



## 2018 GUIDE

# Introduction

Welcome to the mini *We All Make Music* guide. We wanted to pull together a few resources and share some of our organisational learning and we hope that you will find the guide helpful.

That said, it is not the definitive 'how to' and we will certainly have missed things! We hope that the *We All Make Music* guide will evolve and improve over time, with your feedback and contributions.

Drake Music has been around for some 25 years with the aim to remove disabling barriers to music-making. Our focus is on designing and creating accessible, inclusive opportunities for Disabled musicians of all ages, with a focus on accessible music technology.

For many years our team was made up largely of non-disabled practitioners. In other words, we were programming and delivering music-making opportunities *FOR* Disabled people.

We recognised that there was a need to evolve a more collaborative approach. We needed to be programming and delivering music-making opportunities *WITH*, *ALONGSIDE* and *BY* Disabled people. This brings the idea of Equality to our work on inclusion.

We value and celebrate this coming together; Disabled and non-disabled practitioners making music and change together, sharing different expertise, experiences, skill and talent.

If you're not sure where to start, or what to do, we encourage you to go and see Disabled-led performances and events ([Disability Arts Online](#) is an excellent resource) and to connect with Disabled artists and/or Disabled-led organisations for guidance and support. We are happy at Drake Music to support you along the way.

And when you decide to diversify your workforce, practice and/or programmes to make them richer, more inclusive and reflective of the society we live in, remember an important slogan from the Disability rights movement: **"Nothing about us without us"** and invite people who identify as Disabled to the table. Start a dialogue, a conversation, listen, learn and make a difference!

*And finally, adopt the *We All Make Music* principle:*



**Think it, Do it, Change it, Loop it!**

[www.drakemusic.org](http://www.drakemusic.org)

# Contents

Coming up in the guide, tips, advice, links and resources to help you diversify your workforce now and to support young Disabled people to become music leaders in the future.

*Follow the links to each chapter:*

<a href="#"><u>THINK IT</u></a>	Understanding Disability Equality
<a href="#"><u>DO IT</u></a>	Working with Disabled people
<a href="#"><u>CHANGE IT</u></a>	Pathways for future music leaders
<a href="#"><u>LOOP IT</u></a>	Checking on changes; where next?



Listen along:

While you read why not get in the spirit with the *We All Make Music* protest anthem composed especially for the event by John Kelly: ["We Don't Fit In A Box"](#).

# THINK IT: Understanding Disability Equality

The underlying principle of this guide, and our work at Drake Music, is the **Social Model of Disability**.

Let's start by reflecting on our experience and understanding of Disability. What we do, experience and see around us all informs our attitudes and understanding. There are many different definitions and models of Disability, most of which have been imposed upon disabled people and have been dominant in how Disability is viewed. Our society's understanding of Disability is often rooted in the Medical Model, emphasising the medical condition of the individual, rather than the barriers in society which restrict Disabled people's choices.

In the early 1970's Disabled people came together and started to challenge what was happening; identifying that barriers, not bodies, were the problem. This was the beginning of **The Social Model of Disability**. It says that Disability is not about an individual's body, but is instead about the physical, attitudinal and societal barriers which affect our ability to take part in the daily life of a community on an equal level with others.

This shift in redefining Disability, our experience and identity, was significant. It not only changed Disabled people's perceptions of themselves, but also could change the way in which society defines and responds to Disability. Thinking in terms of the Social Model emphasises that Disability Equality is a human rights issue, and that there are structural changes needed for us to all achieve equality. It's not only about words and language; it's also about how and what we do, what we believe and value.

The Social Model is part of a vibrant, evolving, alive debate and discussion about Disability. It's not a dusty old theory to file away and only think about once a year when we review policies and practice.

*It's about conversation*; engaging with people, understanding the diversity of experiences of Disability for women, people of colour, working class people etc. It is not about creating rigid definitions, fitting people into boxes and giving concrete answers.

These are not strict rules. They are active thoughts, ideas, principles and words bouncing around, so why not 'PRESS PLAY' ► and give them a whirl!

►	<a href="#">Drake Music Podcast</a> – Listen to a discussion of the Social Model
►	<a href="#">Understanding Disability</a> – Blog series on Drake Music's website about different Models of Disability, where they come from & what they mean
►	<a href="#">Social Model animation</a> – Unlimited have released a short video by artist Joel Simon explaining the Social Model without words. <a href="#">Read more about it here.</a>

# DO IT: Working with Disabled people

When we [researched the representation of Disabled people](#) in the arts, music and education workforce we discovered that there is:

- Often little or no information recorded
- Where there is info, it shows low levels of employment of Disabled people

Young Disabled people have lots of aspirations so we need to raise expectations of the possibilities and offer opportunities to match their dreams and ambitions. We need to remove the language of limitation. This starts with bringing Disabled people into the workforce now. There is a need for change and a need to do things differently, not just to 'fit Disabled people in to what exists', but to offer a platform for equality in which everyone can contribute, learn, develop and succeed.

## Where do we start? How do we find Disabled talent?

At Drake Music we have been working on diversifying our team. It has taken time and lots of different actions to begin to broaden out our team, and there's still more work to do. There's no 'one size fits all' approach we can give you, but what has worked for us is a combination of these things (& more!)

- Being open about wanting to bring more Disabled people into the organisation
- Talking to and collaborating with Disability-led organisations & other Disability arts organisations
- Creating a pipeline by working with young and emerging musicians via commissions or apprenticeships, training and ensembles
- Creating opportunities with Disabled people taking the lead, such as our [DMLab](#) or [Connect & Collaborate](#) programmes
- Talking to Music Hubs who are doing good work in this area
- Keeping going! Taking action moves you forward each time.

## Recruitment & Selection: *Changing the diversity of our workforce*

Changing *who* you are recruiting for means changing *how* you recruit...

### Widen your thinking

Make sure your process gives disabled people an equal opportunity to show the skills, strengths and experience they bring to the role. Don't limit your pool of applicants by just 'doing what you've always done'. Break the mould. Also, look for potential and work with applicants to develop experience and skills, so together you can 'learn to fly'<sup>1</sup>. Identify disabling barriers & look for adjustments you can make to your process.

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<sup>1</sup> Foo Fighters: *Learn To Fly*... did you get this one?



## Look at how you recruit and make sure you are attractive to Disabled candidates

Consider the whole process and think '*How can we do things differently?*'

- Do you always put your recruitment ads out in the same places?
- Can you change the job description to remove disabling barriers?
- Do you ask people to fill out an application form?
- Do you use a formal interview process?
- Do you ask for applicants to be able to drive?
- Do you speak to applicants before an interview?
- Are you prepared to make adjustments at each step?

*Did you know?* If you're a business with 25 or fewer employees, you can get extra support through Jobcentre Plus to help you recruit and retain Disabled staff.

### Seek out good practice

Identify organisations who do it well, best practice! What have organisations who already employ Disabled people done in order to employ Disabled people? Who can support you to do things differently and bring about change? Don't go it alone... make the most of all your networks and contacts and to ask them for help along the way.

**Quick tip:** Look at: Disabled people led organisations, [Disability Arts Online](#), Arts Council England's Creative Case, [Ramps on the Moon](#), [Agents for Change](#) and other organisations outside the music/education sector.

## Ongoing Support & Development

Creating a diverse workforce needs a supportive environment, as well as smart and open recruitment processes.

The principles behind this should be the same for every organisation – simple good working practices to support Equality & Human Rights. However, the specifics will vary, as each person's requirements will be particular to them, even if they have the same impairment as another team member.

It is important to build a positive culture, to support managers and employees to feel confident to discuss Disability and identify disabling barriers, and to be ready to make adjustments as needed (e.g. to working practices or environments).

Build trust that your company is a good place to work by communicating that you value all your people and help them thrive in their jobs and career, you have a barrier free hiring process that enables Disabled people to shine and you 'get' the importance of adjustments and making them is no big deal.

Adapted from Channel 4's ["Employing Disabled People"](#) guide

## The principles we use at Drake Music are:

1. Collaboration – Access is an integral part of our creative process and a shared right & responsibility across the whole organisation
2. Listening – Disabled people's voices central to plans, discussions, processes, projects
3. Openness – Readiness to make changes and adjustments, to think of different ways of doing things and to be excited about inclusion.

So, for example, we run regular hackmeets which involve; collaboration between Disabled and non-disabled musicians, technologists and makers, listening to the specifics of a Disabled musician's musical and access requirements and being excited to build, trial and error a new instrument so that the musician can get 'Into the Groove'<sup>2</sup>. This also gives us a place to meet and nurture new talent and relationships with a wide range of people, so it helps our recruitment process too. It's a win-win.

## Resources

Use these resources to 'FAST FORWARD' ►► to a more diverse workforce!

►►	<i>Equality &amp; Human Rights Commission</i> - Guides for <a href="#">employees</a> & <a href="#">employers</a> - looking at equality and specifically workplace adjustments.
►►	<i>Arts Council England</i> - <a href="#">Culture Change Guides</a> aimed broadly at diversity, not specifically Disability, but very useful nonetheless
►►	<i>Gov.uk</i> - Government guidance on <a href="#">Employing Disabled people and people with health conditions</a> - sharing info, recruitment procedures & toolkits
►►	<i>Clear Kit</i> - a <a href="#">free resource</a> specifically for people who want to recruit & retain disabled talent
►►	<i>Disability Rights UK</i> - Disabled people leading change, lots of resources and useful information on <a href="#">their website</a>

We have learned a lot through experience at Drake Music. Here are some real-life examples from our work, along with a suggestion for improvements.

**Kris** was teaching in a school which had accessible toilets for the children... but not the teachers. Check buildings and consider what you can change.

**John** was invited to speak at an event with an early start time. This meant John & his assistant starting earlier in order to meet his access & set up needs to be ready. When planning, consider the time needed for speakers/performers/teachers, and that access requirements may take longer to set up, especially in less accessible venues.

**Drake Music** advertised new commissions for emerging Disabled musicians. We said 'emerging' rather than 'young' because we didn't want to discriminate on age and we also know that often Disabled people take varied paths, so may be older & emerging.

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<sup>2</sup> Madonna: *Into The Groove*... that was an easy one, right? But do you know what film it is from?

# CHANGE IT: Pathways for music leaders

Working together to create pathways for young Disabled people to a career in music will shift the statistics and close the Disability employment gap. Everyone working in music education and the arts is part of this change. If you are a teacher, school leader, music practitioner, work in a hub or arts organisation then you can ensure that we have:

- High aspirations for what young Disabled people can achieve
- Clear paths to musical progression, qualifications & employment

## Resources

The range of resources for inclusion in music education is growing all the time. We're focusing here on those which help you to make a pathway to employment for your students. 'PRESS PLAY' ► again and make those 'Sweet Dreams'<sup>3</sup> come true!

### *Disability Equality - Putting it into your practice*

►	<a href="#">Youth Music's Quality Framework</a> – adapted version for working with disabled young people
►	<a href="#">Blog post by John Kelly</a> reflecting on Disability Equality Training
►	<a href="#">The Short Guide to Accessible Music Making</a> – A resource for teachers, parents, schools about what is out there in the world of accessible music
►	Drake Music - <a href="#">Peer-support group on Facebook</a> for inclusive music educators, all welcome to join and get involved
►	Youth Music & Bristol Plays Music - <a href="#">Guidance for Music Education Hubs: Developing an inclusive approach to the core and extension roles</a>

### *Cutting Edge - Accessible musical instruments & technology*

►	<a href="#">DM's guide to Maker Tools</a> for building new instruments
►	<a href="#">Github</a> – an online development platform for coders, techies, makers
►	<a href="#">Hackspaces</a> – across the UK there are places you can go to meet makers & tinker with tech & ideas, supported by the community there

### *Accreditation and Assessment – Qualifications & ways to gain work experience*

►	<a href="#">Compose &amp; Perform</a> – Drake Music's accessible music qualification
►	<a href="#">Arts Award</a> – A range of arts-based qualifications at different levels. It can be tailored to music and is widely recognised.
►	<a href="#">Sounds of Intent</a> – An inclusive framework for musical development
►	<a href="#">Certificate for Music Educators</a> – For anyone working as a music educator

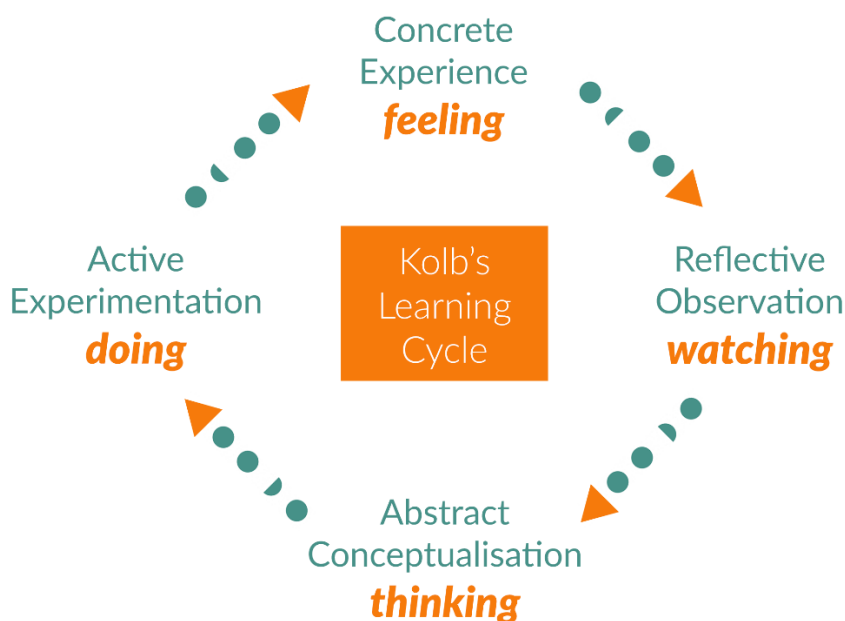
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<sup>3</sup> Eurythmics, Air Supply, Patsy Cline & Beyonce all sang songs called *Sweet Dreams*. Did you get all 4?



# LOOP IT: Checking on changes. Where next?

So how do we know if what we are doing is working? *Loop it* back to the beginning! Kolb's Learning Cycle is about how we learn from our experiences of life, even on an everyday basis. It also treats reflection as an integral part of such learning:



After feeling, watching, thinking & doing, it's time to 'Re-REWIND'<sup>4</sup> ◀◀ ... all the way back to the start. Look where we've come from & see where we go next:

◀◀	What was the change you wanted to make?
◀◀	What evidence will show change has happened?
◀◀	How many more Disabled people have you engaged with in different roles? ( <i>Participant, leader, manager, commissioner</i> )
◀◀	Is our workforce more skilled at using accessible music technology?
◀◀	What new strengths do I/our team have?
◀◀	What do we still need to work on?

## Now LOOP IT!

Here is where we flip back to the start. This is about change as a process. Remember: *Think it, Do it, Change it and then Loop it!*

**Quick Tip:** Find a 'Critical Friend' who can ask questions & see you 'from the outside'.

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<sup>4</sup> Artful Dodger feat. Craig David: *Re-rewind...* Did you sing the next line?

# Thank you

*Thank you for reading the We All Make Music guide!*



We are happy to hear any suggestions you have for additions, amendments and improvements.

Our aim is to create a resource which will support music education organisations to tackle making their workforce and activities more inclusive. It is a starting point and is not comprehensive. We have worked to find the best resources possible from a range of sources, but we cannot guarantee the content of any external websites.

If you think you can help add to the Guide or want to share the benefit of your experience then please do!

**We would love to hear from you about your experiences:**

To send feedback please contact [info@drakemusic.org](mailto:info@drakemusic.org)

**[www.drakemusic.org](http://www.drakemusic.org)**