



Learning Framework for Inclusive Music Making

Sage Gateshead & Young People in the North East

Sage Gateshead is a music centre rooted deeply in the North East. We aim to improve lives in our region by making sure music - **creating, experiencing, and enjoying** - is **accessible to all**.

We believe that music is often deeply woven into young people's lives: as a **soundtrack, outlet, social activity**, and a key to **personal relationships** and **individual identification**.

We have created this guide for our music leaders, and anyone who works in music education with children and young people, to help keep the learners' experiences and enjoyment central to how they make music. The considerations and practices in this guide are an ever-evolving framework to support music leaders to **create safe, inclusive** and **inspiring environments**.



How we understand 'pedagogy' and 'social pedagogy':

'Pedagogy' refers to methods or approaches to teaching and learning underpinned by a series of guiding values. In this Learning Framework, 'social pedagogy' refers to a holistic approach, which is person centred and supports musical, personal and social development.

It is our responsibility to develop diverse musicians of the future and it is our role to make sure nothing stops them from being **involved in music as learners, creators, and audiences**. To increase musical inclusion, we need to understand and remove the **barriers that children and young people might experience**.

We recognise the need for personal and social development - this holistic approach supports development of life-long transferable skills that will help to make sure every young person in the North East can thrive musically, socially, and personally.

To support this, over 20 years, Sage Gateshead has developed responsive, music and social pedagogies that remove barriers to inclusion in music and cater for all learning styles. This means all young people's potential is seen as equal, all outcomes are equally valid, and there are many ideas of 'progress' that will be right for young people who engage with music.

Social Pedagogy

Social pedagogy is essentially concerned with **well-being, learning and growth**. It is underpinned by the idea that each person has **inherent potential**, is **valuable, resourceful** and can make a **meaningful contribution** to their wider community if we **find ways of including them**.

Entering the creative world can feel like stepping into the unknown, so social pedagogues build accepting spaces, where children aren't afraid to take risks - Professor Pat Petrie. We consider our music leaders to be music and social pedagogues.

Social Pedagogy and Music

Our music making is shaped by everyone in the space **contributing equally**. Each person in the room, including the music leader, whatever age, or experience, brings themselves: **skills, uncertainties, views, potential, personal histories**.

We all share common potential for **learning and growth**. In some activities the child or young person might have more expertise than the music leader, or we might engage in activities that neither the music leader nor young person has done before. **Learning together is key**. Everyone in the lesson, group, ensemble, or community is contributing and the music leader is an **equal part** of the that.

Sage Gateshead's approach is centred in a philosophy of democratic learning, empathy, and the belief that all young people can fulfil their potential.

- **Relationships** between young people, music leaders, parents, carers, and partner organisations are central to **Sage Gateshead's inclusivity**.
- **Practice is shaped** by the **needs** of the children or young people.
- **Responsiveness, adaptability, and flexibility** are key: there is not one pedagogy or teaching style to fit all - **we adapt to the individual, the group, and the environment**.
- Children and young people experience music at Sage Gateshead as **co-designed and democratic**.

The Three P's Model

Defined by Eric Jappe as a key concept of social pedagogy: the three p's model suggests we are all made of three parts:



- **The professional** part of us relates to the **responsibilities, knowledge and skills** connected with the work or role we are undertaking. It provides us with a **professional framework** that can help guide our **interactions and decisions**.
- **The personal** part of us recognises the **uniqueness** we bring as an individual. Sharing our own **experiences, stories, preferences, strengths, and weaknesses**. Allowing young people to see this more **personal side** of ourselves helps to create **authentic relationships** and enables us to use our **full potential**.
- **The private** part of us recognises the area of our life that we would only choose to share with those **closest to us**, if at all. Sharing something from the **private self** inappropriately may leave us feeling vulnerable. We must **carefully reflect** on the line between **personal and private** and acknowledge that this line will move **depending on the situation we are in and who we are working with**.

While being **empathic and accepting**, the music leader negotiates the lines between **professional, personal, and private**.

Sage Gateshead's Guiding Considerations and Practice for Music Leaders

At Sage Gateshead everything is done to create the conditions which nurture children and young people and support them to fulfil their potential. To support this approach, we've identified four main areas for consideration: values; environment; people and structure.



| Considerations | In Practice Music Leaders will... |
|---|--|
| <p>INCLUSION Opportunities are open to all: every child is valued and respected.</p> | <ul style="list-style-type: none"> • Value and respect every child or young person for who they are and what they bring into the room • Do everything they can to create the conditions which nurture children and young people and support them to fulfil their potential • Make sure opportunities are open to all children and young people • Make sure all children and young people are involved and supported to progress, even where they experience challenges arising from protected characteristics or socio-economic circumstances |

| Considerations | In Practice Music Leaders will... |
|--|--|
| <p>CARE Take the time to understand what a young person wants to get out of their relationship with music, and how it relates to their wider world.</p> | <ul style="list-style-type: none"> • Care about the young people they are working with and bring a sensitive, thoughtful, and responsive approach • Understand the needs of young people: their level of engagement; confidence; aspirations; what they want to get out of their involvement with music; their creative, physical, social, emotional and health needs; the relationship between them and their caregiver (if present) and their place within group music making • Understand that music helps young people to self-regulate and express emotions, thoughts, and identity, and make sense of experiences and the world around them • Adopt a 'positive, non-judgmental, acceptant attitude' towards children and young people and whatever they are experiencing (Rogers, 2000) • Welcome whatever children and young people bring into the room • Adapt musical approaches to individual needs and situations |
| <p>CHILD & YOUNG PERSON CENTRED With the right support, children and young people can lead and direct their own musical creativity.</p> | <ul style="list-style-type: none"> • Value and nurture children and young people's creativity and creative voice • Believe in the young person's ability to fulfil their potential • Create time and space for children and young people to explore their connection to music • Base music making sessions/ lessons around children and young people's interests • Place the child or young person at the centre, support them to lead and take ownership of the session/ lesson e.g., choosing and writing songs or parts, improvisation or movement • Explore young people's musical interests and bring them into the session/ lesson • Tailor music sessions/ lessons to what is needed by individuals and the group • Identify children and young people's individual strengths |



ENVIRONMENT



PEOPLE

Considerations In Practice Music Leaders will...

CLEAR BOUNDARIES
Young people will always be with someone who is familiar and will know their boundaries are respected.

- Adhere to **safeguarding policies and procedures**, which are available for music leaders, children and young people, parents and carers, partner organisations
- Set **clear boundaries** and **uphold them** within **professional, personal, and private** domains (see the Three Ps model)
- Make sure there is always at least **one familiar and welcoming person** in the room
- **Nurture** children and young people to feel **safe and secure** so they can **develop confidence**

CREATIVITY AND RISK TAKING
Young people will be nurtured to innovate, explore, create, and share ideas with others.

- Make sure young people have a **creative, non-judgmental space** to **innovate, explore, create**
- **Support** young people to **explore** and **collaborate** with others
- **Nurture** young people to take **creative risks**
- **Include opportunities** for children and young people to **improvise**
- **Demonstrate** the importance and value of **creative challenge**
- **Encourage** children and young people to **celebrate their identity** through their creativity

Considerations In Practice Music Leaders will...

RELATIONSHIPS
Empathy and relationships between young people, parents and carers, music leaders and teams are as important as musical outcomes.

- Develop an **accepting, non-judgmental, rapport** based on **care, empathy, trust and respect**
- Develop **positive working relationships** with teams, children, young people, parents, and carers to support **wellbeing and creativity**
- **Value** the **views and contributions** of others
- Develop **positive relationships** and a **sense of community** between the music leader, young person or group and all members of the group through music making
- Make **time and space** for conversations

GROUPS
A sense of community and mutual support will help young people to feel secure and be creative.

- **Facilitate conversations** to develop **connections** and **relatedness** between everyone in the group
- Develop the group's ability to **work together** and **share ideas**
- Be **responsive to group dynamics** and make sure every child or young person is **included**, and **everyone feels they can contribute**





PEOPLE

STRUCTURE

Considerations

In Practice Music Leaders will...

MUSIC LEADERS

Music leaders are role models for respectful relationships, healthy risk taking and musicianship.

- Have **confidence** in their own musicianship
- Make time and space for young people to be **themselves**, to **relax and belong**, to **share their ideas** and for their **voice to be heard and acknowledged**
- **Lead and facilitate** in ways that **support** and **prioritise wellbeing** and **musical progression**
- **Co-lead** when working with another music leader, so one can **facilitate** while the other can **support** young people where needed
- Demonstrate **different approaches** so that young people can **experience** and **expand on their ideas**
- Demonstrate that taking **creative risks** and **making mistakes** is a **positive, developmental experience**
- Be **responsive** and **adapt** to the different needs of children and young people
- Encourage **holistic knowledge** of music through movement, singing as well as playing, tapping rhythms etc.
- Be **open minded** to new ideas and to thinking differently
- **Create space** for everyone to think differently
- Make sure there is **time** for children and young people to **take learning away** and **reflect**
- **Listen** and ask **open questions**, to expand thinking, **promote reflection, articulation and understanding**
- Where appropriate, **explore** the **social and cultural** context of the music
- Spend time with other music leaders, **reflecting together**



Considerations

In Practice Music Leaders will...

RESPONSIVE AND ADAPTIVE

Music leaders are responsive and adapt to young people's needs.

- **Respond** in the moment
- Consider how to support young people and **develop session/ lesson structures that support them**, while being **fluid and adaptable with the structure**
- Have a plan of the activity, and be **responsive and adaptable** during the activity
- **Listen** to young people, **invite** their ideas and input
- **Design** the activity **with children and young people** where appropriate
- **Adapt** musical content and repertoire to the **context** and **young people's interests**
- Balance the need for **regular, familiar structures** and **different ways of working**, try out **new and different styles of music making**
- Be **thoughtful** about **pace** and **flow** and **develop approaches** that are **responsive** to each situation
- Consider **multiple ways of learning**. Look at things from many angles, if someone doesn't understand something one way there is **always another way**



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|-------------------------|--|
| Our Values: | Inclusion, Care, Child & Young Person-Centred |
| Our Environment: | Creates clear boundaries, encourages creativity & risk-taking |
| Our People: | Value relationships, work in groups, have inspirations music leaders |
| Our Structure: | Is responsive and adaptive |

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References

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