>Octavia Foundation www.octaviafoundation.org.uk A charity working in west and central London to support local people during times of personal difficulty or crisis. Welcomes people of all ages to benefit from jobs, training and volunteering opportunities, regular groups, activities or one-off projects.</p>	✓		
<p>Oily Cart www.oilycart.org.uk Takes theatre to children and young people in schools and venues across the UK. Creates multi-sensory and interactive productions for young people with profound and multiple learning disabilities, young people on the autism spectrum and young people who are deafblind.</p>			✓
<p>One Handed Musical Instruments Society (OHMI) www.ohmi.org.uk A charity pioneering the development and adaptation of musical instruments for those who are physically disabled.</p>		✓	
<p>Open Up Orchestras openupmusic.org Supports Music Education Hubs, Arts organisations and schools to create orchestras that are accessible to young disabled people. Launched in 2018, the <i>National Open Youth Orchestra</i> is for the UK's most talented young disabled musicians.</p>		✓	
<p>Orchestra of the Age of Enlightenment (OAE) www.oae.co.uk British period instrument orchestra. School projects target special needs students, nurturing talent, families and communities.</p>		✓	✓

Recommendation	Arts Orgs	Hubs/ Services	Schools
<p>Pulse Arts www.pulsearts.co.uk Community Interest organisation that makes person-centred, live music interactions in hospitals and hospices with patients, family members and healthcare staff.</p>		✓	
<p>Realtime Arts www.realtimeartsorg.wordpress.com Youth Arts organisation specialising in electronic music workshops and songwriting for young people in challenging circumstances. Based in West London.</p>		✓	
<p>Royal Academy of Art www.royalacademy.org.uk/event/why-and-how-conference-2019 <i>How and Why</i> conferences provide a space for attendees to consider approaches and develop ideas around the nature and value of cultural and artistic engagement for children with special educational needs and disabilities.</p>			✓
<p>Royal Philharmonic Orchestra www.rpo.co.uk/rpo-resound <i>Resound</i>, Community and Education programme. Delivering orchestral outreach and musical experiences to participants in a wide range of settings: from hospital wards to aquariums, prisons to primary schools, and community settings.</p>			✓
<p>Ruth Montgomery and Eloise Garland www.ruthmontgomery.co.uk www.eloisegarland.co.uk/ Freelance, professional musicians who are deaf and BSL users.</p>			✓
<p>Shakespeare Schools Foundation: Shakespeare Schools Festival www.shakespeareschools.org A cultural education charity. Shakespeare Schools Festival is a flagship project for schools and young people which culminates in performance evenings in professional theatres nationwide. Offers include curriculum resources and workshops for teachers and students.</p>			✓
<p>Soundabout Partnership www.soundabout.org.uk A charity that aims to empower school staff working with children and young people with special needs to make music interactively with pupils with severe and complex disabilities. Offers include: training programmes and community sessions for children, young people, families and carers.</p>	✓		✓
<p>Sound Connections www.sound-connections.org.uk A social justice group, its work includes musical opportunities, CPD for music practitioners and organisations, action research and advocacy promoting best practice in education. Its specialisms are challenging circumstances, sector and workforce development, Early Years and youth voice.</p>	✓		

Recommendation	Arts Orgs	Hubs/ Services	Schools
Special Head Group in Ealing www.egfl.org.uk/events/special-heads-group-4 Ealing special school headteachers' consultative group			✓
Step into Dance www.stepintodance.org A programme by the Royal Academy of Dance, in partnership with the Jack Petchey Foundation. It supports the development of dance for young people, reaching those that might not otherwise connect with dance - delivered by professional practitioners and artists.			✓
Tate Exchange Network www.tate.org.uk/tate-exchange Based at Tate Modern and Tate Liverpool, over sixty associates work collaboratively to produce a programme that explores the impact of art on individuals, communities, and societies. Programmes include artist responses, workshops, activities and debates.	✓		✓
Tate Plus www.tate.org.uk/about-us/national-international-local/plus-tate A network of visual arts organisations that share ideas, experiences, practices and programmes.	✓		
The Big Draw www.thebigdraw.org Visual literacy charity that promotes the universal language of drawing as a tool for learning, expression and invention. <i>The Big Draw Festival</i> – annual celebration of drawing.			✓
The Fire Poet www.literature.britishcouncil.org/writer/philip-wells Philip Wells poet, offers Interactive Poetry enrichment programmes to inspire children with profound and complex needs.			✓
The Wetlands Centre www.wwt.org.uk/wetland-centres/london Offers curriculum-linked learning sessions in outdoor environment suitable for a range of ages and abilities. Led by experienced staff, sessions are very much hands-on, promoting learning through exploration and discovery.			✓
Thumbjam App thumbjam.com App that gives musical performance experiences (Apple Store). Includes real instrument sounds and opportunity to play in any style from rock to classical - beginner to professional.	✓		
Turtle Key Arts Joy: H&F Arts Festival www.hf-artsfest.com www.turtlekeyarts.org.uk JOY is a strand of the Hammersmith and Fulham Arts Festival in partnership with Turtle Key Arts. It celebrates and showcases local disabled artists within the community, emerging disabled artists, and those that have not previously been involved in the arts.			✓

Recommendation	Arts Orgs	Hubs/ Services	Schools
<p>WAC Arts www.wacarts.co.uk Offers fully inclusive performing arts and media programmes to young people aged 5-26. Weekend and evening enrichment programmes, summer and holiday projects and a full-time professional training course.</p>	✓		
<p>West London Inclusive Arts Festival http://www.qe2cp.westminster.sch.uk/attachments/download.asp?file=214&type=pdf A partnership between Special Needs Schools and London cultural institutions. Showcases, celebrates and promotes young people’s talents. Comprises sensory stories and an annual event.</p>	✓		✓
<p>Whitefriars Studios www.acava.org/studios/building/whitefriars-studios 14 artists' studios and a gallery in Wealdstone, Harrow</p>			✓
<p>Youth Music: Youth Music Network www.youthmusic.org.uk National charity investing in music-making projects that help children and young people aged 0-25 to develop personally and socially, as well as musically. Invests in music-making projects where they are really needed. It is a free-to-join online community for everyone whose work involves making music with children and young people.</p>	✓	✓	



Recommendations by Funders

Funders were also asked to provide examples of high quality partnership practice.

Please note: the recommendations listed have been received in direct response to the *Change of Perspectives* questionnaire. The list is in no way intended to be exhaustive and is not a reflection of the work of other organisations that are not included.

Arts Council England

Breaking the Bubble

A partnership between Surrey, Kent and Bridgton music educational hubs which provided development days and resources focusing on work with SEND children and young people.

www.surreymusichub.com/breaking-the-bubble

Drake Music

Work practice and partnership has been ground breaking and sector-leading and which has formed the basis/foundation for much of the practice, knowledge and expertise in this area of work.

www.drakemusic.org

Essex Music Education Hub

A Bright Future for SEND Music in Greater Essex.

www.sendmusicgreateressex.com

Open Up Music

Opening up youth orchestras, musical instruments and repertoire to young disabled musicians.

www.openupmusic.org

Sounds of Intent

Framework of Musical Development.

www.soundsofintent.org/about-soi

UP! Orchestra and Infinity Orchestra

Run by Surrey Music Service.

www.surreymusichub.com/btb-up-orchestra

Paul Hamlyn Foundation

Kent Special Education Needs Trust

Teacher development. Project partners: schools universities, arts practitioners

Oily Cart

www.oilycart.org.uk/complex_disabilities

Performance for children with PMLD. Project partners are schools.

The Foyle Foundation

Open Up Music

www.openupmusic.org

Openup Music and the development of their Open School Orchestras programme partnering with schools and regional music education hubs.

City Bridge Trust

Action Space

www.actionspace.org

Action Space's work takes into account the individual's needs to ensure that everyone can benefit to the same degree. They have a lot of expertise within the organisation and are very much person-focused.

Youth Music

Youth Music Network

www.network.youthmusic.org.uk

Free online community for people working with music and young people.

Quality framework for SEN/D settings

www.network.youthmusic.org.uk/file/2281/download?token=kHg9CYXh

Drake Music

www.drakemusic.org

Specialists in music, disability and technology.

OpenUp Music

www.openupmusic.org

Opening up youth orchestras, musical instruments and repertoire to young disabled musicians.

Live Music Now

www.livemusicnow.org.uk

Musicians' development and participatory music-making organisation. Programmes tailored to participants whose lives are challenged due to disability, illness, poverty or social disadvantage.

National Centre for Inclusive Excellence (Bristol Music Trust)

www.bristolplaysmusic.org/listen/national-centre-launched-help-disabled-musicians-industry

Bristol Music Trust: Inclusive practitioner certification

www.colstonhall.org/wp-content/uploads/2018/06/The-Inclusive-Practitioner-Certificate-for-Music-Educators.pdf

The short guide to accessible music education

theshortguidetoaccessiblemusiceducation.wordpress.com

Arts Award

www.artsaward.org.uk/site/?id=2620

Information on Arts Award accreditation for people with learning difficulties.

Charanga musical school

www.charanga.com/site/new-sendasl-section-charanga-musical-school

SEND/ASL section within Charanga's *Musical School* programme for primary and special schools

Inspire music

www.inspire-music.org

An online community for everyone involved in music education: school based, community based, formal, informal, non-formal – to be curious, to be inspired and to think about what really works.

Sound Connections: various resources

www.sound-connections.org.uk/resources

Using iPads research and guide:

www.sound-connections.org.uk/wp-content/uploads/Using-iPads-Part-One-G-Dowdall-Aug-2014-copy1.pdf

www.sound-connections.org.uk/wp-content/uploads/Using-iPads-Part-Two-G-Dowdall-Aug-2014-copy2.pdf

Youth Music: Case Studies

A strong partnership

www.youthmusic.org.uk/soco-music-project-and-rosewood-free-school

Good example of a successful project that has a very strong partnership between the school and the arts organisation. The school is completely bought-into the work and the teachers have learned from the musician's practice.

Increasing scale, visibility and impact

www.network.youthmusic.org.uk/posts/openup-music-organisational-case-study

Good demonstration of how a small organisation can partner with others to increase scale, visibility and impact.

Music Hub

www.network.youthmusic.org.uk/posts/transforming-music-making-essex-special-schools

Good example from a music hub.



Core Cultural Inclusion Programmes

1. FOR SCHOOLS: Cultural Inclusion Leadership Development Programme (2 days)

This 2-day leadership development programme is for middle and senior leaders in schools who are looking to develop themselves as a leader and ambassador for cultural inclusion both in their own school and beyond. By the end of the course, participants will achieve the following outcomes:

- To be equipped to lead on cultural inclusion both in your own school and beyond
- To know how to develop effective school-to-school support structures and systems that facilitate cultural inclusion
- To contribute to a growing national community of practice around cultural inclusion
- To know what cultural inclusion is (and what isn't!)
- To have some ideas for promoting cultural inclusion as a priority in your specific school/setting and in the wider sector
- To better understand how person-centred provision can be achieved in arts-based subjects and how to build this into the curriculum more broadly
- To explore the barriers to participation in arts-based subjects for learners with SEND and to develop a range of strategies for removing those barriers
- To have a better understanding of the range of resources that exist within education and within arts and culture organisations to support cultural inclusion
- To produce a cultural inclusion action plan specific to your school/setting that actively tackles the narrowing of the curriculum
- To have a good knowledge of the nasen and Whole School SEND resources that can be used to prioritise SEND and inclusion in your school/setting and in the wider sector

2. FOR ARTS, CULTURE AND HERITAGE ORGANISATIONS: Working effectively with children and young people with SEND: a one-day workshop for arts, culture and heritage organisations.

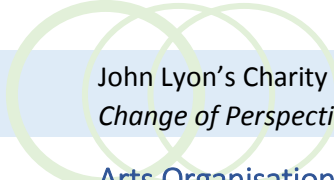
In this one-day workshop, nasen will work directly with one or more arts, culture or heritage organisations to support them in working as effectively as possible with children and young people with SEND. The workshop will include:

- A general background on policy and practice around SEND and inclusion in schools and other educational settings
- Information, advice and guidance about how to engage with learners with SEND and practical suggestions to ensure an effective collaboration with schools/settings
- Activities to support and practise making activities accessible to a wide range of needs
- Reasonable adjustments (what are they and what are my obligations)
- Dealing with the unexpected: What to do on the day if things don't go to plan.

3. FOR ARTS, CULTURE AND HERITAGE ORGANISATIONS: An inclusion and accessibility review of your education and outreach programmes

An Education Development Officer from nasen will review your existing education and outreach programmes and provide you with a written report. The report will identify current strengths and will recommend where improvements can be made to maximise inclusion and accessibility. Where appropriate, a follow-up visit to assess progress can also be included through this review.

Information provided by NASEN



John Lyon's Charity would like to sincerely thank the following organisations for participating in the *Change of Perspectives* survey:

Arts Organisations

Action on Disability* Action Space Albert and Friends Amici Apples and Snakes Camden Arts Centre Chickenshed Create English National Ballet Historic Royal Palaces The Institute of Imagination Lauderdale House Live Music Now London Symphony Orchestra Lyric Theatre October Gallery Orchestra of the Age of Enlightenment Poetry Society Realtime Arts Royal Albert Hall Royal College of Music Royal Opera House Royal Philharmonic Orchestra Scene and Heard Turtle Key Arts Victoria and Albert Museum Wigmore Hall *Disabled Persons Organisation

Schools

Barnet

Mapledown School

Brent

Manor School
The Village School
Woodfield School

Camden

Frank Barnes Primary School for Deaf Children
Swiss Cottage School

Ealing

Belvue School
Castlebar School
John Chilton School
Mandeville School
St Ann's School
Perivale Primary School

Hubs

Barnet Education Arts Trust (BEAT)
Brent Music Service
Camden Music Service
Ealing Music Service
Harrow Music Education Hub/Harrow Music Service
Tri-borough Music Hub (LBHF, RBKC, WCC)

Other contributors

National Association of Special Educational Needs

Harrow

Alexandra School
Kingsley High School
Shaftesbury High School

Hammersmith and Fulham

Parayhouse School
Queensmill School

Kensington and Chelsea

Parkwood Hall Co-operative Academy

Westminster

Westminster Special Schools:
College Park School
Queen Elizabeth II Jubilee School

Every Child Should

Funders

Arts Council England
BBC Children in Need
Chapman Trust
City Bridge Trust
John Lyon's Charity
Paul Hamlyn Foundation
The Foyle Foundation
The Mercers Company
Youth Music



About the author: Jean Carter



Jean Carter is a dedicated music educationalist and professional musician with more than 35 years of experience. She has devoted much of her time to working with schools as well as establishing and developing partnerships with music and Arts organisations.

She has been referred to as “an inspirational leader... supporting schools to engage with a diverse music offer, encouraging them to complement it through their own resources and to recognise the value of quality music education and its impact across the curriculum.”

In 2014 she was presented with Honorary Membership of the Royal College of Music (HonRCM) in recognition of her outstanding contribution to music education.

In partnership with many world class organisations she has developed music programmes, enabling young people to benefit from the expertise of professional artists and musicians. With partner organisations, she has piloted innovative programmes and approaches to working in partnership.

Until 2014, she was the manager of The Tri-borough Music Hub that extended across 150 schools. In 2015 she formed Partnership First which inspires and supports organisations to work collaboratively in creating bold partnerships that deliver quality outcomes for all stakeholders.

She is a motivated and committed professional who believes in partnership and collaborative working to achieve the maximum impact for all those engaged in music and Arts.

She is very pleased to support the work of John Lyon’s Charity as an adviser.

