

The Inclusive Practitioner

Certificate for Music Educators

2019/20



National Centre for
Inclusive Excellence

What is the Inclusive Practitioner CME?

The Inclusive Practitioner CME is a comprehensive training programme leading to a professional, level 4 qualification in music education and is accredited by Trinity College, London. It offers musicians the opportunity to develop and validate their skills in working with young people who experience barriers when accessing music education in formal and non-formal settings.

The course is led by experts in the field of musically inclusive practice and is built around an ethos of reflective practice and person-centred learning.

The CME programme consists of a year of face-to-face training and 1-2-1 learning mentor support. The work submitted includes a portfolio of coursework and observations.

Who is it for?

The CME is for music educators who have at least one year of previous experience, who are currently working with young people and who are committed to developing their inclusive practice.

We are actively looking to recruit learners with lived experience of facing significant barriers to music education and music teaching and we offer four bursary places each year to CME learners who identify as disabled or who are from BAME backgrounds. Bursary recipients are eligible for additional support to enable them to complete the course. This might involve a training placement, if no existing education work is already in place, or additional support from one of our learning mentors. For more information, see below or get in touch with a member of the team.

Learners might include:

- Instrumental and vocal teachers working with music services, hubs, schools or privately
- Early years and primary teachers
- Community musicians and workshop leaders
- Professional musicians who undertake education work

How will the Inclusive Practitioner CME benefit me?

As a learner on the CME course you will:

- Receive training from experts in the field
- Gain a recognised qualification in music education
- Enhance your skills in inclusive practice
- Become part of a growing national network of inclusive practitioners through the National Centre for Inclusive Excellence.

What's expected of me?

Although the CME is a formal qualification, it is delivered in a flexible and discussion-based way, so you do not have to work in an academic style. You should be able to reflect on your work and express your thoughts and ideas.

You will need to be able to commit to at least three hours a week of personal study and research. You will also need to be able to meet deadlines and attend training sessions that are held at Bristol Plays Music, Stanton Road, Bristol BS10 5SJ.

Mentoring and assessment feedback sessions will be held at Bristol Plays Music or via Skype, if travel is a barrier. Observations will be held at your place of work.

Previous Learners said...

“It has definitely given me a lot more confidence as a music leader.”

“We get the chance to share practice and talk about how we feel about the work that we do. It’s rare as a practicing musician and educator that you get structured chances to share practice and reflect on what you’re doing, So that’s been something that I have found really really rewarding and useful for my own practice.”

“The range of topics that we got to explore was really diverse and comprehensive for the kind of young people that I have been working with & would like to work with in the future.”

“It was very valuable to be able to discuss and receive feedback on my leading style within my context from the facilitators of this course and I am constantly using my learning and continuing to develop myself as an effective music leader.”

“It has challenged me to step out of my comfort zone which has been really interesting.”

“It isn’t the type of course to tick boxes – you kind of have to throw your whole self into it and really get involved as a whole person. It’s a really rewarding experience – I would recommend it to anybody.”

Course Outline

The CME course consists of an induction and eight full days of training, which have been designed to meet the requirements of the qualification as well as preparing practitioners to work to a high standard.

Content includes:

- Exploring the context of music education for young people
- Understanding how young people develop musically
- Identifying and overcoming barriers to musical learning
- How to plan, facilitate and evaluate musical learning
- Reflecting on your own work and professional development
- Awareness of best practice including safeguarding and disability awareness

Course Summary

Training activity

Induction	1 day
Face to face group training sessions	9 days
1-2-1 Mentoring	11 hours (see ‘Learning Mentors’ below for more info)
Opportunities to visit other music leaders	As arranged

Assessment

Observations	2 observation visits and feedback sessions
Portfolio of coursework	5 submission deadlines across the year

Training sessions

CME Induction & Disability Awareness Training

An introduction to the course and a chance to meet Learning Mentors. The afternoon session will address key issues for music practitioners working with disabled people, such as the social model of disability, appropriate use of language, and how to remove barriers to people's participation.

06/09/2019

9.30am-1.00pm
2.00pm-5.00pm

Young People's Musical Worlds

An exploration of how young people's musical identities are shaped and the context in which they experience music within formal and non-formal settings. This session also includes an introduction as to how young people can use music as a form of self-expression.

01/10/2019

9.30am-5.00pm

Diversity and Inclusion

A look at the key issues and concepts of diversity and inclusion within music education, and how to ensure your work is accessible. The day includes a practical workshop using inclusive musical resources for workshop-leading.

06/11/2019

9.30am-5.00pm

Musical Development & Disability

A practical and discussion-based session on the variety of ways that musical development can take place when working with young people who are physically or learning disabled, and how to support and monitor this within your practice.

13/12/2019

9.30am-5.00pm

Reflection & Evaluation

A day that will focus on ways to monitor and improve your practice, including:

- How to develop an evaluation process to support young people's learning and development
- How to set and achieve goals for yourself and young people
- How to structure "reflective practice"

21/01/2020

9.30am-5.00pm

Inclusive Practitioner Two-day Intensive

Two days of practical workshops, discussion and peer-sharing, focussing on inclusive workshop-leading and reflective practice.

15/02/2020

10.00am – 8.00pm

16/02/2020

10.00am – 5.00pm

Engaging Young People

How to engage and inspire young people through effective leading and communication skills. The day will consider how to identify and overcome potential barriers to musical learning.

03/03/2020

9.30am-5.00pm

Supporting Young People

How do you ensure that young people in challenging circumstances are safe and supported? This training day has two parts:

- Developing strategies for managing behaviour
- How to ensure the safety of young people in a music education context

08/04/2020

9.30am-5.00pm

Progression & Partnership

A discussion-based session exploring the wider professional world of the practitioner:

- How to work with other organisations to support young people's progression
 - How to further your own professional development
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11/05/2020

9.30am-5.00pm

Additional information

Learning Mentors

Every CME Learner will be assigned a Learning Mentor who will support them throughout the course and assess their work. The Learning Mentors are all highly experienced professional music practitioners with experience in a wide range of contexts. At the beginning of the course, Learners will have an Initial Action Plan meeting with their Learning Mentor, to plot their personal pathway through the course. As the CME is portfolio-based, it is possible for practitioners to use evidence of relevant learning or experience that they already have, and this will be addressed in this first meeting. Each Learner is allocated eleven hours of Learning Mentor time, during which the Learning Mentor will guide them in building their coursework portfolio and monitor their progress.

Assessment

The CME is assessed through a combination of observations and coursework. The Learning Mentors observe each Learner twice in their real working environment. In addition, each Learner will put together a portfolio of coursework to meet all the CME learning outcomes. Coursework is submitted at five different points across the course and will be accepted in a variety of formats, such as articles, reports, video journals, audio recordings or written work. Learners can discuss and agree coursework formats with their Learning Mentor.

1-2-1 Learning Mentor hours breakdown (bursary places may vary):

- 2 hour initial mentor meeting
 - 2 x 2 hour observation and feedback sessions
 - 5 x 1 hour assessment feedback/assessment planning sessions.
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Application information

Entry requirements

In order to apply for the Inclusive Practitioner CME, you should have:

- At least one year's experience as a music educator in any setting*
- Current work as a music educator with young people (paid or voluntary)*
- A level 3 qualification (e.g. A-levels or NVQs) or equivalent experience
- Up to date DBS clearance (we can provide support in starting this process if necessary)

* not required for bursary places

You should be able to demonstrate:

- A level of musical competence that is appropriate to the demands of your working environment
- Appropriate musical, communication and interpersonal skills
- The ability to cope with the learning and assessment demands of a Level 4 qualification

Course fee

10 places are available on the course, including four bursaries (see below). The fee for a standard place is £250, this is heavily subsidised due to support from the National Foundation for Youth Music.

Bursaries

Each year we will offer four bursary places to disabled practitioners or practitioners from BAME backgrounds. The bursary includes:

- A free place on the course
- A trainee placement, if necessary (limited places available)
- Additional mentoring support hours (up to 24 extra hours)

Application Procedure

For an application form, please contact us and reference the Inclusive Practitioner CME.

Bristol Music Trust – Creative Learning & Engagement team

Email: info@bristolplaysmusic.org

Tel: 0117 204 7140

Website: www.colstonhall.org/ncie

After you have submitted your application form, we will contact you to discuss the next steps. This may involve inviting you for an informal chat to discuss your current work and what you are hoping to gain from the Inclusive Practitioner CME.

Additional support

We would like to make the Inclusive Practitioner CME accessible and available to practitioners from a variety of backgrounds, and as such we aim to provide additional support and make reasonable adjustments where needed. All training sessions are filmed, and available to view online. We also have a relationship with the RNIB library so learners can access audio books to support their study.

Some other examples of extra support may include:

- Provision of extra Learning Mentor support by arrangement
- Communication produced in alternative formats
- Attendance at some sessions through a virtual classroom if travelling is a barrier

Please contact us at any stage of the process to discuss your requirements.

The team



Lucinda Bristow
Course Trainer/Learning Mentor

Lucinda is a vocal tutor and music leader with fifteen years of experience in performance and education. She is the Founding Director of Sussex Vocal Academy and the Vocal Academy UK, and through this has set up a number of vocal teaching programmes throughout the South East and South West of England, promoting singing at all levels and through formal and informal education settings.

She specialises in facilitating singing and creative music sessions with young people in challenging circumstances, including within the care system, with disabled people and with people facing mental health challenges. She is also a music leader at Bristol Plays Music, supporting and mentoring music practitioners to develop at the early stages of their careers. She is currently working on developing musical opportunities and progression routes for care leavers.

Lucinda has worked as a tutor from beginner to degree level for a number of organisations including BIMM Bristol and BME London, and has coached professional artists and worked in artist development for Sennheiser.

Lucinda's singing career has included work with Ozzy Osbourne, Stevie Wonder, Pixie Lott and Tom Odell among others, as well as performance at the Olympic Ceremony and in sessions for the BBC and ITV.



Alex Lupo
Course Trainer/Learning Mentor

Alex Lupo has over twenty years of experience as a music leader, performer, composer and producer. As a music leader he has devised and led a huge range of projects from large scale ensemble projects to staff training and curriculum development in a range of settings working with physically and learning disabled people. Over the years he has come to specialise in working with Assistive Music Technology with young people with profound and multiple learning difficulties. He has worked for a number of leading organisations, including Live Music Now! Drake Music, Open Orchestras, Bristol Plays Music, Wiltshire Music Connect, the Guildhall School of Music & Drama and Bath Festivals Trust.

More recently, Alex has expanded his career to include music therapy, completing an MA in music therapy at the University of West England in 2015. His work as a therapist is also focussed on learning disabled young people.

Alex also has a wealth of experience in training music practitioners, and has devised and led programmes for Sound Foundation Somerset, BIMM and UWE, among others.

His varied performing career has taken him all over the world, both with bands and in theatre productions.



Jenni Parkinson
Course Trainer/Learning Mentor

Jenni began her career as a creative music facilitator, percussionist and performer after graduating from the Royal College of Music in 2006. She then went on to complete a Masters in creative music leadership at the Guildhall School in 2011. Jenni has worked as a music facilitator in a huge range of settings, both within education and the community, and she now specialises in working with physically or learning disabled people, from the early years to adulthood. She has worked for organisations such as Drake Music, Take Art, Create, Live Music Now! the Amber Trust and Hampton Court Palace.

In 2011 Jenni founded Soundcastle, a not-for-profit organisation that works to enhance wellbeing through creative music-making. Soundcastle have published a Theory of Practice that provides a framework for participatory music-making that promotes creative autonomy, and they run a range of projects in London, Sussex and Bristol, working with local communities, families, and within mental health and homelessness.

Jenni has devised and delivered a range of training in creative music facilitation, for music freelance music practitioners and staff in specialist education settings, and she is a Guest Lecturer at the Royal College of Music.



David Straun
Internal Quality Assessor

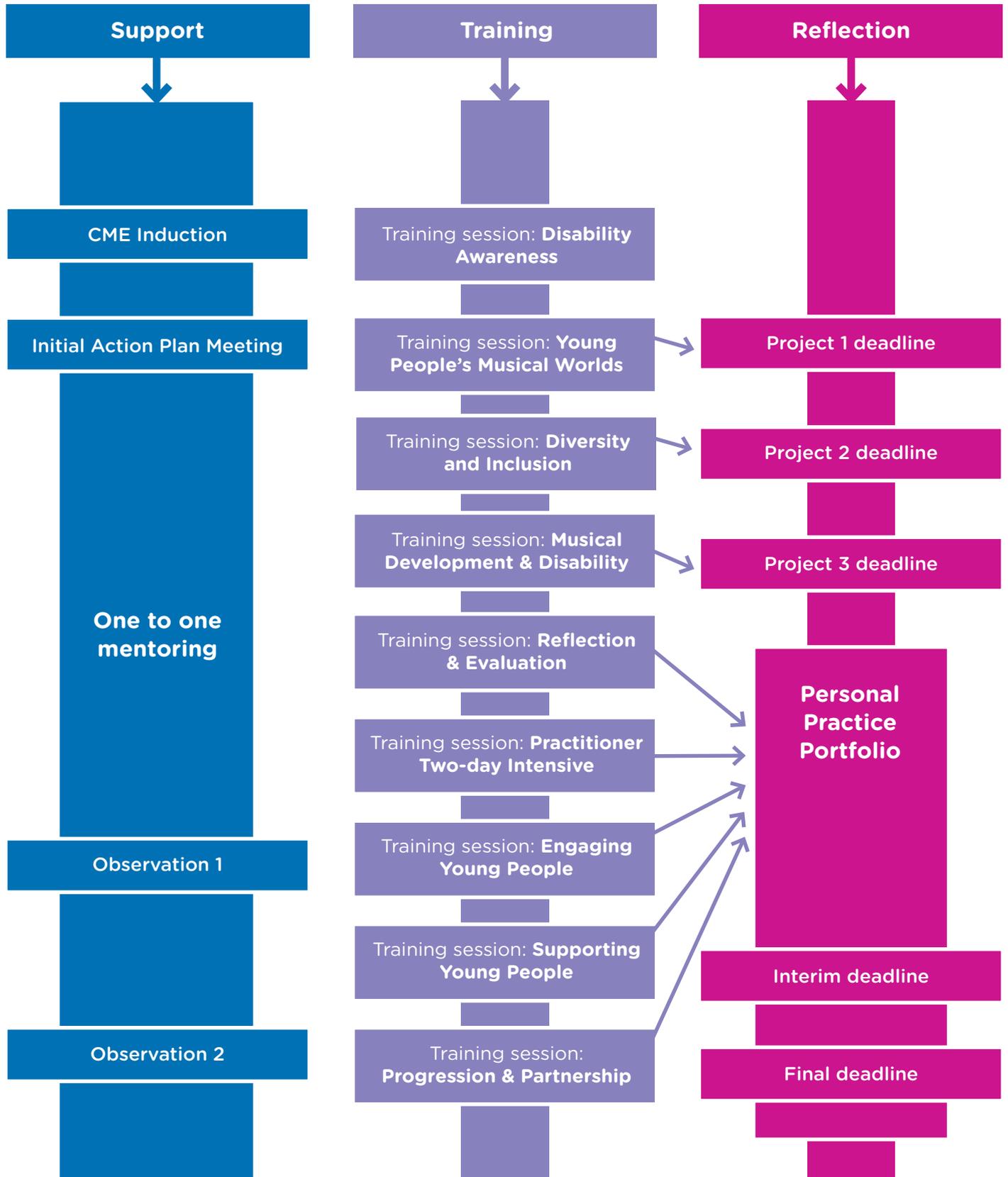
Born in Bradford, West Yorkshire, David studied Drama and Theatre Arts at Birmingham University and trained at Bristol Old Vic Theatre School, as well as gaining a teaching qualification from the University of West England. He is a practicing actor, director, musician and educator.

He is an Associate Director for Myrtle Theatre Company which produces fresh, powerful theatre influenced by diverse voices, and whose groundbreaking participation work uses the process of making theatre to improve the health and well-being of young people in difficult circumstances. He has also created many inclusive participatory projects in a range of community and educational settings, working with both theatre and music. He is currently working as an activist and practitioner on the Hope Creative music project with young people in care for Bristol Plays Music.

David has lectured and directed for a number of years on the Foundation degree in Theatre Media Performance for both Plymouth University and City of Bristol College, and taught in secondary, Further and Higher Education settings. As a consultant with Myrtle and with Creative Measures he has worked on projects in partnership with the Institute of Education, The National Childrens' Bureau, the RSA and the education charity, Edge.

David's singing career has included performances alongside Van Morrison and Georgie Fame and work with artists such as John Tams and the Flying Pickets. As an actor he has worked extensively in theatre, TV and film and is also a guest Director for a number of theatre companies.

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National Centre for
Inclusive Excellence

**Bristol
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Putting music at the heart of Bristol life



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