

Inclusive music strategy 2021-2025

What is the purpose of the strategy?

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 the hub 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 the Thurrock area, the issues and data around child deprivation within the area, the general profile of Thurrock, and some specifics around services available. I also conducted semi-structured interviews with the hub leads and other stakeholders in musical inclusion. 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 Thurrock?
- What are the challenges to becoming fully inclusive?
- What are the strategic priorities for Thurrock 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. While I have some of the objectivity of a professional outsider to the 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 local context, aligned with the principles of inclusive education, ambitious and achievable.

Context

Thurrock is a unitary authority in the English county of Essex. It is part of the London commuter belt and also an area of regeneration within the Thames Gateway redevelopment zone.

Demographics

The Office of National Statistics (ONS) estimated Thurrock's population as 172,500 in 2018.¹ Thurrock has a higher proportion of children and young people aged 0-19 years (26.84%) than the national average (23.9%).² The areas with the highest percentage of under 15s in Thurrock are heavily clustered around the south and south west of the borough including the wards of Tilbury St Chads, Chafford and North Stifford, South Chafford and West Thurrock and South Stifford where up to 34% of the population fall within this age group.

¹<https://www.thurrock.gov.uk/thurrock-facts-and-statistics/population>

²Thurrock Joint Strategic Needs Assessment Children and Young People 2017

Thurrock - total population of hub and breakdown of population of children and young people by age range		
Hub	Population as of 2011 census	% of population under 20
Thurrock	157,705	26.6
Breakdown by age	Number	% of total population
Age 0 to 4	12,005	7.6
Age 5 to 7	6,428	4.1
Age 8 to 9	3,803	2.4
Age 10 to 14	9,949	6.3
Age 15	2,113	1.3
Age 16 to 17	4,117	2.6
Age 18 to 19	3,623	2.3

Thurrock is a diverse borough. Data from 2012 shows 26.5% of Thurrock school-aged children are from a black and minority ethnic group, compared with 19.1% of the total population. This percentage is likely to have increased over the intervening years. Wards in the west of the borough have the highest proportion of school children from minority ethnic groups, with the highest proportion residing in Grays Riverside (54.5% of their child population).

Thurrock has a slightly higher proportion (0.3%) of Gypsy, Roma and traveller children compared with the national population (0.2%). Data indicates that there are over 1,290 gypsy and traveller residents in Thurrock. Distribution is not uniform across the borough,

with the majority of families residing in sites in the west of the borough. The largest site is Buckles Lane in South Ockendon, which is home to approximately 1,000 residents. The relationship between the travelling community and formal education has always been a troubled one. Irish traveller boys are 17 times more likely to be excluded from school than White UK students.

Attainment

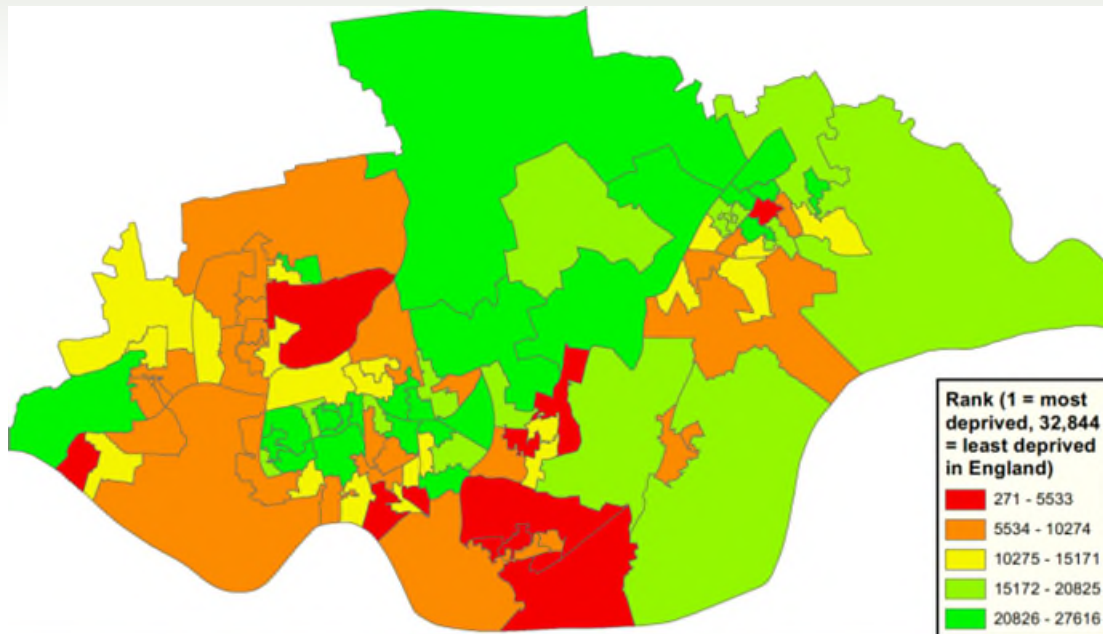
Thurrock was ranked 7th worst place for young families to live in order to secure a good education for their children in England in a survey by Oxford Home Schooling in 2019³. That said, outcomes across key stages 1 and 2 have risen and are all nearly at, or above, national averages, although not enough disadvantaged pupils and pupils with SEND make the expected progress. Key stage 4 is below the national average.

Deprivation:

In a Mirror Online report in May 2020 Thurrock was ranked 45th most deprived area in the country and 25th worst in terms of its unqualified population⁴. Over 20% of children are estimated to live in low-income families – which equates to 7,950 children in Thurrock. Deprivation varies across the borough – one Lower Super Output Area (LSOA) in Corringham and Fobbing only has 3% of children living in poverty, whilst one LSOA in West Thurrock and South Stifford has 54% of its children living in poverty.

³<https://www.yourthurrock.com/2019/12/08/new-data-reveals-englands-best-worst-places-raise-children-thurrock-list/>

⁴<https://www.mirror.co.uk/news/uk-news/englands-most-deprived-towns-cities-18838926>



Map showing levels of deprivation across Thurrock 2015⁵

Children in challenging circumstances (CCC):

Many people in Thurrock enjoy good health and wellbeing, but there are large differences in the health and wellbeing of different communities. A boy born in Tilbury today is predicted to live for ten years fewer than a boy born in Orsett. Due to high migration from the London Boroughs the Youth Offending Service (YOS) is supervising a number of young people who have links to serious youth violence and gangs.

⁵Source: [Department for Communities and Local Government: Indices of Multiple Deprivation 2015](#)

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

Musically⁶ 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

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)

⁶http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_dev

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. Both lenses have room for critique and modification but they were immensely valuable in grounding the enquiry.

Lens 1: Musical inclusion and children in challenging circumstances (CCC)

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 / recommendations based on this lens:

Life condition

I recommend the following:

- An audit of provision for all children with SEND including those in mainstream schools.
- By the end of four years there needs to be at least one inclusive ensemble in Thurrock 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 the children themselves decide they want to do rather than an imposed genre.
- By the end of four years, and cost permitting, each disabled child that wants to should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology although it is not a universal recipe for all children's music making
- A programme of staff development in the area of SEND, building on and adding to current strengths in order to develop a strong local team, with focus on areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model.
- Pilot the use of iPads in Treetops and other special schools.
- Explore the teaching of hip-hop, djing and rap in at least one special school.
- Support and build on the existing network centred around Treetops to increase interaction between children with SEN in both mainstream and special schools. This

can expand over time to regularly monthly sessions and may contribute to the inclusive ensemble mentioned above.

- Develop small group ensemble work with SEN children in mainstream schools, again tying this in with the existing Treetops network if possible.
- Set goals for the development of work with children and young people on the autistic spectrum, including one to one and small group instrumental classes.
- Review all ensembles to ensure that there are no barriers to joining for students with SEND.

Geographical Issues

In interview I was repeatedly informed of the transport difficulties in getting across Thurrock. In addition, the borough is divided, with the west both having greater cultural diversity and also higher levels of deprivation. There are two obvious strategies to move forward in terms of Thurrock geography. Firstly, to continue to create more mini-hubs or centres of activity in the west where the need is greatest, and secondly to further explore the use of virtuality in connecting with young people. I recommend that both programmes and also training are increasingly situated in or centred on the area west of South Ockendon and Tilbury and also that greater use is made of virtuality going forward.

The issues about reaching young people have been foregrounded by the current crisis and in one way this gives the hub an opportunity to look in depth at the role of virtuality in strengthening inclusion. It is important to remember that online education is different, it can easily lose a lot of the interaction that is important to working with CCC and can on occasion emphasise transmission of information above shared ownership. That said, there are reports of CCC who feel safe and more at ease in their

home environment and the very disruption of thinking that moving to virtuality is causing is an opportunity to reflect on and change practice.

Identity or background

Identity and background are complex areas and I recommend that the hub develops responses with young people who experience challenges around identity and background in different ways. Some hubs are beginning to develop work with young people who are transitioning or who are from the LGBTQ community and there is no doubt scope for this work in Thurrock. That said all targeted work needs to be developed professionally with the input of experienced experts in order for it to succeed.

In order to deepen and strengthen the work I recommend the following:

- Development of a team of music leaders with hip-hop and grime related expertise and the roll-out over time of hip-hop classes / workshops both in-school and beyond
- Offer further instrumental / vocal ensemble programmes in musics of Black and/or Asian origin.
- Progression routes for all musicians from all genres and backgrounds are examined and further developed. At the end of the four-year period all genres and instruments from 1st access onward should have easily accessible progression routes right through to school leaving age.
- The hub needs to develop new partnerships with BAME music organisations, for example Tomorrow's Warriors or Kinetika Bloco and actively support BAME practitioners and grassroots organisations within Thurrock.

- The hub, working with other Eastern hubs, needs to develop a training programme for BAME musicians incorporating shadowing and volunteering opportunities
- Perhaps most importantly the hub needs to, over the next four years, change the profile of the music education workforce in Thurrock, so that it more closely reflects the diversity of the borough.
- Finally, over time, the hub board also needs to further diversify and become more representative of those who live in the area.

Life Circumstances

This category involves a range of groups of children who can often fall through the cracks in terms of music provision. It includes young carers, children of armed service personnel, bereaved children, children who are looked after and many other groups and individuals. Often, they are more easily targeted through work done outside schools, sometimes in partnership with the local council and almost always in partnership with non-music specialist organisations.

There was very little mention of work with these groups in my interviews. I recommend that as a significant part of the 1st year of the strategy, the hub strengthen current and build new partnerships with stakeholders involved with CCC, including but not limited to those in other council departments. From these partnerships a range of targeted work can be developed. In tandem with this, the hub should enable, both through recruitment and training, a team with the necessary skills to engage well and sustainably with these young people. All current hub ensembles and programmes also need to be reviewed to ensure there are no barriers to long-term engagement for young people from these groups.

Post pandemic all music deliverers need to be aware of the potential for increased mental health issues amongst the whole young population. Where necessary, i.e. where they don't have substantial previous experience or training, deliverers should, as a matter of urgency, receive training in emotionally intelligent working and links between music and wellbeing should be embedded into all hub activity for the foreseeable future.

Behavioural issues

Children in this area frequently have the lowest life outcomes of any societal group. It is important that the hub engage with and support these young people, where possible through alternative provision and also through mainstream schools, especially supporting those young people who have had or are at risk of fixed term exclusions. The Olive Academy has a relatively large cohort and a relevant and well-functioning music programme. It also has a national reputation for excellence. The hub should engage with the Olive Academy both to support its in-house aspirations and also to develop a substantial programme with young people who have been on fixed term exclusions or are at risk of exclusion. Given that this is a new area for the hub to work at in-depth, I recommend it teams with other eastern hubs to develop a high-quality team and the appropriate resources to implement this programme successfully.

Lens 2: 'HEARD'

The acronym HEARD, developed by the national funder Youth Music, has been adopted by all the organizations within the AMIE (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 equally⁷

Findings based on this lens:

Holistic

This part of the acronym is very much based on the pedagogical approach taken by the music teacher/ workshop leader, where the teacher/leader sees musical goals as positively intertwined with both personal and social goals. In England, there is some element of truth to the idea that workshop leaders from the non-formal sector, who often have a history of targeted work, would tend to be more cognizant of working toward personal and social outcomes than teachers delivering in schools who traditionally may be more concerned with grades and curriculum rather than a holistic approach. However this needs to be understood in a more nuanced way. Music hubs are working increasingly with CCC and many teachers are adept at using emotional intelligence. Equally not all workshop leaders are skilled at relational working, or at setting and realising personal and social goals with their students. While some of the interviewees did indicate expertise in this area it was clear that there is a strong need for team development and training in this way of working.

Equitable

⁷<https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>

Youth Music have received some pushback nationally around the thinking that most resources should go to the most vulnerable, with some hub leads suggesting that it was more important to spread resources across the most children. I believe, in practice, that this is a false dichotomy and that a common sense approach will try to do both in part. The recommendations of this strategy will strengthen work in this area, particularly with young people excluded or at risk of school exclusion, who tend to have the worst life outcomes. I express two notes of caution. Firstly, new work should be taken on without breaking the capacity of the hub to sustain the work and itself. Secondly, the hub lead and workers need to recognize that much of this work is radically different from what they have trained for and that the work and the hubs' reputation will be badly damaged if the work is not done well. I do recommend that new work is taken on and that some of it is with groups such as those in PRUs, YOSs etc., but I urge the hub to accept the limits of their expertise and seek support when moving forward.

Authentic

'Developed with and informed by the people we do it for' as it is framed by Youth Music, brings in two major concepts in inclusion, youth voice and shared ownership. Youth Voice was not mentioned in interview and none of the interviewees were youth voice representatives. This is also true of a number of the Eastern hubs that I am working with. Youth Voice is part of strategic priority 13 and will benefit from close collaboration, joined up research and mutual goal setting and review across the regional hubs. Thurrock Youth Cabinet are a diverse group of 11 to 19 year olds from Thurrock who may well be able to support the hub in developing youth voice further. I recommend that the hub work with them to develop a young persons music working group that can forward issues of youth voice within the hub. Once established, this group should increasingly have a strategic role to curate and develop events.

Perhaps less well understood is the pedagogical concept of shared ownership, where the teacher/leader actively works to empower the young people in his or her group, through giving them increasing choice and autonomy. This has links with concepts of students' increasing wellbeing and can be crucial to development with CCC. It can be a nuanced approach with the leader adopting a number of roles from teacher to coach to facilitator to mentor. For the 21st Century music educator, it is an important part of their professional approach and needs to be embedded across all the hubs over the next four years.

Representative

Framed by Youth Music as 'the people we work with as participants and colleagues reflect our diverse society', I have said elsewhere that this may be something of an elephant in the room for many music hubs across the country. Thurrock hub's gospel vocal group is a great success and should be further expanded and supported over the next four years, perhaps with even more emphasis on pathways to higher education and the music industry for some of its alumni.

While the hub is rightly proud of the work they do with cultural minorities, it may be possible that outcomes and particularly some progression routes do not always reflect real parity and therefore there may be a disparity over the long term around equality of opportunity in music education. The reasons for this are complex, covering the nature of the offer, the value placed on music within the family home, issues around cost and the deprivation of some minority groups and other factors. Not all these factors are within the control of the hub.

However, changing the makeup of the workforce is one essential, and most likely challenging task of the next four years. The upshot of the current staffing situations within almost all music hubs is that children see music teachers who don't look like them and who don't speak like them, which must make it somewhat harder for the children to see their

teachers as role models and figures to aspire to. I need to make it clear that this is a complex and very nuanced part of a movement towards equality and that conversations and actions for change need to be mature and take into account multiple factors. Training is an essential component, as is further broadening genres and ensuring that there are progression pathways for all students within all styles of music.

Diverse

Diverse in this case refers to diverse genres. This is an area that the hub is developing both with gospel and with rock and hopefully it can expand further. The hub should also look at what is not being offered regularly. Technology has not been fully embraced across the hub and the hub needs to refresh its offer in this regard, especially with iPad technology. Allied to this, technology dependent genres such as grime and its related sub-genres are not in evidence within the hub, despite being among the most popular musics in the country, particularly with children in challenging circumstances.

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 proportion⁸ they will need to ring-fence a significant amount of their funded revenue over time (i.e. by the end of the four year action plan) and they will also need to seek new sources to part-fund the programme. In this way the hub is committing to sustainable resourcing for inclusion. I recommend that the hub lead works with its funders, researches opportunities and also consults with the other hub leads within the eastern region in order to find a way to ring-fence an amount of funding that is sufficient to realise and sustain this ambitious programme without jeopardising the hub's existing commitments.

⁸The 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.

What does musical inclusion mean? Quotes from interviews

It's breaking down the barriers to accessing music

It's about saying in an ideal world there would be the opportunities for any young person who wishes to, to engage with music making, learning music, music education

Music for everybody – it includes everybody – no-one is excluded from playing music and accessing music services

Explorative and creative – they should do that in creative subjects

Everybody is included – they feel part of something – they feel a belonging

In English and maths it's very much 'this is right this is wrong' – in music it's not that – doesn't matter if you play a drum, triangle, rap or whatever.

Music is accessible to everyone whatever their backgrounds or abilities

Everybody has access to and same rights to music and if not reasonable adjustments are made – there isn't a barrier to anybody being able to join

Challenges to inclusion – Challenges as highlighted in interviews

Challenge	Which part of the strategy addresses this issue
Capacity Its about schools capacity to engage	<p>Strategic Priority 2 (See below)</p> <p>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.</p>

Funding	<p>Strategic Priority 2</p> <p>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.</p>
School academisation	This is not directly dealt with in this document
<p>School priorities</p> <p>Some schools don't value the impact the music hub could have on them</p>	<p>Strategic priority 4</p> <p>There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.</p>
Key focuses of local authority	<p>Strategic priority 5</p> <p>The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.</p>
Local skills set	<p>Strategic Priority 3</p> <p>Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices</p>

	with all children and young people.
Physical access – rooms + space especially for whole class – sometimes we work in a cupboard or hallway Having places to go – getting places that are accessible	Possibly partially addressed through Strategic priority 4 There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.
Attitude towards music from parents right up to heads of school Breaking down preconceptions among kids and families	Strategic priority 4 There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.
Staffing, who they send and what they want to offer – if they send a trumpet teacher and the student doesn't want to play the trumpet they are at a loss	Strategic Priority 3 Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.
Outside providers often don't understand the (SEN) setting - why the child behaves the way they do - why 5 in a class	Strategic Priority 3 Staff (to include all music service staff, generalist and specialist school music

	teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.
Travel issues	Possibly partially addressed through Strategic priority 12 The hub will have explored the potential of virtuality as it relates to both inclusion and access.

Table of suggested strategic priorities (taken from interviews⁹)

	Thurrock
Deepening knowledge including for SLT and governing body	xx
New groups	x
Workforce development	x
Diversify genres	x
Expand team	x
Early years SEN	x
Accessible venues	x

⁹Two Xs in a box indicate that multiple interviewees from this hub wanted this as a strategic priority

List of strategic priorities¹⁰

Strategic Priority 1

Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels.

Strategic Priority 2

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.

Strategic Priority 3

Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive practices with all children and young people.

Strategic priority 4

There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.

Strategic priority 5

The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.

Strategic priority 6

The offer for children with SEND has been expanded, building on current good practice.

Strategic priority 7

¹⁰Presented as outcome statements to be achieved at the end of the four year action plan

The hubs has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming involved in the youth justice system.

Strategic priority 8

Data is used as a driver for inclusion.

Strategic Priority 9

There is 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).

Strategic Priority 10

Monitoring and evaluating the level and quality of inclusion across the hub is embedded and influences future strategy.

Strategic priority 11

The workforce¹¹ and governance bodies of the hub more closely reflect the makeup of the region.

Strategic priority 12

The hub will have explored the potential of virtuality as it relates to both inclusion and access.

Strategic priority 13

Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.

¹¹In this document, workforce is taken to mean: ‘all those involved in delivering music education on behalf of the MEH’

Action plan

Strategic Priority 1	Inclusion is embedded across hub region. This includes deepening knowledge at board, SLT and other levels.
Year 1 2021-2022 <ul style="list-style-type: none">• 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.• Disseminate a short document on inclusive working in mainstream schools• Input seminars for SLT and where possible board members on a) general inclusion, including developing projects with CCC b) SEND specifics – including the social model of disability and c) aspects of working with children with social, emotional and mental health issues.	
Year 2 2022-2023 <ul style="list-style-type: none">• Hub partners take on responsibility to:<ol style="list-style-type: none">1) Provide data on who is engaged2) Have clear progression routes provided to all young people3) Ensure all of their teams 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.	
Year 3 2023-2024 <ul style="list-style-type: none">• Existing networks, advisory groups and boards will be reviewed and if appropriate adapted with developing inclusion in mind	
Year 4 2024-2025 <ul style="list-style-type: none">• Critically reflect on remaining gaps and modify on-going strategy with this in	

mind

Strategic Priority 2	Cultures, policies and procedures are developed to support inclusion and to ensure that appropriate and continuing resources are put in place to enable the inclusion strategy to succeed.
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Year 1 2021-2022

- 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.
- Continue involvement with the Eastern 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
- The hub strengthens current and builds new partnerships with stakeholders involved with CCC, including but not limited to those in other council departments. From these partnerships a range of targeted work can be developed.

Year 2 2022-2023

- Continue to secure funds to support an ongoing inclusion programme

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

Strategic Priority 3

Staff (to include all music service staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have appropriate and sufficient skills to deliver musically inclusive and relevant musical practices with all children and young people.

Year 1 2021-2022

- All hub staff to have had induction/ training in musical inclusion where appropriate.
- Adapt and adopt Youth Music’s Quality Framework as a reflective/ evaluative tool for all music practitioners.
- Delivery team will have had training in emotionally intelligent working and links between music and wellbeing are embedded into all hub activity for the foreseeable future.
- 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
- Partnership agreements to be revised to include a commitment to inclusive

practice with appropriate training as needed.	
Year 2 2022-2023	
<ul style="list-style-type: none"> • 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 	
Year 3 2023-2024	
<ul style="list-style-type: none"> • Musical inclusion training is embedded in the annual CPD offer to schools 	
Year 4 2024-2025	
<ul style="list-style-type: none"> • Review progress of induction and add refresher course to website 	

Strategic Priority 4	There is a widely held perception of the hub that embraces and foregrounds inclusion and diversity. The hub has engaged with schools and parents to advocate for the positive benefits of musical inclusion.
Year 1 2021-2022	
<ul style="list-style-type: none"> • 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. • Review website and social media and other communications with inclusion specifically in mind. • In relation to the above, seek some advice from SEND or other relevant music and social media specialists. • Refresh offer to schools and settings to emphasise inclusion – e.g. small 	

<p>inclusive ensembles / music and wellbeing days.</p> <ul style="list-style-type: none"> • Refresh marketing approach of hub, notably by developing marketing strategy for inclusive programme. • Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> • Update websites and social media based on previous years investigation.
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> • Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> • Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. • Compare with year one survey and build next stage plans accordingly.

<p>Strategic Priority 5</p>	<p>The work of the hub to engage in sustainable ways with new groups of children in challenging circumstances has expanded. Wherever appropriate this should align with council priorities.</p>
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> • In partnership with Cambridgeshire and Norfolk Hubs, and relevant local authority services, explore demand and feasibility of a traveller, Roma and Gypsy music education programme, and consider application to Lottery Heritage fund and/or other funders for substantial support for this • Continue to create more mini-hubs or centres of activity in the west where the 	

need is greatest

- Begin development of music and wellbeing programme targeted at CCC.
Continue across 4-year period.

Year 2 2022-2023

- Pilot music programme with the traveller, Roma and Gypsy community if appropriate
- Launch music tech team – targeting work with children in challenging circumstances

Year 3 2023-2024

- Exhibition in at least two Thurrock locations honouring cultural contribution during Gypsy, Roma and Traveller History Month if appropriate
- Offer supported performance opportunities to CCC
- Offer supported recording opportunities to CCC

Year 4 2024-2025

- Month of gypsy and nomadic music celebration both within and beyond the community if appropriate
- Review programme in terms of take up, retention, achievement of musical and personal goals

Strategic Priority 6

The offer for children with SEND has been expanded, building on current good practice.

Year 1 2021-2022

- Audit of provision for all children with SEND including those in mainstream schools.
- Support and build on the existing network centred on Treetops to increase

interaction between children with SEND in both mainstream and special schools. This can expand over time to regular monthly sessions and may contribute to the development of an inclusive ensemble

- Set goals for the development of work with children and young people on the autistic spectrum, including one to one and small group instrumental classes.
- Review all ensembles to ensure that there are no barriers to joining for students with SEND.

Year 2 2022-2023

- Develop small group ensemble work with SEND children in mainstream schools, tying this in with the existing Treetops network if possible.
- Pilot the use of iPads in Treetops and other special schools.

Year 3 2023-2024

- Explore the teaching of hip-hop, djing and rap in at least one special school.
- Begin to develop Inclusive ensemble perhaps initially using Treetops school and a local mainstream secondary, building on their current workshop programme

Year 4 2024-2025

- Roll out any successful SEND pilots
- By the end of four years, cost permitting, each disabled child that wants to should have access to regular music-making every week in ways that are appropriate and of interest to that child. This implies significant further take-up of assistive technology although it is not a universal recipe for all children's music making
- By the end of four years there needs to be at least one inclusive ensemble

in Thurrock that is easily accessed by disabled and non-disabled children. This ensemble would not be classes but a mentored performance group and ideally would have children from more than one school attending. This ensemble needs to perform music in styles the young people themselves decide they want to do rather than an imposed genre.

Strategic Priority 7	The hub has increased and sustained engagement with children with SEMHD, including those at risk of school exclusion or at risk of becoming involved in the youth justice system.
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<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> • Seek and develop partnership with the police and the Youth Offending team. • The hub will engage with the Olive Academy both to support its in-house aspirations and also to develop a substantial programme with young people who have been on fixed term exclusions or are at risk of exclusion. • Consult with young people who have had fixed term or permanent exclusions as to what they would want in music

<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> • Develop cross-regional (cross-hub) training programme in music with children with SEMHD. • Begin pilot music work with young people becoming involved in the youth justice system prioritizing those who have links to serious youth violence and gangs. • Develop programme with primary aged children at risk of exclusion

Year 3 2023-2024

- Rerun SEMHD training programme
- Develop programme with secondary aged children at risk of exclusion
- Strength progression routes for Olive academy students – perhaps through supported ensemble.

Year 4 2024-2025

- Rerun SEMHD training programme
- Review and adapt SEMHD programme

Strategic Priority 8	Data is used as a driver for inclusion
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Year 1 2021-2022

- Establish clear system 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 children on fixed term and permanent exclusions.
- 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. Set new targets and adapt approach to take on own learning.
- Review progress of inclusion strategy based on data, innovation, achievements and progression.

Strategic Priority 9

There is 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).

Year 1 2021-2022

- 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.
- Progression routes for all musicians from all genres and backgrounds are examined and further developed.

Year 2 2022-2023

- 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.

Year 3 2023-2024

- 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 attendance.

Year 4 2024-2025

- Track and review retention of all students with special focus on CCC.
- At the end of the four-year period all genres and instruments from 1st access onward should have easily accessible progression routes right through to school leaving age.
- Review and adapt all progression strategies based on findings.

**Strategic Priority
10**

Monitoring and evaluating the level and quality of inclusion across the hub is embedded and influences future strategy.

Year 1 2021-2022

- Adopt Youth Music’s Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary
- Work with the appropriate local council department to set up or refresh / maintain systems for collecting and analysing data on children’s musical engagement, focusing on those on free school meals and pupil premium, children with an EHCP and those with SEND, LAC, those on fixed term

exclusions and those from minority ethnic backgrounds

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.
- 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.

Strategic Priority 11	The workforce and governance bodies of the hub should work toward more closely reflecting the makeup of the hub area
Year 1 2021-2022 <ul style="list-style-type: none">• Offer targeted volunteering /shadowing opportunities to for emerging music educators in the hub area. Actively encourage musicians from BAME and other under-represented groups.	

- The hub should develop new partnerships with BAME music organisations, for example Tomorrow’s Warriors or Kinetika Bloco and actively support BAME practitioners and grassroots organisations within Thurrock.
- Expand development of Gospel choir programme to juniors and to mini-hubs

Year 2 2022-2023

- Continue volunteering/shadowing programme.
- In partnership with other hubs begin region wide training and induction programme – actively encourage BAME and disabled musicians and others bringing in fresh skills.

Year 3 2023-2024

- By year 3 the hub will have actively encouraged representation from BAME and other under-represented communities to the hub’s governance body
- Continue expansion of Gospel choir programme with goal of 4 mini-hubs by end of year four.
- Subject to demand create new employment opportunities where possible which would focus on skill areas that are likely to attract 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. Foreground both gospel and 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 both in-school

and out of school

- Offer instrumental/vocal ensemble programmes in musics of Black and/or Asian origin
- Review programme and build on successes

Strategic Priority 12	The hub will have explored the potential of virtuality as it relates to both inclusion and access
Year 1 2021-2022	
<ul style="list-style-type: none">• Review with team, other hub leads and other providers the role of virtuality in lockdown, particularly as it relates to inclusion. Work with partners to build a best practice model.	
Year 2 2022-2023	
<ul style="list-style-type: none">• Pilot on-line teaching with several groups of CCC• Also pilot mixed model for some isolated young people involving short intensive programmes (e.g. a weekend) followed by online activity, followed by another intensive leading to performance	
Year 3 2023-2024	
<ul style="list-style-type: none">• Roll out online teaching to at least 4 groups of CCC. Create virtual ensemble.• Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC including if possible students with moderate learning difficulties	
Year 4 2024-2025	
<ul style="list-style-type: none">• Further develop songwriters and producers club with targeted mentoring and showcasing opportunities. Feature productions as programmed part of live	

concerts. Seek to create higher-level pathways for CCC who show strong interest and/or aptitude.

- Review all activities in the light of engagement, inclusion and progression

<p>Strategic Priority 13</p>	<p>Activities will seek to more closely reflect the needs and interests of young people, with particular emphasis placed on youth voice, diversification of genre and shared ownership.</p>
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> • Liaise with youth services and youth organisations, student school councils and heads of school music departments and Thurrock Youth Cabinet about setting up and developing a young persons music working group that can forward issues of youth voice within the hub. NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support). • If appropriate seek support from Sound Connections on deepening commitment to youth voice 	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> • Young persons music working group (YPMWG) formed in Autumn term • Targeted project with CCC developed through YPMWG – Increasing ownership of strategic development devolved/ mentoring provided to YPMWG members 	
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> • YPMWG to explore inclusive Youth Music Festival, if appropriate • Start pilot peer leading and mentoring programme 	
<p>Year 4 2024-2025</p>	

- Review progress with YPMWG
- Develop new goals together
- Continue to pilot peer leading and mentoring programme

Key actions from strategic priorities

Year	Action
Year 1	<ol style="list-style-type: none"> 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. 2. Disseminate a short document on inclusive working in mainstream schools 3. Input seminars for SLT and where possible board members on a) general inclusion, including developing projects with CCC b) SEND specifics – including the social model of disability and c) aspects of working with children with social, emotional and mental health issues. 4. Engage an inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising. 5. Continue involvement with the Eastern hubs region inclusion strategy group on a termly basis i.e. the other hubs developing inclusion strategies. 6. Inclusion strategy developments to be a standing item at hub meetings 7. Begin to secure funds to support an on-going inclusion programme 8. Develop systems for data collection and monitoring, and for monitoring progression pathways

9. The hub strengthens current and builds new partnerships with stakeholders involved with CCC, including but not limited to those in other council departments. From these partnerships a range of targeted work can be developed.
10. All hub staff to have had induction/ training in musical inclusion where appropriate.
11. Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners.
12. 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
13. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.
14. 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.
15. 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.
16. Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days.
17. Refresh marketing approach of hub, notably by developing marketing strategy for inclusive programme.
18. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub
19. In partnership with Cambridgeshire and Norfolk Hubs, re-ignite traveller,

Roma and Gypsy music education programme, and consider application to Lottery Heritage fund and/or other funders for substantial support for this

20. Continue to create more mini-hubs or centres of activity in the west where the need is greatest
21. Begin development of music and wellbeing programme targeted at CCC. Continue across 4-year period.
22. Audit of provision for all children with SEND including those in mainstream schools.
23. Support and build on the existing network centred on Treetops to increase interaction between children with SEND in both mainstream and special schools. This can expand over time to regularly monthly sessions and may contribute to the development of an inclusive ensemble
24. Set goals for the development of work with children and young people on the autistic spectrum, including one to one and small group instrumental classes.
25. Review all ensembles to ensure that there are no barriers to joining for students with SEND.
26. Seek and develop partnership with the police and the Youth Offending team.
27. The hub will engage with the Olive Academy both to support its in-house aspirations and also to develop a substantial programme with young people who have been on fixed term exclusions or are at risk of exclusion.
28. Consult with young people who have had fixed term or permanent exclusions as to what they would want in music
29. Establish clear system 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 children on fixed term and permanent exclusions. Clarify and agree systems with council, schools and team. Trial and iron out glitches.
30. 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.
 31. Progression routes for all musicians from all genres and backgrounds are examined and further developed.
 32. Adopt Youth Music's Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary
 33. Work with the appropriate local council department to set up or refresh / maintain systems for collecting and analyzing data on children's musical engagement, focusing on those on free school meals and pupil premium, children with an EHCP and those with SEND, LAC, those on fixed term exclusions and those from minority ethnic backgrounds
 34. Offer targeted volunteering /shadowing opportunities to for emerging music educators in the hub area. Actively encourage musicians from BAME and other under-represented groups.
 35. The hub needs to develop new partnerships with BAME music organisations, for example Tomorrow's Warriors or Kinetika Bloco and actively support BAME practitioners and grassroots organisations within Thurrock.
 36. Expand development of Gospel choir programme to juniors and to mini-

	<p>hubs</p> <p>37. Review with team, other hub leads and other providers the role of virtuality in lockdown, particularly as it relates to inclusion. Work with partners to build a best practice model.</p> <p>38. Liaise with youth services and youth organisations, student school councils and head of school music departments about setting up and developing a Youth Music Action Council. NB membership should be diverse and should include some CCC (perhaps with mentoring and some bursary support).</p> <p>39. If appropriate seek support from Sound Connections on deepening commitment to Youth Voice</p>
Year 2	<ol style="list-style-type: none"> 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 teams undertake some inclusion training where appropriate 2. Embed inclusion processes across hub – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc. 3. Develop systems for monitoring progression pathways 4. Engage an inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising. 5. Continue involvement with the Eastern hubs region inclusion strategy group on a termly basis i.e. involvement with the other hubs developing inclusion strategies. 6. Inclusion strategy developments to be a standing item at hub meetings 7. Begin to secure funds to support an ongoing inclusion programme

8. Develop systems for data collection and monitoring, and for monitoring progression pathways
9. The hub strengthens current and builds new partnerships with stakeholders involved with CCC, including but not limited to those in other council departments. From these partnerships a range of targeted work can be developed.
10. Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate
11. Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience
12. Update websites and social media based on previous years investigation.
13. Pilot music programme with the traveller, Roma and Gypsy community
14. Launch music tech team – targeting work with children in Challenging Circumstances
15. Develop small group ensemble work with SEND children in mainstream schools, tying this in with the existing Treetops network if possible.
16. Pilot the use of iPads in Treetops and other special schools.
17. Develop cross-regional (cross-hub) training programme in music with children with SEMHD.
18. Begin pilot music work with young people becoming involved in the youth justice system prioritizing those who have links to serious youth violence and gangs.
19. Develop programme with primary aged children at risk of exclusion
20. 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.

21. Trial data collation and analysis. Based on this adapt goals with CCC.
22. Review data in terms of both any targets set and the inclusive concept of 'natural proportion'.
23. All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
24. Mentoring programme for ensemble and other music leaders for barrier busting.
25. 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
26. Offer mentoring in the use of the framework to partners if needed
27. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.
28. 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.
- 29.** Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate
30. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.
31. Continue volunteering/shadowing programme
32. In partnership with other hubs begin region wide training and induction programme – actively encourage BAME and disabled

	<p>musicians and others bringing in fresh skills.</p> <p>33. Pilot on-line teaching with several groups of CCC</p> <p>34. Also pilot mixed model for some isolated young people involving short intensive programmes (e.g. a weekend) followed by online activity, followed by another intensive leading to performance</p> <p>35. Young persons music working group (YPMWG) formed in Autumn term</p> <p>36. Targeted project with CCC developed through YPMWG – Funding for project devolved/ mentoring provided to YPMWG members</p>
Year 3	<ol style="list-style-type: none"> 1. Existing networks, advisory groups and boards will be reviewed and if appropriate adapted with developing inclusion in mind 2. Continue to secure funds to support an on-going inclusion programme 3. Review and refresh actions taken so far 4. Musical inclusion training is embedded in the annual CPD offer to schools 5. Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage 6. Exhibition in at least two Thurrock locations honouring cultural contribution during Gypsy, Roma and Traveller History Month 7. Offer supported performance opportunities to CCC 8. Offer supported recording opportunities to CCC 9. Pilot the teaching of hip-hop, djing and rap in at least one special school. 10. Begin to develop Inclusive ensemble perhaps originally using Treetops school and a local mainstream secondary, building on their current workshop programme 11. Rerun SEMHD training programme 12. Develop programmewith secondary aged children at risk of exclusion 13. Strength progression routes for Olive academy students – perhaps

through supported ensemble.

14. Do test case planning for progression routes for all categories of CCC
15. Collect, collate and analyse data with goals in mind. Find 'barrier flashpoints' and trial activities in some of these to reduce the barrier
16. Do test case planning for progression routes for all categories of CCC.
17. Natural proportion goals reviewed and strategy adapted
18. By year 3 governance bodies will have been reviewed to more closely reflect the make-up of their communities where appropriate.
19. Continue expansion of Gospel choir programme with goal of 4 mini-hubs by end of year four.
20. Subject to demand create new employment opportunities where possible which would focus on skill areas that are likely to attract musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs' own training programme.
21. Establish educational programme and team foregrounding music of black origin. Foreground both gospel and hip-hop derived genres as part of this initiative
22. Begin disabled musician-in-residence programme.
- 23.** Roll out online teaching to at least 4 groups of CCC. Create virtual ensemble.
24. Develop an online songwriters and producers club. Positively encourage involvement from different groups of CCC
25. YPMWG to be given budget and mentoring support to develop inclusive Youth Music Festival, if appropriate

	26. Start pilot peer leading and mentoring programme
Year 4	<ol style="list-style-type: none"> 1. Continue seeking resources with the aim for developing the inclusion programme beyond 2025 2. Review progress of induction and add refresher course to website 3. Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. Compare with year one survey and build next stage plans accordingly. 4. 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 5. Month of gypsy and nomadic music celebration both within and beyond the community 6. Review programme in terms of take up, retention, achievement of musical and personal goals 7. Roll out any successful SEND pilots 8. By the end of four years, cost permitting, each disabled child should have access to regular music-making every week in ways that are appropriate and of interest to that child. 9. By the end of four years there needs to be at least one inclusive ensemble in Thurrock that is easily accessed by disabled and non-disabled children. This ensemble would not be classes but a mentored performance group and ideally would have children from more than one school attending. This ensemble needs to perform music in styles the young people themselves decide they want to do rather than an imposed genre. 10. Rerun SEMHD training programme 11. Review and adapt SEMHD programme

12. Review progress of inclusion strategy based on data, innovation, achievements and progression.
13. Review and adapt all progression strategies based on findings.
14. At the end of the four-year period all genres and instruments from 1st access onward should have easily accessible progression routes right through to school leaving age.
15. Track and review retention of all students with special focus on CCC
- 16.** Embed hip-hop derived genres as part of the regular hub offer both in-school and out of school
- 17.** Offer instrumental/vocal ensemble programmes in musics of Black and/or Asian origin
- 18.** Further develop songwriters and producers club with targeted mentoring and showcasing opportunities. Feature productions as programmed part of live concerts. Seek to create higher-level pathways for CCC who show strong interest and/or aptitude.
19. Natural proportion goals reviewed and strategy adapted.
20. Review progress with YPMWG
21. Develop new goals together
22. Continue to pilot peer leading and mentoring programme

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