

# **Inclusive music strategy**

**ELMA Group**

**2021-2025**

**Dr Phil Mullen PhD**

## **Executive Summary**

### **Origin and purpose of document:**

I was contracted by the ELMA group to undertake research across the region in order to develop a 4-year musical inclusion strategy and action plan. The research consisted of desk research and interviews as well as occasional focus groups and some class and workshop observations.

Almost all the work was carried out before the current Covid-19 crisis and it is now clear that all hubs will be changed as a result of the crisis. It is too early to know how the effects of this pandemic will affect musical inclusion working, although anecdotal evidence indicates that, while interaction and inclusive pedagogy may be somewhat more difficult, there may well be increased engagement from those young people who previously felt less confident in group settings.

I used two lenses with which to interrogate the research, my own taxonomy of children in challenging circumstances Youth Music's HEARD acronym. These helped me pinpoint areas of strength and areas for development in inclusion and gave a theoretical triangulation to the research.

There are essentially two purposes to a musical inclusion strategy. Firstly to help the hubs broaden the range of children they engage with, particularly those children in challenging circumstances (CCC) and secondly, to enable the hub to identify and put in place those things that will help them do the work better.

### **Findings from the research phase:**

The hubs are quite closely connected across East London, with relatively good transport links. This indicates that cross-hub working, which is already going on, could be further developed, going so far as to have some cross-hub working teams in areas of specialism. Almost all the hubs share a rich multi-culturalism and the boroughs they serve all have young populations. In addition the region has many and significant areas of poverty and deprivation. For this reason it is imperative that each hub continues to develop and prioritise working with children in challenging circumstances with a culturally varied and young person centred musical offer.

It was clear that the hubs, having developed in large part from traditional music services, were all in a period of significant change, and were all on an inclusion journey, albeit at quite different places on that journey. Two things stand out to me from this. Firstly, hubs should identify what are the working practices of an inclusive organisation, while also seeing what remains of their historical role that might hamper or slow full inclusion, whether that be public perception or the balance within the offer etc. Secondly, hubs can find ways to offer each other more specific support on the inclusion journey. This may in practice be somewhat hampered by the current situation where the hub lead has full responsibility for driving inclusion. I address these issues below under Potential Hub Collaborations 1, 3 and 4 and under strategic priority 1.

All the hubs featured a combination of music service and partner delivery. Partnership working was a significant part of inclusive working across the region. Several partners, including Sound Connections, LSO Discovery and Drake Music have deep understandings of inclusion and Drake especially are seen as national and international leaders. What has been positive to see is where Drake and others are involved beyond delivery as advisors and trainers for the hubs. The music service part of the hub workforce varies across the boroughs, with some workers quite comfortable with inclusion and some resistant to any change based on inclusion. Few of the music services share the same collective inclusive mind-set as evidenced within the Drake team, although a number are developing in this direction. For this reason I have foregrounded workforce development as a crucial part of this strategy.

Finally, the research indicated that more could be done to further inclusion by improving the collection, collation and use of data in relation to children in challenging circumstances. Specifically hubs could start to identify where they are in terms of 'natural proportion'<sup>1</sup> in relation to all groups of CCC and make judgements as to what changes to put in place.

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<sup>1</sup>The concept that a hub will engage a group of CCC in the same proportion as they are within the hub area, e.g. if the hub engages with 20% of the children in the hub area and there are 100 children in care in that area then when the hub works with 20 children in care (20%) then it has reached natural proportion for that group.

## Recommendations

**Broadening the range of children:** I have made the following suggestions on engagement in terms of genres, instruments and groups:

- Each hub will contribute to a cross-ELMA Asian music initiative. This will have different emphases in each hub area but can benefit from shared funding, cross-hub training, a cross-hub workforce and shared online resources
- Increased emphasis on Grime, so that, within 4 years each hub can offer weekly sessions, especially to targeted groups of CCC
- An all-hub initiative with children of families living in temporary accommodation, designed to be flexible to local needs and council priorities
- Further developed engagement with children with social, emotional and mental health difficulties (SEMHD) particularly those with challenging behaviour
- Building on excellent current work, each hub will have developed a performance-based ensemble involving both disabled and non-disabled young musicians.
- Increased use of music technology across all hubs
- Music and wellbeing at KS3 for some hubs

### Doing the work better:

- Auditing the skill base of the workforce
- A programme of workforce development, including reflective practice
- Developing infrastructure and systems to support inclusion
- Building a workforce and, where possible, governance body that is more representative of the local population
- Monitoring more closely who is included in music provision
- Increasing the quality of musically inclusive practice

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[http://www.dec-sped.org/uploads/docs/about\\_dec/position\\_concept\\_papers/PositionStatement\\_Inclusion\\_Joint](http://www.dec-sped.org/uploads/docs/about_dec/position_concept_papers/PositionStatement_Inclusion_Joint)  
- accessed 24th May 2020

## **What is the purpose of the strategy?** [L ISEP]

The strategy sets the foundations to build an inclusive music education culture where all children and young people are valued and recognised for their unique qualities, ideas, voices and perspectives and where they can see their respective hubs as providing a range of diverse and suitable musical opportunities and progression pathways.

## **What was the process?**

I conducted some online research on the population and demographics of each borough, the amount and specifics of deprivation within the borough, the general profile and history, and some specifics around services available. I also interviewed (semi-structured interviews) all hub leads and/or members of senior leadership teams that were suggested by hub leads, as well as people from partner organizations, some music service staff where that was appropriate, heads of school and music specialists, freelance musicians, non-music specialist professionals working with vulnerable young people and music therapists. In addition I did a few observations (not in every hub area) of inclusive music in practice within PRUs and special schools. I then used the two lenses I discuss below to analyse the information I had gathered. From this I drew up this document with the intention to answer the following main questions:

- What does musical inclusion mean in the ELMA region?
- What are the challenges to becoming fully inclusive?
- What are the strategic priorities for ELMA in terms of inclusion?

Both the meanings of inclusion and the challenges are taken from the interviews with slight editing for grammar and relevance. However, the strategic priorities are based on a combination of interview material and my own analysis based on my extensive experience of musical inclusion. I then took the material from the individual hubs and collated a 'best of' for the meanings for this collective hub strategy (the ELMA strategy). In this document I have listed the challenges that had been common to more than one hub, so acknowledge they may not be universal. I used the same process that I had for individual hubs for the ELMA strategic

priorities, that is, combining what seemed to come up across most hubs during the interviews with my own analysis from the total data. While I have some of the objectivity of a professional outsider to the East London area, I fully acknowledge that anyone else doing the analysis for the strategic priorities may have come to a different conclusion. That said they do correctly show the results of significant reflection on a relatively large amount of data. I believe them to be appropriate to the East London context, aligned with the principles of inclusive education, ambitious and achievable.

## **Context**

East London, the area covered by the ELMA hubs, is an area of 1,768,700 people from over 200 different cultural backgrounds. Built in medieval times as London began to grow beyond the city walls, it is famed across the world for its character and characters, its poverty, its migration and its contribution to English culture. It was synonymous with extreme urban overcrowding throughout the 19<sup>th</sup> century. The populations of Hackney and Newham have considerably declined since the early 20<sup>th</sup> century and that of Tower Hamlets has more than halved. Immigrants have been regenerating the area and its economy since the Huguenots arrived in Spitalfields at the end of the 17<sup>th</sup> century and collectively East London's boroughs make up one of the most multi-cultural areas in Europe. Musically, East London was a significant home for music halls in the 19<sup>th</sup> century and was the birthplace of Grime music at the turn of the 21<sup>st</sup> century. While many areas are still poor, there has been some economic regeneration in recent years. It is a young part of London as the table below shows. The percentage of children in England as a whole that are 15 or under is 18.9%.

	Total population	Child Population (15 and under unless stated)	% (child population as % of total)	Source
Barking and Dagenham	211,998 (Mid 2018 estimates)	57,865	27%	Lbbd.gov.uk/ population-and-demographic-data ONS
Redbridge	238, 635 (2011 census)	67,500	23%	redbridge.gov.uk
Hackney	279554 (Mid- 2017 estimate)	55056 (14 and under)	20%	Hackney.gov.uk ONS
Waltham Forest	271,000 (estimated)	59,100	22%	Other
Newham	363,800 (2020 estimate)	82,167	23%	
Havering	257,810 (2018 estimate)	51,778	20%	Haveringdata.net/population-demographics/
Tower Hamlets	308,000 (2017 estimate)	59,400 (14 and under)	20%	Towerhamlets.gov.uk

**Table 1: Child population as % of total population**

## **What is musical inclusion?**

Musical inclusion does not have a single agreed definition; this document contains some different understandings of the term.

‘Musical Inclusion is about removing barriers to ensure all children enjoy full participation in a music education which supports the development and achievement of each young person based on their individual abilities, needs and interests’. – Dr. Phil Mullen

Musically inclusive practice ensures that all children and young people who want to can make music. It can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes as well as musical ones, and having a music education workforce which can work with young people of all backgrounds, needs and interests

[http://network.youthmusic.org.uk/sites/all/migrated\\_content/files\\_from\\_html/A\\_simple\\_guide\\_to\\_dev](http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_dev)

## **What does inclusion involve?**

Inclusion involves change. It is an unending process of increasing learning and participation for all students. It is an ideal to which hubs can aspire but which is never fully reached. But inclusion happens as soon as the process of increasing participation is started. An inclusive hub is one that is on the move.

*(Adapted from Booth and Ainscow, 2002: 3)*

## **Lenses**

I have used two lenses with which to view and analyse the data. The first is my own taxonomy of children in challenging circumstances (Mullen, 2011) (Deane and Mullen, 2018), which categorises these young people in groupings that would call for different educational/organizational approaches. In addition, a second lens, Youth Music’s acronym HEARD, was also a useful tool for looking at inclusion in ELMA. Both lenses have room for critique and



modification but they were immensely valuable in grounding the enquiry and giving a theoretical triangulation to the research.

### **Lens 1: Musical Inclusion and Children in Challenging Circumstances**<sup>[1] SEP</sup>

A key goal of a musical inclusion strategy is to enable all children, especially those in challenging circumstances, to avail of a useful, high quality and personally suitable music education.

Children in challenging circumstances may be categorized in the following groups:

1. Life condition - Young people with learning difficulties, physical and/or sensory impairment, lifelong complex needs and/or communication difficulties.
2. Geographical Issues - Young people with a challenge related to where they live. This could be about such issues as rural isolation or living in areas of social and economic deprivation or issues of geographical safety
3. Identity or background – where issues and structures within the dominant society create inequalities and barriers to musical progression for people with particular identities and backgrounds. That could include gender, ethnicity, sexual orientation, cultural or faith based backgrounds.
4. Life circumstances - Young people who bully or are being bullied, who live in state or foster care, refugees - to name but some.
5. Behavioural issues - Young people with behavioural, emotional and social difficulties especially those who become excluded from mainstream school.

(Mullen et al 2011- adapted 2020)

#### **Findings based on this lens:**

##### **Life condition**

Most ELMA hubs have been actively working with children with Special Educational Needs and Disabilities (SEND) for some years now. Several hubs have a number of workers who are both comfortable with the work and who could now be considered specialists. Hubs, including Tower

Hamlets and Newham, have invested in training for members of their team. Key partnerships, especially with Drake and the LSO, have been important in the development of this SEND work and the training connected to it. Both organizations have deep understandings of inclusion and have international reputations for excellence. It is a strategic priority for Drake to work with hubs and help make them more inclusive. When done in partnerships of this calibre the work has yielded very positive results.

A number of hubs have inclusive ensembles that bring together disabled and non-disabled children to develop performance-based music, sometimes outside school. These are resource intensive ensembles and they need to be seen as an important and visible part of the hubs' work that promotes a real sense of normalization for both disabled and non-disabled children and that produces creative new music and musicians. Thames, with the Soundbox programme, Newham with 'Music unlocked', the ensemble work at Trinity School in Barking and Dagenham, are three examples where hubs have made serious commitment to this area of work with increasingly positive results.

Both Barking and Dagenham and Havering are two boroughs that have young people ready to take it to the next level, whether that is more advanced performance or mentoring other young musicians. This may be true of other boroughs. It is vital that these young people have clear and appropriate progression routes whether that be within or beyond the borough and that there is room for collaboration across the hubs on progression for SEND students.

Some SEND students, both in special schools and notably some in mainstream also, are receiving regular music and/or tuition sessions, either from the hub or within their schools. I saw several excellent examples of this in Newham and Tower Hamlets. Some special schools do not want regular weekly in-house instrumental lessons and may be more suited to a music jam or music club. By the end of the four-year period of this strategy, all disabled children in the ELMA region who wish to should be able to avail of a 'high quality music education', as is the intention in the national plan for music. This needs to be not only a good quality musical experience but also needs to be regular, preferably on a weekly basis.

### **Recommendations:**

- Every hub should have at least one inclusive ensemble, essentially a performance group and preferably not restricted to children from one school (i.e. one special school).
- Over time, an East London inclusive ensemble should be formed with young people from different boroughs involved. This group is likely to be targeted at more advanced players.
- More use should be made of iPad and other technology to assist in making music accessible for all children
- Progression routes for young SEND musicians should be investigated and this information should be shared across the ELMA group
- Increased work with small groups/ individuals with SEND in primary schools should be explored
- Hubs should work with the special schools to ensure that every child has at least one music session a week, whether that be provided by the school or the hub or outside partners

### **Geographical Issues**

In discussions with several hubs about pockets of extreme deprivation within their hubs, two things become clear. Firstly, for some East London hubs, most of the hub could be seen as an area of deprivation. Secondly, hubs were well aware of the specific areas of high deprivation and were working as best as they could to target activities into these areas. While it may be appropriate for future research, I have no specific recommendations for change on this issue. In terms of postcode violence, it was discussed in several interviews and my strong recommendation is for all hubs to liaise closely with and take advice from local youth services and police on this issue. Young people should never be asked to travel to a place that may be unsafe and it is up to the hubs to ensure that they are informed of the dangers and have thought about strategies for young people's safety.

One thing that came up in several boroughs was a lack of known spaces for children to learn, rehearse, record and play. This was stated strongly as an issue in Redbridge and Waltham Forest and has come up in discussions in Newham and Hackney. I recommend that these hubs try to map what spaces there are in their borough and where appropriate (such as co-funding mapping or sharing a space on the border of two boroughs), they seek ways to collaborate on this issue.

## **Background**

I look at background from 3 points of view, ethnic background, faith background and cultural background. The latter applies particularly to groups such as Irish Travellers, who while sharing the same ethnicity as other Irish people have a very different cultural history.

The melting pot of East London may be one of the great multi-cultural success stories of the world, with Newham and Waltham Forest counting the 10 most diverse wards in London between them. All hubs work with and work well with children from diverse cultural backgrounds. Notable is the work from different partners such as Grand Union in Hackney that enables young people to partake in a diverse range of musics from around the world.

It is notable that East London, historically a centre for migration, now has large groups of children from specific cultural backgrounds that in some hubs outnumber the indigenous white UK children. As the table shows, three boroughs, Redbridge, Newham and Tower Hamlets all have Asian or Asian British populations that outnumber the White British and Irish populations. These are the figures for the total population and the figures for children are higher. I did not find evidence of significant development of Asian music education at this time in the ELMA area and this is clearly a great opportunity for the ELMA hubs. I recommend that the ELMA group begin to investigate the setting up of a major initiative in Asian music education across East London. This will be a complex process requiring consultation, partnerships and no doubt the mentoring of musicians, organizations and teams. As every ELMA hub except Havering have over 10% Asian population it makes sense for there to be a joined up ELMA initiative.

The table also shows a significant Black or Black British demographic in four boroughs, Barking and Dagenham, Hackney, Waltham Forest and Newham. It is heartening here to note that a number of hubs have substantial programmes featuring music of black origin. The new Hackney hip-hop choir is only one of a number of initiatives across the ELMA area. I recommend that each borough continues to foreground and further develop music of black origin. It would seem essential that Grime (and its related genres), which are East London’s unique contribution to 21<sup>st</sup> century popular music, be offered by every hub.

White Other		White British/ Irish (Sometimes counted in White Other)	Asian or Asian British	Black or Black British	Mixed/ Other
7.91%	Barking and Dagenham	50.39%	15.92%	19.98%	5.8%
6.7%	Redbridge	35.9%	41.7%	8.8%	6.8%
16.4%	Hackney	38.3%	10.5%	23.1%	11.7%
15%	Waltham Forest	38%	21%	17%	9%
12% (Hummedia Manchester.ac.uk)	Newham	17%	45.4%	17.8%	9.1%
3.1%	Havering	84.6%	4.8%	4.8%	2.6%
12%	Tower Hamlets	33%	41%	7%	6%

**Table 2: Main ethnic groups in ELMA boroughs by %.**

### Life Circumstances

Of all the categories of children within this lens, this was the one where most hubs had not done extensive targeted work nor were set up to do so. While undoubtedly there may have been a number of targeted projects from hubs over the years, there was little discussion of this work and no sense of clear engagement and progression pathways for these young people. In

some ways this is not surprising. This is a large group of young people who are often not easily identified and may have little in common except their challenges. In addition there are few East London based well funded generalist community music organisations, similar to such as More Music in Morecambe, Nymaz (from Yorkshire) or Birmingham’s MAC Makes Music, that would be ideally placed to engage with these young people. Yet we know that young people from the LGBT community, victims of bullying, children of prisoners and of those in the armed forces, refugees, young carers, looked after children, children with mental health difficulties and others could benefit musically, personally and socially from music designed around their needs and interests. In particular music programmes designed to increase wellbeing for these young people may prove very effective. I recommend that each hub further develops or in some cases begins to develop work with some of these groups of young people. No hub could work with all the children in this group, but close partnership with the borough councils and other agencies should be helpful in initially engaging some of these groups and securing resources. As most if not all of these children will be psychologically vulnerable, it is vital that any initiatives show applied emotional intelligence, from set-up, through pedagogy, to progression.

One particular group of children in challenging circumstances that are spread across the whole ELMA region is homeless young people, with large numbers of families in temporary accommodation. Newham, which has 14,456 homeless people, ranks number 1 in the country for homelessness. Barking and Dagenham, Hackney, Waltham Forest, Tower Hamlets and Redbridge are all also in the national top ten<sup>2</sup>. Havering has more than 1,100 children in temporary accommodation<sup>3</sup>. For this reason Strategic Priority 3 includes a cross-hub music

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<sup>2</sup>[https://england.shelter.org.uk/\\_data/assets/pdf\\_file/0009/1883817/This\\_is\\_England\\_A\\_picture\\_of\\_homelessness\\_in\\_2019.pdf](https://england.shelter.org.uk/_data/assets/pdf_file/0009/1883817/This_is_England_A_picture_of_homelessness_in_2019.pdf)

<sup>3</sup><https://www.newhamrecorder.co.uk/news/child-homelessness-rates-in-east-london-among-englands-highest-1-6405411>

initiative with children of families living in temporary accommodation. This should involve all ELMA Hubs.

## **Behavioural issues**

The ELMA boroughs have significant numbers of children and young people with behavioural issues and/or with Social, Emotional and Mental Health Difficulties (SEMHD). A number of areas are unsafe, especially for the young people themselves. Both Havering and Newham each have a ward within the top ten in London for serious youth violence. In addition, Barking and Dagenham have the second highest number of wards with above average levels of offending. In terms of exclusions from school, Hackney has the highest number of fixed term exclusions of any London Borough. Newham's secondary schools have 23.2% of pupils with SEMHD while the national rate is 18.6%. It is estimated that 3,400 children under 16 in Hackney have a diagnosable conduct disorder.

Hearteningly, every hub has engaged or is beginning to engage young people with challenging behavior and those with SEMHD. There is a real desire amongst hub leads to offer music that is relevant to these young people and to offer pathways for them to develop their creativity. At least two hubs have developed work around grime, which is (with its offshoots) a preferred musical genre for many (but by no means all) young people with challenging behavior. Good partnerships are being developed and hubs are listening to young people. Artists such as Lemzi have been involved with young people's music workshops and other hubs are making use of Max Wheeler's VIP resources through Charanga. These are all positive developments.

It is worth strongly noting that at time of writing, most of the ELMA hubs have been engaged in this work for less than eighteen months. It is the first part of the journey. It is vitally important that the hubs continue to develop this work and make sure that the work is of high quality, not just musically but also in relation to how the team establish and deepen their working relationship with these very vulnerable young people. After thirteen years of leading training in this work nationally, I realize that the work is extremely complex, relationships are fragile and that what might have taken years to build up can be destroyed in moments.

### **Recommendations around music with children with behavioural issues**

- Each hub should continue to develop this work with a view that in four years time every child in a PRU or EBD unit in East London can access regular weekly high quality music tuition and/ or mentoring should they want it.
- Staff should receive appropriate training
- Staff should have half termly executive supervision (similar to the therapies)
- Staff teams need to be paid for the extra planning and debriefing time that doing this work properly requires
- Staff engaged in this work should be encouraged to meet with others across the ELMA area at least once a term to engage in structured reflective practice
- Where possible and appropriate, the work should expand to Young Offenders and also to those on fixed term exclusions
- This should not just be project work but should have clear progression and regular engagement at its centre.

### **Lens 2: 'HEARD'**

The acronym HEARD, developed by the national funder Youth Music, has been adopted by all the organizations within the AIMEE (Alliance for a Musically Inclusive England) group. As well as being championed, it has received some criticism at national level. I find it a useful lens especially as I see each letter of the acronym as representing a spectrum along which hubs can place themselves and reflect on their direction of travel.

**Holistic** - placing emphasis on personal, social and musical outcomes

**Equitable** – people facing the biggest barriers receive the most support

**Authentic** - developed with and informed by the people we do it for

**Representative** – the people we work with as participants and colleagues reflect our diverse society



Diverse – all musical genres, styles, practices are valued equally<sup>4</sup>

### **Findings based on this lens:**

#### **Holistic**

This is essentially about having a pedagogy that looks at musical, personal and social development as completely intertwined. Good use of emotional intelligence (Goleman, 1998) is similar although not quite the same. If hubs want good retention and development from children in challenging circumstances then this will be an essential pedagogic approach. The knowledge and use of this approach varied across the hubs in my interviews. Those working with targeted groups of children and some others did seem to generally understand this and some hubs felt their workforce were either already there or close. Those hubs that have some of the workforce identified as stern will not be able to use those people with young people in challenging circumstances, whether those children are in targeted groups or mainstream schools. Nowhere in my research (apart from some cross-hub partners such as Drake Music) did I come across a group of deliverers who were advanced in this area, who regularly planned for social and personal outcomes and who discussed these issues with others on a daily basis, as you would expect from advanced inclusive practitioners.

#### **Recommendations**

Hubs will need to, if they have not already, embrace this as a fundamental pedagogic concept and disseminate it to the entire workforce. This could be through a document, combined with a workforce development day to get a kind of base camp level. Further work can be done through ongoing CPD programmes, use of (a perhaps adapted) Youth Music's quality framework for reflection and assessment and opportunities for structured reflective practice. The latter may be cost intensive for whole teams to do regularly but should certainly be in place for those working with the most vulnerable young people.

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<sup>4</sup><https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>

## **Equitable**

While Youth Music have interpreted this as making sure that most resources go to the most vulnerable, I would rather interpret it as acknowledging and working with the tension between working with the most young people and working well with those most vulnerable. No hub will want to ignore mainstream children nor will they wish to not work with vulnerable children, even while recognizing that working with the latter is considerably more resource intensive. While I believe that we are not currently best served by a single funding / resource formula for how much resources to put into working with children in challenging circumstances, I do recommend that these issues form the basis of conversations and sharing of information. Hubs will again find themselves on a spectrum and this issue raises questions about the identity and purpose of the hub. In the case of the ELMA group, I would imagine that the very fact that the group is collectively and consciously moving towards greater inclusion will mean they would welcome discussion and change around how to find appropriate resources for this work.

## **Authentic**

This is described by Youth Music and AIMEE as ‘developed with and informed by the people we do it for’. Increasing young people’s power and autonomy over all aspects of their music making is something that can enhance their psychological wellbeing (Deci and Ryan, 2000). Practices of shared ownership that are quite accepted and embedded in the non-formal music sector are less prevalent in school music and within music services. Those hubs that operate largely as a music service will need to train their workforce in this approach and interview evidence suggests that more than one will encounter resistance. Many hub partners and indeed a number of the hub’s music service teams are already working in a way that shares power and decision making with young people. This will need to be further developed and monitored but it is certainly very positive that more and more music leaders and teachers are becoming confident with approaches that are significantly different from the master – apprentice model.

My recommendation is that non-formal approaches to music pedagogy, particularly the concept of shared ownership, are increasingly embraced across the workforce.

Also positively, every hub has to my knowledge developed or begun to develop child voice. This has including working with Sound Connections expertise which should be continued and independent initiatives including excellent work in Waltham Forest where Young Offenders were mentored to curate a music festival. I recommend this work be further developed and information shared across the hubs.

### **Representative**

Framed by Youth Music as 'the people we work with as participants and colleagues reflect our diverse society', this may be something of an elephant in the room for many music hubs across the country. The ELMA group certainly makes strong attempts to welcome participants from every corner of society and hopefully strategic priority four will deepen this engagement. The issue, under this part of the lens, is more to do with the hub's workforce, which throughout England is rarely representative of the country's makeup. This is often more noticeable in multi-cultural urban areas, such as East London.

There are many reasons for the current imbalance and I believe a mature approach would be to accept that in 2020 it is time to make changes. That is why I have included strategic priority six in this document. These changes may take years but should not take decades and I will propose steps to move things forward in the four-year action plan.

**Diverse**- all musical genres, styles, practices are valued equally.

All of the ELMA hubs provide a range of genres and are to be praised for that. Unsurprisingly, given their history, Western Classical music currently predominates but each hub has made and is making efforts to broaden both the genres offered and the instrument base.

### **Recommendations**

I would recommend that each hub, if not doing so already, embrace Grime and related genres as part of its regular teaching and mentoring. This is not simply because of its popularity with

young people but also as a way of acknowledging the contribution East London's youth have made to music culture globally.

I would recommend that, while not a genre, increasing use of iPad technology is fostered across each hub's workforce. I was surprised that so few workers were using iPads regularly, particularly as they are a great tool for inclusion and access.

## Potential cross-hub collaborations

There were some areas during interview where it became obvious that more than one hub, but not all the hubs, had similar goals or areas to explore. I say not all hubs because where that was the case, such as improving the link between data and inclusion, I have built this into the report's strategic priorities. While collaboration is desirable for a number of reasons including increased learning among partners, building stronger funding bids, and economies of scale, it would be counterproductive if forced. What follows are observations and suggestions that I believe may lead to collaborations, at the very least at the level of information sharing. The hubs involved should certainly explore them.

1. **Space mapping:** Multiple interviews across Redbridge and Waltham Forest raised the problem of lack of suitable space for out of school learning, rehearsal, recording and performing. This was also raised in interviews in Newham and Hackney. As each of these boroughs borders onto two or three of the others it may make sense to collaborate on finding and developing new spaces.
2. **Music for wellbeing at KS3:** There is data that young people at KS3 level in East London have substantial mental stress and problems with their sense of self. Barking and Dagenham, Waltham Forest, Hackney and Redbridge have indicated a desire to deepen engagement with this age group and/or to work with young people at risk of mental health difficulties. Given that the data identifies this age group as particularly vulnerable, it may make sense for the four hubs to look at possible collaborations around developing a music programme that will enhance these young people's sense of wellbeing. Again collaboration can be at a level that is useful for each borough.

Information sharing at SLT and delivery level would be one positive step forward. It may be that other hubs also feel this is a useful area to further develop.

3. **Auditing/Mapping**: Five hubs, Havering, Newham, Hackney, Tower Hamlets and Waltham Forest highlighted the need for the hub to audit their own workforce in relation to inclusion and/or to map and consult with their local communities in terms of inclusion. Some hubs indicated that this would be linked to interrogating and changing their offer. While some form of workforce mapping will no doubt be part of the four-year plan for all hubs, extending this to local young people and communities may be something two or more of these five hubs wish to collaborate on. This work will no doubt build on the partnership work done across the region with Sound Connections.
4. **Possibly sharing a post – or developing shared criteria**: All ELMA hubs will be faced with significant challenges in capacity as they become more fully inclusive over the next four years. This is referred to in strategic priority 1. Hubs around the country are partially tackling these challenges by appointing inclusion officers/ managers/ development workers. This has been raised in interviews with members of the senior leadership teams in Tower Hamlets, Hackney and Redbridge. There is room for dialogue about who is wanted, what their duties might be and how to recruit them and two or more hubs may explore whether creating a shared post might be of benefit. I understand that, given the enormous pressures on hub leads, who are currently responsible for developing inclusion, others of the ELMA group may want to explore this as a possibility.

## **Workforce development**

Strategic priority three, later in this document, emphasizes the need for all staff to develop more musically inclusive practice and for at least some staff to have the skills necessary to engage with and sustain work with all the children in the hub, especially those in challenging circumstances. My observations are that this will require the up-skilling of three different parts of the workforce:

1. The whole workforce, who will need to develop a greater understanding of what inclusion and inclusive practice entail so they can apply this to all their work contexts, both mainstream and with children in challenging circumstances (CCC). While this needs to be thorough, it is important to note that off the job training for this total group can be expensive. While some face-to-face training for this group is definitely recommended, much work can be done online and also using methods such as practice sharing. For inclusion to be part of the hub culture, the whole workforce needs to embrace it at both conceptual and practical levels.
2. Those currently in the workforce who are either involved in targeted or other inclusion focused work or who will do this work in the future. These inclusion champions should also use a variety of approaches for their professional development including training, practice-sharing, online work, shadowing, individuals being supported to go on outside courses, structured reflective practice and so forth.
3. New members of the workforce, including those brought in to provide specific music specialisms that will broaden the appeal to more CCC. Their needs may differ from those in the second group and may require some focus on group work and group management. Again I recommend a range of workforce development methods. Where possible, at least groups 2 and 3, should have some involvement in designing their own professional development journey.

In terms of what areas need to be developed, it may be helpful again to break that down into three elements:

- a) Inclusion specific knowledge. This is about who children in challenging circumstances are, how they might learn, what barriers they might have and how to help overcome these. This could include such things as the social model of disability and the use of the Sounds Of Intent framework developed by Professor Adam Ockelford. It is also about inclusion specific pedagogy. While this is quite a large topic to go into in detail in this document, some core principles may be useful. Firstly, an emotionally intelligent (Goleman, 1998) approach with

a special emphasis on empathy. Secondly, a full understanding of inclusive music as involving musical, personal and social development occurring at the same time and being equally important. Thirdly, the adoption of a shared ownership (Deane and Mullen, 2018) approach that emphasizes young people's autonomy and well-being.

- b) Music specific knowledge. This can refer to genres such as South Asian music or grime referred to elsewhere in this document. More commonly across the workforce it would involve being comfortable with various aspects of music technology including microphones and loop pedals, tablet technology, assistive technologies such as eye gaze technology, and computer and recording studio technology. In addition, some workers will need to further develop their skills in areas such as improvising, devising and songwriting.
- c) Group work, behaviour management and working in particular contexts. This will vary across the different parts of the workforce with different levels of understanding required for those in mainstream groups than for those working in PRUs and other alternative provision. As the work with young people excluded from mainstream school or on fixed term exclusion will expand over the next four years, I recommend that appropriate training to work in alternative provision contexts be part of Elma's action plan.

The final thing to mention in workforce development is reflective practice, which is the cornerstone of inclusive education. While this varied from hub to hub, it was very clear that the level of reflective practice evidenced by hub partners such as Drake music is not replicated across the region's workforce. In previous national reporting (Deane et al, 2015), myself and other colleagues have identified regular, structured, reflective practice as key to quality within inclusion. All leading musically inclusive organizations use structured reflective practice as one of the main elements of their approach and I strongly recommend it is more fully embraced within the Elma hubs group.

### **Capacity and Funding**

For any hub implementing an inclusion strategy, it will be a major change in terms of what they do and how they do it. It will also be a major change in terms of the hub's capacity to do the work and the increased costs that will come, especially in terms of engaging with increasing numbers of

children in challenging circumstances (CCC). It is important to recognise that hubs are already under significant pressure and that this is likely to increase in this coming year following the Covid crisis. Those who support hubs, their governance bodies and funders such as the Arts Council, local authorities and others, should recognise that asking a hub to do more implies they will need more support. This will be especially true as the hub changes towards becoming more inclusive. Building and sustaining new relationships, providing the project management necessary for working successfully with groups that have not previously been included and providing appropriate training to enable hub musicians to work in unfamiliar ways in unfamiliar contexts will all require investment, particularly so in the first few years of an inclusion strategy. The labour intensive nature of quality work with CCC suggests that, for hubs to be significantly more inclusive, they will need to engage more children in smaller groups, perhaps for longer time, as some of the work will require more of an emphasis on reflective practice. In addition there may be some added costs for such things as assistive technology, iPads and other instruments that will aid access.

For hubs that are part of local authorities, there are difficulties in accessing certain sources of funding because of structural constraints. I recommend that for such hubs, the hub lead works with the relevant officers within the authority to identify the mechanisms and support within and externally to the hubs which would enable additional investment to be made towards achieving the strategic aims in relation to inclusion, recognising the different circumstances and potential for authority support and desire for work with children and young people in challenging circumstances. Where such investment is not possible to achieve through internal mechanisms, it is important to ensure on-going discussion can occur to determine the best future structures for hubs that will enable them to access relevant investment.

I also recommend that hubs work with their funders to ensure that a sufficient percentage of funded revenue is allocated annually to working with CCC in order to ensure that the inclusion strategy is a success. It will be difficult to always quantify exactly how many CCC from a particular group are within a hub area and therefore what percentage or proportion the hub are engaging



with. For example, few places in the country have any accurate data on how many young carers they have in their area. This should not stop hubs from working with young carers or from putting aside resources to do this work. Where data is available on groups it can be useful in guiding the hub to set and realise targets for engagement. Hubs will be able to get data on certain groups such as children in care, children on fixed term and permanent exclusion from school, those with SEND etc. Children with SEND alone make up 15% of the national school population so this would indicate that if hubs want to target and engage with a number of groups of CCC in or near natural proportion<sup>5</sup> they would need to ring-fence a proportion of revenue over time and they may also need to seek new sources to part-fund the programme. The element of the existing funding formula that is based on the number of pupils on pupil premium is not sufficient to fund this programme. In this way the hub is committing to sustainable resourcing for inclusion. I recommend that each hub lead works with its funders, researches opportunities and also consults with the other hub leads within the ELMA region in order to find a way to secure an amount of funding that is sufficient to realise and sustain this ambitious programme without jeopardising the hub's existing commitments.

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## What does musical inclusion mean? Quotes from interviews

- Ensuring there are no barriers put in the way of that aha joy moment in music that every child should have, that emotional response.
- Diversity in terms of culture, gender and faith
- Enabling every single child to achieve their potential
- If there is any problem we get round it and find a solution
- Where someone is engaged in a task which makes them feel involved and valued
- Very much the opposite of exclusion
- Having a culture and community where people feel welcome not judged
- Not taking your own music and imposing that upon them
- Taking their innate music preferences and making something of them.
- If you give everybody the same opportunity you are not meeting everybody's needs equally
- It's about what the mainstream kids learn as well – from having diversity / SEND pupils in the classroom
- Making sure our unconscious prejudices don't prevent us from providing access to musical experiences for all the young people we encounter
- Ensuring we have a differentiated offer to meet the varying needs
- All types of genres
- To be able to make sure there are programmes for pupils who might have different needs, different levels, different languages –and (ensuring work) is of a standard that allows everyone to excel

- The music we are teaching, performing and delivering is representative of different cultures and abilities in (our borough)
- Making sure everyone has access, does not feel excluded and is in a safe space
- Everyone has the right to perform music and be up on stage if they want to do that
- Regardless of where you have come from or where you see your ambitions are there is a way in for you
- There is an opportunity to take part and actively encourage people if they think they can't
- You want them to have it as a permanent part of themselves as people – when they look back they look back on themselves as still being musicians
- It is about consulting with those groups (that don't currently engage) to see what the barriers are for them and then adapting our offer accordingly; making sure it is relevant to them.

### Challenges to inclusion – Challenges as highlighted in interviews

Challenge	Potential solutions
<ul style="list-style-type: none"> <li>• Financial</li> </ul>	<ul style="list-style-type: none"> <li>• Partner with council departments to raise budgets for small projects with new groups.</li> <li>• Fundraising programme from local businesses</li> <li>• Identify new sources of funding such as Heritage Lottery Fund</li> </ul>
<ul style="list-style-type: none"> <li>• Parental support</li> </ul>	<ul style="list-style-type: none"> <li>• See Strategic priority 2 on advocacy</li> </ul>

<ul style="list-style-type: none"> <li>• Having space that is located where the young people are and where they feel comfortable</li> </ul>	<ul style="list-style-type: none"> <li>• Cross Hub collaboration 1 – Space mapping</li> </ul>
<ul style="list-style-type: none"> <li>• Communication</li> </ul>	<ul style="list-style-type: none"> <li>• Strategic priority 1 will partially address this challenge</li> </ul>
<ul style="list-style-type: none"> <li>• Time</li> </ul>	<ul style="list-style-type: none"> <li>• This challenge is not addressed in this document</li> </ul>
<ul style="list-style-type: none"> <li>• Capacity</li> </ul>	<ul style="list-style-type: none"> <li>• Partially addressed in strategic priority 1</li> </ul>
<ul style="list-style-type: none"> <li>• Getting to the right young people</li> </ul>	<ul style="list-style-type: none"> <li>• Strategic priority 4</li> </ul>
<ul style="list-style-type: none"> <li>• Staffing</li> </ul>	<ul style="list-style-type: none"> <li>• Strategic priority 3 and 6</li> <li>• Cross-hub collaboration 4</li> </ul>
<ul style="list-style-type: none"> <li>• Staff being confident with different range of abilities</li> </ul>	<ul style="list-style-type: none"> <li>• Strategic priorities 3</li> </ul>
<ul style="list-style-type: none"> <li>• Schools (or heads of schools) engaging</li> </ul>	<ul style="list-style-type: none"> <li>• Partially addressed through strategic priority 2 - advocacy</li> </ul>
<ul style="list-style-type: none"> <li>• Cultural representation workforce</li> </ul>	<ul style="list-style-type: none"> <li>• Strategic priority 6 - representation</li> </ul>
<ul style="list-style-type: none"> <li>• Cultural challenges</li> </ul>	<ul style="list-style-type: none"> <li>• Possibly addressed, at least partially, by strategic priorities 4 and 6</li> </ul>
<ul style="list-style-type: none"> <li>• Safety + perceived safety -</li> </ul>	<ul style="list-style-type: none"> <li>• Close partnership with police and youth service developed</li> </ul>
<ul style="list-style-type: none"> <li>• Data</li> </ul>	<ul style="list-style-type: none"> <li>• Strategic priority 7</li> </ul>
<ul style="list-style-type: none"> <li>• Signposting</li> </ul>	<ul style="list-style-type: none"> <li>• Implied in strategic priority 4</li> </ul>

<ul style="list-style-type: none"> <li>• Danger that because we are trying to engage with so many that we burn ourselves out</li> </ul>	<ul style="list-style-type: none"> <li>• Not addressed in this document</li> </ul>
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## List of strategic priorities<sup>6</sup>

- 1) Cultures, policies, procedures and resources to support inclusion are put in place to enable the inclusion strategy to succeed.
- 2) An advocacy programme will continue to embed the importance of musical inclusion across the ELMA region with organisations, families and individuals.
- 3) All staff (to include all music hub staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have the skills to deliver more musically inclusive practice. In addition, each hub will have, within the workforce<sup>7</sup>, individuals with the skills necessary to engage all children in the region, most notably including those children with social, emotional and mental health difficulties (SEMHD).
- 4) The work of the hubs to engage in sustainable ways with groups of children in challenging circumstances, including new groups, has expanded.
 

A broad range of musical styles and genres will be available to all learners, including:

  - A new music initiative with children of families living in temporary accommodation (this may look different on a local level)
  - The development of a cross-ELMA Asian music initiative.
  - Further developed engagement with children with SEMHD and challenging behaviour.

<sup>6</sup>Presented as outcome statements to be achieved at the end of the four year action plan

<sup>7</sup>In this document, workforce is taken to mean: 'all those involved in delivering music education on behalf of the MEH'

- Increasing regional development of hip-hop derived music tutoring and mentoring.

In addition there will be an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).

- 5) Each hub will have developed an inclusive ensemble, i.e. a performance based ensemble involving both disabled and non-disabled young musicians. In addition there will be a cross hub inclusive ensemble with young people from across the ELMA region.
- 6) The workforce, and also the governance bodies where possible, of the hubs more closely reflect the makeup of East London.
- 7) Data, particularly on the level of engagement, retention and progression of children in challenging circumstances, is used as a driver for inclusion, influences future strategy and, where appropriate, is shared across the ELMA group.
- 8) Evaluating the quality of inclusive practice across the region is embedded and influences future action.

## Action plan

<b>Strategic Priority 1</b>	Cultures, policies and procedures to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.
<b>Year 1 2021-2022</b> <ul style="list-style-type: none"> <li>• Engage an inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising.</li> <li>• Disseminate a short document on inclusive working in mainstream schools</li> </ul>	

- Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area.
- Continue involvement with the ELMA hubs region inclusion strategy group on a termly basis i.e. involvement with the other hubs developing inclusion strategies.
- Inclusion strategy developments to be a standing item at hub meetings
- Begin to secure funds to support an ongoing inclusion programme
- Further develop systems for data collection and monitoring, and for monitoring progression pathways
- Develop inclusion champions group within each music service and also musical inclusion working party if appropriate.
- Reframe service level agreements with schools, foregrounding inclusion, with particular emphasis on whole class work

**Year 2 2022-2023**

- Continue to secure funds to support an ongoing inclusion programme
- Hub partners take on responsibility to: a) Provide data on who is engaged b) Have clear progression routes provided to all young people c) Ensure all of their workforce undertake some inclusion training where appropriate
- Embed inclusion processes across hub – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.
- Devolve some funding to musical inclusion working party if appropriate.

**Year 3 2023-2024**

- Continue to secure funds to support an ongoing inclusion programme
- Review and refresh actions taken so far

**Year 4 2024-2025**

- Continue seeking resources with the aim for developing the inclusion programme beyond 2025

<b>Strategic Priority 2</b>	An advocacy programme will continue to embed the importance of musical inclusion across the region with organisations, families and individuals.
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<b>Year 1 2021-2022</b>
<ul style="list-style-type: none"> <li>• Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward.</li> <li>• Review website and social media and other communications with inclusion specifically in mind. Research inclusive websites / take advice from others in the field.</li> <li>• In relation to the above, seek some advice from SEND or other relevant music and social media specialists.</li> <li>• Refresh offer to schools and other settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days and short programmes.</li> <li>• Develop marketing strategy for inclusive programme</li> <li>• Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub</li> </ul>

<b>Year 2 2022-2023</b>
<ul style="list-style-type: none"> <li>• Update websites and social media based on previous years investigation.</li> </ul>

<b>Year 3 2023-2024</b>
<ul style="list-style-type: none"> <li>• Elma will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage</li> </ul>

<b>Year 4 2024-2025</b>
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- Consult with young people and stakeholders on their perceptions of inclusivity and relevance of their hub. Collate this across the whole ELMA region
- Compare with year one survey and build next stage plans accordingly.

<b>Strategic Priority 3</b>	All staff (to include all music hub staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have the skills to deliver more musically inclusive practice. In addition, each hub will have, within the workforce <sup>8</sup> , individuals with the skills necessary to engage all children in the region, most notably including those children with social, emotional and mental health difficulties (SEMHD).
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<b>Year 1 2021-2022</b>	
<ul style="list-style-type: none"> <li>• All hub staff to have accessed induction / training in musical inclusion where appropriate.</li> <li>• Adopt and adapt Youth Music’s Quality Framework as a reflective / evaluative tool for all music practitioners.</li> <li>• Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making</li> <li>• Disseminate a short document on inclusive working in mainstream schools</li> <li>• Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.</li> <li>• Develop and also find appropriate online resources to support inclusion</li> </ul>	

<sup>8</sup>In this document, workforce is taken to mean: ‘all those involved in delivering music education on behalf of the MEH’

**Year 2 2022-2023**

- Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate
- Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience
- Encourage practice sharing both face-to-face and online

**Year 3 2023-2024**

- Musical inclusion training is embedded in the annual CPD offer to schools

**Year 4 2024-2025**

- Review progress of induction and add refresher course to website

**Strategic Priority 4**

The work of the hubs to engage in sustainable ways with groups of children in challenging circumstances, including new groups, has expanded.

A broad range of musical styles and genres will be available to learners, including:

- A new music initiative with children of families living in temporary accommodation (this may involve differing approaches at local level)
- The development of a cross-ELMA South Asian music initiative.
- Further developed engagement with children with SEMHD and challenging behaviour.
- Increasing regional development of hip-hop derived music tutoring and mentoring.

	In addition there will be an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).
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**Year 1 2021-2022**

- Liaise with appropriate agencies to discuss potential of music work with specific groups of CCC. Seek partner funding and develop taster programmes with a range of groups.
- Pilot small ensembles of CCC in mainstream schools
- In partnership with the other ELMA hubs and other agencies, each hub researches, designs and seeks to resource a three-year music programme for young people in temporary accommodation or at risk of being made homeless
- Liaise with PRU/ EBD unit head teachers and coordinators of in-school inclusion units in relation to future programme design and support

- Consult with young people who have had fixed term or permanent exclusions as to what they would want in music
- Also consult with CAMHS and/or related organisations about needs of young people at risk of serious mental health issues
- Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles.
- Use of website to signpost opportunities for all children including CCC
- Identify potential stakeholders for future South Asian music initiative – from education, parents groups, music, faith leaders, possible sponsors
- Build relationships, foster a network around South Asian Music provision. Engage in dialogue with young people, schools and education providers, communities and community leaders on issues including barriers to engagement.
- Offer volunteering / training and shadowing opportunities to South Asian music practitioners
- Fundraise in partnership with other hubs (from National Heritage Lottery programme / Youth Music etc.) for South Asian music education programme

**Year 2 2022-2023**

- Beginning of implementation of programme for young people in temporary accommodation
- Develop cross-regional (cross-hub) training programme in music with children with SEMHD. This programme to be based on similar programme in MAC Birmingham but with additional days offered on Grime related music
- Develop programme with primary aged children at risk of exclusion

- All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
- Mentoring programme for ensemble and other music leaders for barrier busting
- Development of creative ensemble open to all young people
- If appropriate, continue to support and roll out any previously popular piloted programmes
- South Asian music ensemble developed
- Offer training on South Asian music to school music teachers and hub music leaders
- Offer training to practitioners of South Asian music to develop skills to support in-school working

**Year 3 2023-2024**

- Offer supported performance opportunities to CCC
- Offer supported recording opportunities to CCC
- Rerun SEMHD training programme
- Develop programme with secondary aged children at risk of exclusion
- Do test case planning for progression routes for all categories of CCC.
- Consider incentives e.g. awards programme for young people for continued and multiple attendances
- Development of South Asian music teaching resource for primary generalists and specialist music teachers
- Develop regional team of South Asian music teachers through training and shadowing programme
- Begin South Asian weekly programmes in schools

**Year 4 2024-2025**

- Review programme in terms of take up, retention, achievement of musical and personal goals and adapt progression strategies based on findings.
- Rerun SEMHD training programme
- Review and adapt SEMHD programme
- Each hub should continue to develop this work with a view that by year four every child in a PRU or EBD unit in East London can access regular weekly high quality music tuition and/ or mentoring should they want it
- Hold South Asian music festival and conference to dialogue, set future goals and celebrate achievements so far

**Strategic Priority 5**

The hub will have developed an inclusive ensemble, i.e. a performance based ensemble involving both disabled and non-disabled young musicians. In addition there will be a cross hub inclusive ensemble with young people from across the ELMA region.

**Year 1 2021-2022**

- Hub to carry out an audit of provision for all children with SEND including those in mainstream schools.
- Strengthen relationship with organisations / providers working with SEND

**Year 2 2022-2023**

- Development of a cross-hub programme of staff development across the different workforces, both formal and non-formal, within areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model.
- Hubs will either consolidate or research the inclusive ensemble model
- Progression routes for young SEND musicians should be investigated and this information should be shared across the ELMA group

- Increased work with small groups/ individuals with SEND in primary schools and primary school ARPs should be explored

**Year 3 2023-2024**

- Hubs will either further develop or pilot the inclusive ensemble model

**Year 4 2024-2025**

- By the end of four years there needs to be at least one inclusive ensemble in each hub that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the children themselves decide they want to do rather than an imposed genre.
- Hubs should work with the special schools to ensure that every child has at least one music session a week, whether that be provided by the school or the hub or outside partners

<b>Strategic Priority 6</b>	The workforce, and also the governance bodies where possible, of the hubs more closely reflect the makeup of East London.
<p><b>Year 1 2021-2022</b></p> <ul style="list-style-type: none"> <li>• Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians.</li> </ul>	
<p><b>Year 2 2022-2023</b></p> <ul style="list-style-type: none"> <li>• Continue volunteering/shadowing programme. Begin using interns from under-represented groups.</li> <li>• In partnership with other hubs begin region wide training and induction programme loosely based on the Certificate for Music Educators (CME) – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries.</li> </ul>	

**Year 3 2023-2024**

- By year 3 governance bodies will have been reviewed to more closely reflect the make-up of their communities if appropriate.
- Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs' own training programme
- Establish educational programme and team foregrounding music of black origin – team need to be representative of the region. Foreground hip-hop derived genres as part of this initiative
- Begin disabled musician-in-residence programme.

**Year 4 2024-2025**

- Embed hip-hop derived genres as part of the regular hub offer
- Review programme and build on successes

**Strategic Priority 7**

Data, particularly on the level of engagement, retention and progression of children in challenging circumstances, is used as a driver for inclusion, influences future strategy and, where appropriate, is shared across the ELMA group<sup>9</sup>.

**Year 1 2021-2022**

- Establish and/or refresh clear systems for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include excluded children and children with an EHCP

<sup>9</sup>The hub will need to have established a system for data collection and collation for different CCC groups, beyond their current Arts Council Data returns. These groups should include those on FSM, Pupil Premium, LAC / CIC, those with an EHCP and those with SEND, BAME and cultural or faith background where possible. The data should also include children on fixed term and permanent exclusions.



- Work with schools and especially SENCOs to provide clearer data on CCC for visiting musicians
- Clarify and agree systems with council, schools and team.
- Trial and iron out glitches.

**Year 2 2022-2023**

- Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, etc.
- Trial data collation and analysis.
- Adapt goals with CCC.
- Review data in terms of both any targets set and the inclusive concept of ‘natural proportion’.
- Disseminate annual data on numbers and location of children in challenging circumstances engaging in music where appropriate.

**Year 3 2023-2024**

- Collect, collate and analyse data with goals in mind.
- Find ‘barrier flashpoints’ and trial activities in some of these to reduce the barrier.

**Year 4 2024-2025**

- Review progress of inclusion strategy based on data, innovation, achievements and progression.
- Set new targets and adapt approach to take on own learning.

<b>Strategic Priority 8</b>	Evaluating the quality of inclusive practice across the region is embedded and influences future action.
<b>Year 1 2021-2022</b>	

- Adopt Youth Music’s Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary

**Year 2 2022-2023**

- Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners
- Offer mentoring in the use of the framework to partners if needed
- Research ways that can support delivery partners in gathering appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support
- Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate
- Review data in terms of any targets set and the inclusive concept of ‘natural proportion’

**Year 3 2023-2024**

- Natural proportion goals reviewed and strategy adapted.

**Year 4 2024-2025**

- Review progress of inclusion strategy based on data, innovation, achievements and progression
- Natural proportion goals reviewed and strategy adapted.

## Key actions from strategic priorities

Year	Action
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<p><b>Year 1</b></p>	<ol style="list-style-type: none"> <li>1. Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area.</li> <li>2. Disseminate a short document on inclusive working in mainstream schools</li> <li>3. Engage a part-time inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising.</li> <li>4. Continue involvement with the ELMA hubs region inclusion strategy group on a termly basis i.e. the other hubs developing inclusion strategies.</li> <li>5. Inclusion strategy developments to be a standing item at hub meetings</li> <li>6. Begin to secure funds to support an on-going inclusion programme</li> <li>7. Further develop systems for monitoring progression pathways</li> <li>8. Reframe service level agreements with schools foregrounding inclusion with particular emphasis on whole class work</li> <li>9. Develop inclusion champions group within each music service and also musical inclusion working party if appropriate.</li> <li>10. All hub staff to have accessed induction/ training in musical inclusion where appropriate.</li> </ol>
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11. Delivery team will have had CPD and will adopt in large part the Triborough music hubs Music and Wellbeing guidelines
12. Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners.
13. Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making
14. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.
15. Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward.
16. Review website and social media and other communications with inclusion specifically in mind. Seek some advice from SEND or other relevant music and social media specialists.
17. Refresh offer to schools and other settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days.
18. Develop and also find appropriate online resources to support inclusion
19. Establish and/or refresh clear systems for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include excluded children and

children with an EHCP. Clarify and agree systems with council, schools and team. Trial and iron out glitches.

20. Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles.
21. Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians.
22. Develop marketing strategy for inclusive programme
23. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub
24. Liaise with appropriate agencies to discuss potential of music work with specific groups of CCC. Seek partner funding and develop taster programmes with a range of groups.
25. Pilot small ensembles of CCC in mainstream schools
26. In partnership with the other ELMA hubs and other agencies, each hub researches, designs and seeks to resource a three-year music programme for young people in temporary accommodation or at risk of being made homeless
27. Liaise with PRU/ EBD unit head teachers and coordinators of in-school inclusion units in relation to future programme design and support

28. Consult with young people who have had fixed term or permanent exclusions as to what they would want in music
29. Also consult with CAMHS and/or related organisations about needs of young people at risk of serious mental health issues
30. Adopt Youth Music's Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary
31. Hub to carry out an audit of provision for all children with SEND including those in mainstream schools.
32. Strengthen relationship with organisations / providers working with SEND
33. Identify potential stakeholders for future South Asian music initiative – from education, parents groups, music, faith leaders, possible sponsors
34. Build relationships, foster a network around South Asian Music provision. Engage in dialogue with young people, schools and education providers, communities and community leaders on issues including barriers to engagement.
35. Offer volunteering / training and shadowing opportunities to South Asian music practitioners
36. Fundraise in partnership with other hubs (from National Heritage Lottery programme / Youth Music etc.) for South Asian music education programme
37. Work with schools and especially SENCOs to provide clearer data on CCC for visiting musicians

<p><b>Year 2</b></p>	<ol style="list-style-type: none"> <li>1. Hub partners take on responsibility to: a) Provide data on who is engaged b) Have clear progression routes provided to all young people c) Ensure all of their workforce undertake some inclusion training where appropriate</li> <li>2. Embed inclusion processes across hub – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.</li> <li>3. Continue to secure funds to support an on-going inclusion programme</li> <li>4. Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate</li> <li>5. Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience</li> <li>6. Encourage practice sharing both face-to-face and online</li> <li>7. Update websites and social media based on previous years investigation.</li> <li>8. Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, etc.</li> <li>9. Trial data collation and analysis. Based on this adapt goals with CCC.</li> </ol>
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10. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music where appropriate.
11. All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
12. Mentoring programme for ensemble and other music leaders for barrier busting.
13. Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners
14. Offer mentoring in the use of the framework to partners if needed
15. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.
16. Continue volunteering/shadowing programme. Begin using interns from under-represented groups.
17. In partnership with other hubs begin region wide training and induction programme loosely based on the Certificate for Music Educators (CME) – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries.
18. Beginning of implementation of programme for young people in temporary accommodation
19. Develop cross-regional (cross-hub) training programme in music with children with SEMHD. This programme to be based on similar



programme in MAC Birmingham but with additional days offered on Grime related music

20. Develop programme with primary aged children at risk of exclusion

21. Development of creative ensemble open to all young people

22. If appropriate, continue to support and roll out any previously popular piloted programmes

23. South Asian music ensemble developed

24. Offer training on South Asian music to school music teachers and hub music leaders

25. Offer training to practitioners of South Asian music to develop skills to support in-school working

26. Development of a cross-hub programme of staff development across the different workforces, both formal and non-formal, within areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model.

27. Hubs will either consolidate or research the inclusive ensemble model

28. Progression routes for young SEND musicians should be investigated and this information should be shared across the ELMA group

29. Increased work with small groups/ individuals with SEND in primary schools and primary school ARPs should be explored

30. In partnership with other hubs begin region wide training and induction programme loosely based on the Certificate for Music

	<p>Educators (CME) – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries.</p> <p>31. Research ways that can support delivery partners in gathering appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support</p> <p>32. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate</p>
<p><b>Year 3</b></p>	<ol style="list-style-type: none"> <li>1. Continue to secure funds to support an on-going inclusion programme</li> <li>2. Review progress of inclusion strategy based on data, innovation, achievements and progression</li> <li>3. Natural proportion goals reviewed and strategy adapted.</li> <li>4. Musical inclusion training is embedded in the annual CPD offer to schools</li> <li>5. Collect, collate and analyse data with goals in mind.</li> <li>6. Find ‘barrier flashpoints’ and trial activities in some of these to reduce the barrier.</li> <li>7. Do test case planning for progression routes for all categories of CCC.</li> <li>8. By year 3 governance bodies will have been reviewed so they closely reflect the make-up of their communities if appropriate.</li> <li>9. Begin disabled musician-in-residence programme</li> </ol>

10. Elma will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage
11. Offer supported performance opportunities to CCC
12. Offer supported recording opportunities to CCC
13. Rerun SEMHD training programme
14. Develop programme with secondary aged children at risk of exclusion
15. Do test case planning for progression routes for all categories of CCC.
16. Consider incentives e.g. awards programme for young people for continued and multiple attendances.
17. Hubs will either further develop or pilot the inclusive ensemble model
18. Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs' own training programme
19. Establish educational programme and team foregrounding music of black origin – team need to be representative of the region. Foreground hip-hop derived genres as part of this initiative
20. Development of South Asian music teaching resource for primary generalists and specialist music teachers
21. Develop regional team of South Asian music teachers through training and shadowing programme

	22. Begin South Asian weekly programmes in schools
<b>Year 4</b>	<ol style="list-style-type: none"> <li>1. Continue seeking resources with the aim for developing the inclusion programme beyond 2025</li> <li>2. Review progress of induction and add refresher course to website</li> <li>3. Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. Collate this across the whole ELMA region</li> <li>4. Compare with year one survey and build next stage plans accordingly.</li> <li>5. Review progress of inclusion strategy based on data, innovation, achievements and progression. Critically reflect on remaining gaps and modify on-going strategy with this in mind</li> <li>6. Natural proportion goals reviewed and strategy adapted.</li> <li>7. Review programme in terms of take up, retention, achievement of musical and personal goals and adapt progression strategies based on findings.</li> <li>8. Set new targets and adapt approach to take on own learning.</li> <li>9. Rerun SEMHD training programme</li> <li>10. Review and adapt SEMHD programme</li> <li>11. Each hub should continue to develop this work with excluded children with a view that by year four every child in a PRU or EBD unit in East London can access regular weekly high quality music tuition and/ or mentoring should they want it</li> </ol>

12. By the end of four years there needs to be at least one inclusive ensemble in each hub that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the children themselves decide they want to do rather than an imposed genre.
13. Embed hip-hop derived genres as part of the regular hub offer
14. Hubs should work with the special schools to ensure that every child has at least one music session a week, whether that be provided by the school or the hub or outside partners
15. Hold South Asian music festival and conference to dialogue, set future goals and celebrate achievements so far

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