



**Make Music Gloucestershire
Inclusion Strategy
2020**

DRAFT

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1. Introduction

1.1 Make Music Gloucestershire

Make Music Gloucestershire (MMG) is the county's music education hub. It is a network of schools, individuals and organisations that work together to make sure music education reaches as many children and young people as possible and makes a difference to their lives and futures.

MMG is led by the County Council. The Council receives a grant from the Department for Education (DfE), administered through Arts Council England (ACE), to fund the hub's delivery of the priorities set out in the National Plan for Music Education.

1.2 Role of the strategy

MMG has a strong desire to ensure that music education across the county is as inclusive as possible. In June 2016, MMG commissioned The Music Works to work with hub members to develop Make Music Gloucestershire's Inclusion Strategy.

The strategy will articulate the hub's collective vision for inclusion and outline the priorities for achieving this over the next four years. It will also guide implementation and funding across hub partners.

1.3 Strategy development

The key partners involved in the development of this strategy are:

- Cheltenham Festivals
- Gloucestershire Academy of Music
- Gloucestershire Music
- Groove On
- The Music Works
- The Songwriting Charity

It is based on:

- Consultation and development of the vision with key partners
- Audit of MMG partner activity and support needs
- Audit and needs assessment of all special schools
- Review of good practice from around the country, including consultation with the Bristol hub
- Demographic analysis
- Youth Voice (a survey of 200 young people in the county)

The strategy considers what is meant by "musical inclusion", analyses the context in which MMG is operating, recommends a vision, mission and values to define and guide our work, suggests objectives and priorities to realise our vision and mission, outlines a year one action plan and asks for partner feedback by way of next steps.

It applies to *all* children and young people aged 4 to 18 years.

2. Definition of musical inclusion

2.1 Understanding musical inclusion

In “Working with Hubs: Musical Inclusion Guidance”, Sound Sense, for Youth Music, offer an invaluable view of what constitutes best practice in musical inclusion:

Musically inclusive practice ensures that all children and young people who want to, can make music.

This happens by:

- Embracing a wide range of genres and styles
- Supporting participants to achieve social and personal outcomes as well as musical ones
- Having a music education workforce that can work with young people of all backgrounds, needs and interests

“All children and young people” means ***all*** children and young people, not just those who are extremely vulnerable or gifted and talented. The practitioners who support young people must be able to work together to signpost suitable provision and progression routes for all of them.

2.2 Importance of inclusion

There is a growing body of work that shows the importance of a more holistic approach to music education, identifying strong links between musical development and socio-personal development.

On this basis, musical inclusion is important and beneficial for *all* children and young people but is particularly important for children and young people at risk of low attainment, disengagement or educational exclusion. These children and young people get less access to music education. At the same time they often suffer from a negative sense of who they are and what they’re capable of, feeling unable to do things that others can, becoming disengaged from their own ability to learn and achieve. They may find it hard to function well in a group and as a consequence, behave in a challenging way.

A high quality music education experience for these young people can be transformational, acting as a catalyst for increased motivation not only to make music, but also for the rest of their education; the “intrinsic motivation” that is so critical to learning. Through the opportunity for self-expression and having something that “is theirs”, music can help an individual young person develop a sense of confidence, self-belief and self-worth, while making music with others can help create social connection and form social bonds.

2.3 Role of hubs

The National Plan for Music Education’s vision is for “children from all backgrounds and every part of England to have the opportunity to learn a musical instrument and to make music with others”. The plan aims for “equality of opportunity for all pupils, regardless of

race, gender, where they live, their levels of musical talent, parental income, whether they have special educational needs or disabilities and whether they are looked-after children.”

The plan is school-centred, but makes the case for hubs, recognising that “schools cannot be expected to do all that is required of music education alone: a music infrastructure that transcends schools is necessary.” The plan also highlights the pluralistic nature of music; the number of different “specialisms, instruments, genres and styles, compositions, and technologies” which few teachers could manage to cover comprehensively.

“This is where the role of hubs is so crucial, in liaising with schools to provide teaching and progression routes for those children who need provision beyond that which individual schools can offer.” Hubs should support and augment music teaching in schools by offering opportunities schools cannot, drawing in expertise from local orchestras, charities and other music groups and disciplines.

2.4 MMG definition of inclusion (based on consultation)

For MMG, inclusion means reaching and engaging children and young people who face barriers to making music. These barriers may be to do with the opportunities available to them; and/or economic, life condition (disability or health), life circumstances and behavioural/emotional difficulties.

*Hub partners believe that true musical inclusion can only happen if there are **opportunities for all children and young people to be supported as musicians across all genres and styles**, by teachers and practitioners who understand their needs and worldviews and who are equipped to help them on their individual learning journeys.*

Being musically inclusive means challenging ideas of what music is for, who music is for, and the role it can have in all our lives.

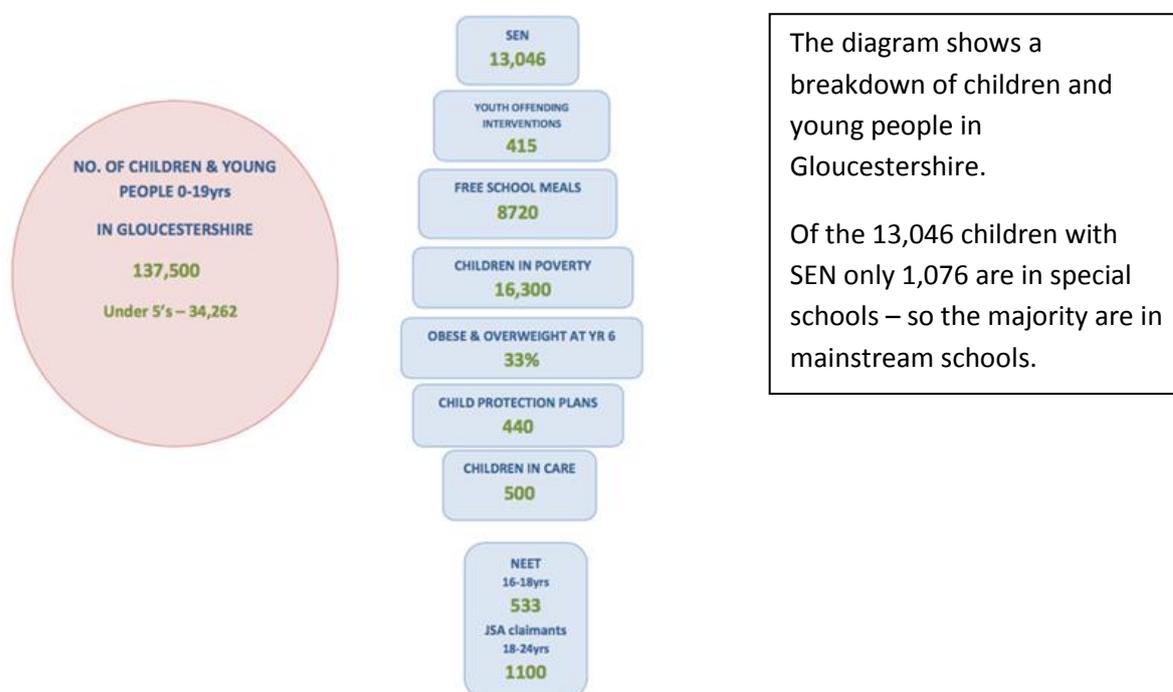
3. Context

To provide a fact base for the strategy the following were considered:

1. Local demographics.
2. Who is being excluded? Barriers to young people playing music.
3. Practices that exacerbate barriers.
4. MMG Partners SWOT analysis.
5. MMG Partners needs.
6. Schools needs.
7. Young people's feedback.
8. Best practice examples.

3.1 Children and young people in Gloucestershire 2015

Our children and young people



Mental health needs

More than 7000 children and young people in Gloucestershire have with mental health needs. This is growing and the county has one of the highest rates nationally.

Most vulnerable groups

Using our collective information and by asking professionals, volunteers and children themselves, we know that our most vulnerable groups are:

- **Looked After Children (LAC) and care-leavers:** there are c. 450 LAC aged 0-18+, with some living in Gloucestershire, but in the care of other Counties. The vast majority are in foster care, but with some (the most challenging or vulnerable) in small residential group homes.

- **Children subject to the effects of poverty:** 12.5% of children in Gloucestershire are defined as being in poverty.
- **Children living in challenging circumstances:** including children affected by domestic abuse, child sexual exploitation, young carers, sick children, substance misuse, mental health issues, complex needs and those in chaotic families.

In Gloucestershire, in July 2015, there were 560 child victims of sexual abuse classed as being “of significant cause for concern”, 90% of whom were girls. There are around 1,155 young carers in the county, aged between five and 25, nearly half of whom are caring for someone with a mental health problem.

- **Children and Young People with Learning Difficulties and Disabilities/Complex Needs:** it’s estimated that there are 1,960 aged between five and 19 in the county, with almost 50% thought to be suffering also from mental health problems.

3.2 Who is being excluded? Barriers to children and young people playing music

According to Youth Music, 90% of young people love music, but only 44% believe they are musical and only 37% report engaging in regular music-making. Furthermore, despite their passion for music, young people’s engagement in music at school appears to be decreasing.

Data on take up and progression of music within Gloucestershire is measured annually through returns from partners and schools, sent to MMG. However, response rates have traditionally been quite poor from schools, so analysis is taken from national data and reports, as well as county data.

Youth Music’s “Creating a Musically Inclusive England” (2015) identified a number of key barriers to accessing music for children and young people:

1. Economic

Children and young people whose low family income makes participation in music-making unaffordable or inaccessible.

2. Life condition

Children and young people with a condition that makes their participation more expensive or complex, such as a disability or sensory impairment. More than 13,000 children and young people in Gloucestershire have a special educational need. Only 1,076 of these are in SEND schools, so the vast majority need adaptations to be made in mainstream settings.

3. Life circumstance

Children and young people who are living in situations which makes their participation in more expensive or complex, such as looked-after children, young carers or those living in rural isolation. In addition, amongst the county’s 4.6% BME population, there are a significant number in Muslim cultures where singing and playing music is not allowed. There are also significant numbers where parental drug or alcohol misuse is a significant factor.

4. Behavioural

Children and young people whose behaviour means they need additional support or specialist services in order to be able to participate, such as young offenders or young people at risk of exclusion.

3.4 Practices that exacerbate barriers

Youth Music also identified a number of practices that exacerbate personal barriers:

1. Failure to tailor provision to young people

Young people's specific musical interests, skills and aspirations are often not taken into account in the planning and delivery of school-based learning. Although there are examples of excellent practice, this is patchy and on the whole a limited range of musical styles and genres are offered by most hubs, "mainly classical and chamber music, tiered progression ensembles, grade exams and qualifications" with "few examples of hip-hop, digital, folk or ethnic/world ensembles". In some schools, particularly small or SEND schools, there may be only one music specialist and teachers can lack confidence in teaching different styles and genres.

2. Out-of-school provision falling

The proportion of 5-10 year olds taking part in out-of-school music-making activities had dropped to 36% at the time of the report, from 55% in 2009, due to cuts in funding and youth services.

3. Failure of coordination between formal and non-formal learning

There is often a lack of effective connection and coordination in the music education community between formal and non-formal music learning. This means that young people's engagement, progression and passion for music are often neither fully recognised, nor well supported. Away from the school setting, many eager young musicians simply don't know about the varied opportunities to participate and learn.

A recent report by the Royal Philharmonic Society (2015) showed that almost half the children who play an instrument don't have lessons and are developing their music talent at home or through non-formal routes. However, the same report showed that these young people often don't know how to progress their playing in a structured fashion, with **formal** routes generally more focused on classical progression.

However, even classical routes are limited locally, as Gloucestershire Music has reduced its ensembles and music centres in recent years and has only three now, in Gloucester, Stroud and Forest of Dean. Last year, MMG funded a band/tech progression in two venues, which is already over-subscribed [in one venue](#). A small amount of funding was also put into a band/tech festival that was very popular.

4. Under-representation of key groups in specific activities

The latest Arts Council report on the performance of Music Hubs across the country reported several activities in which key groups are under-represented:

- **Ensembles & choirs: low income children and young people**, boys and pupils with SEN are considerably under-represented among those participating in ensembles

and choirs

- **Individual and group lessons:** low income children and young people, boys and pupils with SEN are also under-represented amongst those having individual or group lessons
- **Classical provision:** much of classical provision is engaging more females than males, particularly singing
- **Band/technology provision:** is engaging more males than females
- **FE provision:** there is less provision and support for 16-18 year olds at FE compared with those in sixth forms. This impacts more on children and young people from low socio-economic backgrounds.

3.5 MMG Partner SWOT analysis

MMG partners were asked to complete a SWOT analysis in relation to inclusive provision in the county, which is summarised below.

SWOT ANALYSIS	
1	STRENGTHS
	<ul style="list-style-type: none"> • As a hub we have a wide ranging offer that covers all genres, works across the whole county and provides specialist activities for SEND schools and those outside of mainstream education • The hub has historically supported inclusion • There is some excellent work going on within a range of primary, secondary and special schools, much of which has been established for many years • Most partners offer bursaries • All partners try and support young people to access all opportunities by signposting to other partners • Most partners have inclusion policies and use accessible centres. • We have some really pioneering work in this area: <ul style="list-style-type: none"> ○ Using music to support mental health issues (including self-harm) ○ Using music to re-engage in education ○ Using music to increase self-esteem ○ Special Schools singing festival • At Key Stages 1-3, when there is a statutory entitlement for pupils to receive music as part of the curriculum, most pupils were receiving an hour of music
2	WEAKNESSES

	<ul style="list-style-type: none"> • Limited data collection makes it hard to know where to target and to monitor change • We lack joined up commitment/thinking policies for inclusion, including how we ensure compliance with equalities act • Not enough sharing of learning between hub partners or between schools where there is a huge variance in the quality, depth and breadth of provision • Individually there is some targeting going on of specific schools e.g. those with high pupil premium but this is not joined up • Not enough buy in/understanding at top levels of organisations/schools/teachers • Although MMG funding does support some inclusion activity for certain partners, there is no designated funds that support inclusion across all partners/genres of music. • To varying degrees partners lack the expertise/experience/capacity to fully analyse how inclusive they are and to know how to address it • We need to change perceptions with young people, parents and teachers. The hub needs to shout louder about the vision for inclusion across all genres of music making and avoid stereotypes • There are some areas of the county that are less served than others – particularly for group activities • The majority of hub funding is still for music development in mainstream school settings. While there is some funding for work in APS and Hospital Education, this represents only a small proportion of total spend • There are currently limited supported progression routes for non-classical development and very little support for engagement within community settings • Girls are far more likely to take part in groups and ensembles: 73% of participants are girls and 27% are boys. • 32% of primary schools and 38% of secondary schools assign no specific time to music within the curriculum • Poorer provisions in smaller towns from which people won't necessarily travel to access opportunities
3	OPPORTUNITIES
	<ul style="list-style-type: none"> • There are a lot of examples of good practice from other hubs and community organisations, so we do not need to reinvent the wheel • Local and national policy supports many of the more marginalised children and young people who are often excluded, so it's often possible to attract statutory

	<p>support from other areas</p> <ul style="list-style-type: none"> • The National Plan for Music and Youth Music both support an inclusive approach • Other funding sources, such as trusts, will support many of inclusive areas, so there is significant opportunity to match fund • There are good models and programmes from the wider cultural sector from which we could learn, such as Arts and Dance
4	THREATS
	<ul style="list-style-type: none"> • Concerns about how we break down economic barriers as a Hub when we are all under financial pressures ourselves • Lack of capacity of partners to engage, for which setting clear expectations within any funding agreements could help • Sector's reliance on freelance teachers and practitioners, for whom paid inclusion training and activities should be built into their contracts, to ensure it's prioritised • If provision is purely grant funded then it may be stop and start

3.6 MMG music partner needs

Partners identified three key needs in the audit:

1. Staff training, CPD and best practice sharing with other hub partners and from external organisations such as Open Up and other hubs.
2. Workforce development ie getting new leaders with specialisms in this area.
3. Direct funding or help accessing external funding sources to support this work.
4. Maximum flexibility for hub funding.

3.7 Schools needs

1. Mainstream schools

Work, led by Analie Hart and Omar Khokher, has recently begun to organise networks of schools and to use these to assess and meet CPD need. Although there has not yet been a specific focus on inclusion, it's clear that budgets in primary schools are limited and provision is inconsistent.

In secondary schools, resources are generally better, both financially and in terms of expertise. However, anecdotally, emphasis is placed on classical engagement and development and there is little acknowledgement of the potential contribution of music to social and educational outcomes.

2. **Special schools (see appendix 1)**

An audit of all special schools in the county revealed that there is almost no individual tuition being offered for children and young people and that schools and parents are not aware of the options, including access to inclusive music technology, that could support music development that caters for different impairments.

Some good work is going on but budgets for music are very low (c. £200 a year), it's not seen as a priority and music leads/coordinators are not connecting with the wider music sector outside their schools. The current WCET hub offer is also unsuitable; a more bespoke offered is needed that includes teacher CPD. The Music Works have developed and are about to pilot this approach.

3. **Alternative Provision Schools, Hospital Education and specialist support agencies**

There have been a number of changes in leadership with APS' in Gloucestershire over the last couple of years. The Music Works continues to work in most APS', although commitment from these schools is varied. Both this and TMW's activity in Hospital Education (which provides for a growing number of children and young people with severe mental health difficulties) is 80% paid for by the institution. Stroud APS have now employed a part time music leader, so the importance of this work is recognised.

Consultation with the APS' and Hospital Education show a desire for greater accreditation, from Arts Mark to BTEC. Supporting progression from these engagement routes has been sporadic. Other hubs have used a "Music Passport" that lists their musical skills, achievements and likes and an MMG contact to provide information on progression routes.

Other agencies such as the Virtual School (looked after children), youth justice and Carers Gloucestershire do work with The Music Works but this is limited at present and none is funded by the hub.

Flexibility around art form boundaries, such as art and video, has proved highly valuable in many of these settings. Lessons from other leaders in this field, such as Noise Solutions, could be valuable, particularly in terms of articulating approaches and logging and communicating outcomes to referrers.

3.8 **Young People's View**

In July 2015, around 200 young people in Gloucestershire were asked what they felt about music provision. Since then, The Music Works have continued to work with an advisory group of young people to keep abreast of their views, which are summarised below.

YOUTH VOICE FINDINGS	
1	<p>Music is important to young people in Gloucestershire, but there's a discrepancy between their passion for music, and their ability to make music and for some students, their enjoyment of learning in school.</p> <ul style="list-style-type: none">• 84% of young people consider music to be important to them• 56% of those surveyed wanted to give their views on music education in the future• Only 52% say they make music

		<ul style="list-style-type: none"> Nearly one in three say they feel they missed out on the opportunity to make music 54% says there's something they'd like to do in music but don't currently
2	As music educators, we could be doing better to harness this passion	<ul style="list-style-type: none"> 6/10 is the average rating for how easy it is to learn and make music in the county Although the majority said they enjoyed music lessons in school, 31% said they were "okay" and 10 % didn't enjoy them much or at all
3	Don't focus everything in schools	<ul style="list-style-type: none"> 50% don't learn music in school 16% are self-taught 11% are taught outside of school
4	Cost and time are the two main barriers, but so a lack of suitable opportunities is also significant	<ul style="list-style-type: none"> 20% cited cost as a barrier and a similar amount cited not having enough time The next most common response was "I don't feel able to make music" More than one in five weren't playing because either, "there aren't opportunities in the type of music I want to make", or, "I've never found anything I'd like to do in music", or, "lack of places to make music"
5	Young people are overcoming the barriers with singing and self-directed learning using music technology, rap and beatboxing and YouTube videos	<ul style="list-style-type: none"> More than a third said they are singers The next most popular are strings and piano/keyboard, (19% each), then music technology (16%)
6	Young people want more diverse opportunities, at all stages of their youth, in and out of school	<ul style="list-style-type: none"> Only 15% start music at secondary age: yet they say it's important they have a chance to try different ways of making music and try different instruments at all ages In terms of developing in music, young people want to teach themselves (one in five) or learn in a group (one in five) Slightly fewer (14%) want one-to-one lessons For non-musicians, group lessons were equally or slightly more important, but one-to-one lessons were slightly less important
7	Young people acknowledge that schools are critically important in enabling access to music and want them to do more	<p>This is not just through classroom music, but importantly, in giving platforms for young people to perform, build confidence and self-esteem. They want to see schools encouraging young people to take up music/try a range of instruments/ways of making music. A common request was for</p>

		after school music clubs that involved both instruments and music technology.
	N.B. Given that a number of studies, e.g. The Importance of Music to Adolescents, North, Hargreaves, O'Neill, 2010, have shown that adolescence is a time when music becomes increasingly important to young people, it's important that opportunities to make a start in music are available at secondary age, not just primary.	

3.9 Best practice examples

A number of hubs and other organisations are considered leaders in inclusive practice:

1. Cornwall Music Hub and CYMAZ Music (their lead inclusion partner)

CYMAZ is the inclusion lead and is funded to work with key groups, such as those with SEN, LAC, etc. See: <http://cymazmusic.org.uk/updates/151>.

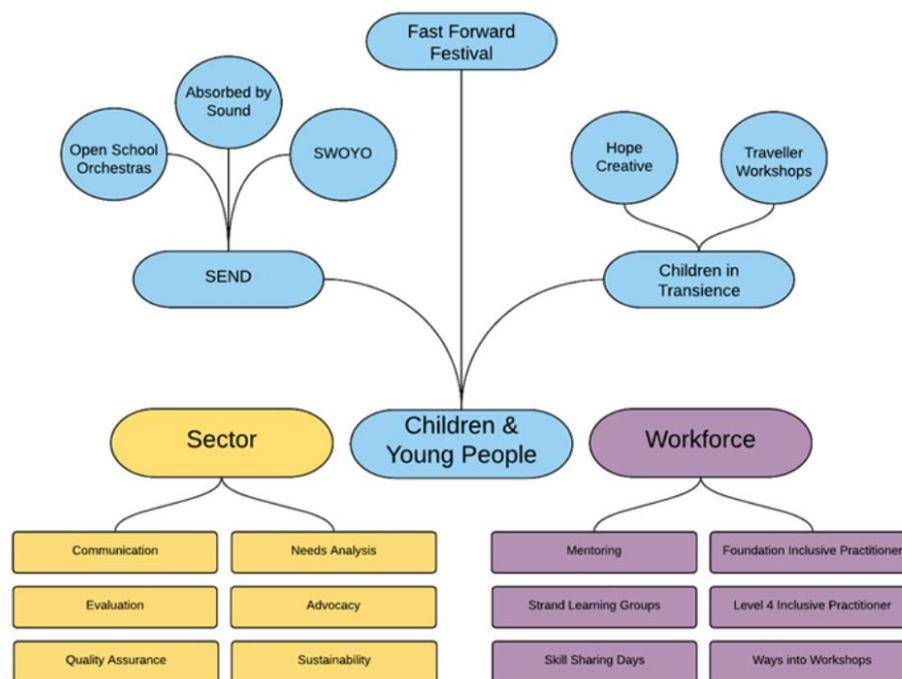
Key activities include:

- Regular audits and consultation of all hub-funded programmes to assess inclusivity, using the Boxall Profile
- Annual "Count me in" conference
- Targeted work with APS', with children with emotional and behavioural difficulties, Looked After Children and those with mental health issues
- Prioritised Music Mentoring service

2. Bristol Plays Music

Bristol Plays Music has developed "A New Ambition for Inclusive Excellence", funded by Youth Music. This aims to "create a blueprint for inclusive practice that will become the new standard for the music education sector, by identifying and supporting the most effective and highest-quality provision and engaging expert practitioners and partners who are highly committed to further developing and sustaining their work within the Music Education Hub landscape." The blueprint, below, focuses on children and young people with Special Educational Needs and Disability and children in transience and is divided into three areas:

1. Children and Young People
2. Workforce
3. Sector



3. **Brighter Sound: a strategic network of hubs in the North West**

Brighter Sound are clear about their approach:

“The most important thing is it’s not about your organisation, it’s about the group you’re wanting to have an impact on, in this case children and young people. The key is truly being in partnership and working at that; being clear where each of the partners comes from, observing, listening to and understanding the different models, respecting the value of different practices and finding ways of working that suit everyone.”

Brighter Sound use the McKinsey S diagnosis tool to bring a range of different services together around inclusion. Key to success are:

- Agreeing a clear purpose and set of values
- Focusing on CYP need and not organisational need
- Providing regular opportunity for sharing and training
- Having a strategic lead to drive things forward

4. **Hertfordshire Music Service**

A Fund C grant holder with a branded project called MusicNet East, working with Essex and Cambridge MEHs. As a service, they are also committed to inclusion, with a specialist inclusion lead and a forward-thinking approach to their offer for children and young people, including, for example, a countywide songwriter programme and online platform. They are also developing a peri-workforce in inclusive practice.

5. **Awards for Young Musicians**

Currently working with Greater Manchester, Stoke and Staffs and Brighton and Hove hubs, to improve understanding of progression beyond the traditional structures.

From this they will implement a more bespoke approach to progression in instrumental learning for young people from challenging circumstances.

Other organisations renowned for good practice include:

- **Drake and Open Up:** work with disabled children and young people
- **Noise Solution:** use technology to work with young offenders, looked-after-children and those with ESB
- **Charanga:** online platform, primarily for schools, including SEND

4. Vision, mission and values

Based on consideration of the context in which we're operating and the ambitions expressed by MMG partners in the consultation, the following vision, mission and values are recommended, to define and guide our work.

4.1 MMG Vision (the world we want to see)

All children and young people in Gloucestershire believe music is for them. They take part in, enjoy and progress through a range of different types of high quality music-making.

4.2 MMG Mission (our role)

We will be a musically inclusive hub, with a shared commitment and practice to realising our vision, actively breaking down barriers to participation in music.

4.3 MMG Values (our shared beliefs and practice)

As a musically inclusive hub we will:

- Put children and young people at the heart of our work, particularly those in challenging circumstances, giving them a voice, prioritising their self-expression and musical creativity
- Support diverse, high-quality music-making across a wide range of musical genres and activities
- Ensure understanding of the different approaches to teaching and learning among all those involved in music education
- Identify and break down all barriers to music-making that young people face
- Make inclusion a central factor in all our work; in funding and resource allocation, strategy and planning, programming and the curriculum and staffing and professional development

5. Objectives and priorities

The following objectives are recommended to realise our vision and mission. For each, a set of priorities has been suggested, from which an action plan will be produced. Some priorities and activities will advance more than one objective.

5.1 Aims and objectives

We aim **to become a musically inclusive hub** by 2020. To do this we will:

1. Increase the number of sustained, high-quality music making opportunities for children and young people, particularly those in challenging circumstances.
2. Strengthen the infrastructure, expertise and skills of hub partners in the area of inclusive music practice
3. Ensure that progression routes are available to all children and young people, in all forms of style and genre, so that they're able to realise their full musical talent and potential
4. Promote MMG, communicate opportunities and advocate musical inclusion to all children, young people and musical educators across the county.

5.2 Priorities

OBJECTIVE 1	Increase the number of sustained, high-quality music making opportunities for children and young people, in particular those in challenging circumstances.
PRIORITIES	<ol style="list-style-type: none"> 1. Create a dedicated strategy for children and young people in challenging circumstances, to include a specific plan for SEND Schools, APSs, and looked after children 2. Create a bespoke inclusion programme for mainstream schools, to include: <ul style="list-style-type: none"> • Training & support for teachers in inclusive music teaching • Inclusive WCET offer • Programme for every school, including toolkits and sharing forums • Cluster school engagement of music specialists • Hub advocate in every school 3. Develop a community provision programme to support those not engaging through schools. 4. Reprioritise funding to support those known to not be engaging, including: <ul style="list-style-type: none"> • SEND (particularly in mainstream schools)¹ • Low income families • Boys • Geographical cold spots

¹ By SEND we mean all children and young people with a special educational need le <https://www.gov.uk/children-with-special-educational-needs/overview>

	<ul style="list-style-type: none"> • Those outside education <p>5. Support low-income families with subsidised small group and one-to one lessons & instrument hire.</p>
OBJECTIVE 2	Strengthen the infrastructure, expertise and skills of ‘non-school’ hub partners in the area of inclusive music practice
PRIORITIES	<ol style="list-style-type: none"> 1. Develop a shared understanding of and commitment to inclusion <ul style="list-style-type: none"> • Understand the needs, strengths and weaknesses of hub partners • Agree a shared set of values • Improve data capture and understanding • Improve knowledge of school activity • Integrate youth voice into governance and development 2. Create the hub infrastructure (policies, systems and workforce) <ul style="list-style-type: none"> • Appoint a Hub Inclusion Lead • Agree hub policies, practice, targets and performance monitoring • Train and mentor senior staff, administrators, teachers, artists and support workers • Support partners in individual adoption of policies and practice • Standardise partner practices, e.g. bursaries and performance monitoring • Create forums for sharing best practice, training and mentoring • Learn from other hubs • Diversify and train new music leaders 3. Develop musically inclusive funding practices <ul style="list-style-type: none"> • Diversify and grow income to support inclusion work and programmes • Target funding for those with greatest need • Adopt a collaborative fundraising approach, including to attract matched funding and provide MMG matched funding • Create a fund to enable all partners to explore more inclusive practice • Inclusion budget to support training and CPD • Prioritise fundraising from other sources to support inclusion • Additional funding to allow for bursaries
OBJECTIVE 3	Support the development of progression environments that encourage all children and young people to realise their full musical talent and potential.
PRIORITIES	<ol style="list-style-type: none"> 1. Create a multi-sector and multi-target group inclusive progression route strategy and programme, to include: <ul style="list-style-type: none"> • Identification of barriers • Coordinated school and community approach • Integration of formal and non-formal routes • Development of multi-genre progression routes • Disability progression routes • Support & positive interventions for those who are not progressing •
OBJECTIVE 4	Promote MMG, communicate opportunities and advocate musical inclusion to all children, young people and musical educators across the county.

PRIORITIES	<ol style="list-style-type: none"> 1. Create a targeted campaign to tell the story of musical inclusion: <ul style="list-style-type: none"> • Promote the vision, purpose, values, language and statistics • Highlight inequality and address misconceptions • Publicise opportunities in Gloucestershire • Multi-media delivery, including PR, events, social media 2. Develop a programme of ongoing signposting for all inclusive activity, including: <ul style="list-style-type: none"> • Schools, community, partners, hubActively develop and promote TouchBass, the search tool for music opportunities in the county, including highlighting inclusive activities • 3. Develop an “ambassadors programme” of inspirational role models <ul style="list-style-type: none"> • Children and young people • Teachers • Artists, including celebrities
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6. Year 1 Action Plan

It is recommended that focus in year 1 should be on:

- 1. Deciding our level of commitment to inclusion**
 - Do we want to put inclusion at the heart of what we do?
 - If so, are we prepared to become a musically inclusive hub?
 - If we don't want to prioritise inclusion, how far are we prepared to go?

- 2. Understanding our current position better**
 - Undertake the McKinsey 7S analysis (See Appendix 1, p.22)
 - Conduct more analysis with schools
 - Finalise tactics based on the outcome

- 3. Building learning and understanding across the hub**
 - Consideration of subject matter/programme leads
 - Link into quality framework
 - Link into auditing to better understand engagement
 - MMG CPD
 - Development of resources and training to support good inclusive practice
 - Agreement on standardised policies
 - Rebalance funding in favour of those who aren't accessing services

- 4. Building on existing good practice**
 - Work in SEND schools
 - Gamelan programme
 - Music to support personal and social outcomes
 - Community work
 - Non-classical progression routes

7. Next steps

Partners are asked to provide their feedback on the draft strategy, with particular attention to:

- Vision
- Mission
- Values
- Objectives and priorities
- Year 1 Action Plan

APPENDICES

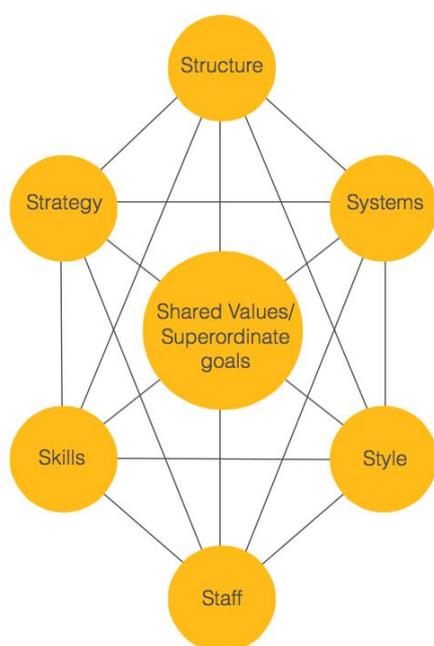
i. **Developing a musically inclusive hub**

From “Working with Hubs: Musical Inclusion Guidance” by Sound Sense for Youth Music

McKinsey 7S Framework

Those involved in hubs - practitioners, managers, strategists, policy makers and funders - might find it useful to carry out a self- assessment exercise using the McKinsey 7S Framework to look at the degree to which musical inclusivity is integrated into a hub. It proposes seven internal aspects of an organisation (or in the case of hubs, a network) that need to be accepted, understood and acted upon if it is to be successful.

Central to the framework is the idea of superordinate goals, where two or more people or groups need to be involved in order to achieve them (taking the idea of ‘shared values’ one step further). The diagram also shows that all elements are interconnected.



How to use this model

For each ‘S’, agree with those involved in the exercise a prompt question; use the italicised prompts listed below as a starter. Then, on the scale from 0 (non-existent) to 10 (the best ever) plot both where you are now and where you want to get to.

You might ask questions such as: what would it look like if we were to score ourselves at 10 on Staffing? What would be the ‘ideal’ degree of integration (these will differ for each hub)? With some, aiming for 10 may not be feasible or desirable but you may want to ask questions such as: *‘If we’re aiming for seven and assess ourselves now at three, what will it take to get from three to seven within two years?’*

A major benefit of the 7S is the conversations that are part of:

- Agreeing who takes part in the exercise
- Getting those people to engage with the exercise

- Setting the 'right' prompt question
- Trying to answer the prompt question
- The range of responses to where the two points should be plotted, which may well lead you back to re-assessing the questions, or maybe even rethinking the list of those involved

Perhaps of least importance is where you plot your points.

7s inclusion questions for hubs

1. Shared values

What are or might be these values or goals? Is 'every child should have access to a high quality music education' too vague or too prescriptive? What might be the manifestations of shared values/superordinate goals?

2. Strategy

How are shared values/ superordinate goals followed through into strategy? Does the hub have a unified and written strategy which includes musical inclusion work? Or is there another mechanism which gives musical inclusion work parity of esteem?

3. Structure

Does the structure of the hub reflect the values and is musical inclusion represented in the senior management of the hub?

4. Systems

A hub's systems might include anything from funding through quality assurance to programme development. Are the shared values reflected in the design and operation of these systems? Do these individually and together treat inclusivity work with equal esteem or in the same way as mainstream work?

5. Staffing

Are the staff members addressing the strategy: sufficient in number; sufficiently qualified; well deployed to deliver all parts of the strategy?

6. Skills

Is the overall awareness and skillset of the collective hub staff sufficient to deliver the strategy?

7. Style

This refers to leadership and management style, and evident in activity: where the money is deployed, the attitudes of the managers, what work is talked about in what terms, what work is visited. To what extent does this reflect the shared values/ superordinate goals?

How do you get better at integrating inclusion in your hub?

For all partners:

- **Be open-minded:** be prepared to change your assumptions about what hub partners do and what they're about. Have open conversations about the needs of children, young people and schools at the centre, rather than those of your own organisation

- **Translate your messages:** use the terminology those you need to influence are comfortable with. Avoid jargon and acronyms and make sure you explain the terms you use. Terms specific to the education, formal music education or non formal music education sector may not be understood by everyone
- **Keep it real:** don't overemphasise your values/philosophy, talk in terms of the benefits to your audience
- **Find allies:** build relationships with Arts Council England relationship managers, other hub leads or music education providers, and make time to talk about musical inclusion to increase yours and others' understanding

For those who are not strategic partners or hub leads:

- **Walk a mile in your hub lead's shoes:** seek to (deeply) understand what makes the hub lead tick and what their priorities and challenges are. This may be rational, or emotional (i.e. fear of being out-of-control if working in partnerships). Also find out who they're answerable to, and is that a route to influence? How much overlap is there between their agenda and yours, and how can that overlap be maximised?
- **Offer help and support even where there's no obvious gain to you:** e.g. putting people in touch with each other, brokering partnerships, sharing information. This may mark you out as different from those who simply want a slice of hub funding
- **Avoid focusing on delivery opportunities:** talk about the bigger picture, and when you do get to offering activities make sure they're welcome and don't be so persistent that you'll put people off
- **Sharpen your tools and keep them sharpened:** study principled negotiation, and learn the art of motivational storytelling
- **Give it time:** recognise these things can't be rushed or forced. Partnerships require relationships and trust, and these take time; research suggests that organisations with a ten-year track record are the most effective in partnership working and embedding inclusion

ii. Audit and consultation with Special Schools

Report on findings from consultation with Gloucestershire Special Schools – Summer 2016

Contributors	Paternoster, Cirencester The Milestone, Gloucester The Shrubberies, Stonehouse Belmont, Cheltenham Alderman Knight, Tewksbury St. Rose's School, Stroud
Invited to contribute (but haven't yet)	Battledown, Cheltenham Bettridge, Cheltenham Heart of the Forest, Coleford National Star College, Cheltenham

Feedback is organised in line with the audit matrix.

Individual Child

There is little 1:1 tuition in Special Schools. Alderman Knight offers 10 minute individual guitar lessons. Paternoster is in talks with Drake Music to provide percussion lessons for a child to meet their particular needs.

Recommendations:

- *Promote and offer 1:1 music mentoring sessions to support individual students following the model that we use in APS settings.*
- *The hub should provide support and knowledge in matching available technology to the needs of individual students within each unique setting within the county*
- *Ensure that adaptive technologies are available at Audio-Base and that these Saturday morning sessions are fully inclusive for students with Special Educational Needs.*

School

I spoke to the music subject lead or person with responsibility for music in each school. These subject leads ran some music activities across the school but otherwise class teachers delivered their own music. Alderman Knight was the only school where one person delivered music to all classes Music is timetabled across each school but this may or may not happen due to timetable changes or the 'mood' of the class. Musical activities, usually singing, are used to support learning in other curriculum areas.

The Shrubberies is currently implementing the Swiss Cottage Curriculum which should increase music and the creative arts in general <http://swisscottage.camden.sch.uk/curriculum/>. The subject leader at The Milestones is to work alongside year group teams at the planning stage to identify music curriculum opportunities and cross curricular music links. These links are happened in widely varying amounts across the schools visited. The music leader at Alderman Knight suggested that timetabling, especially in Key Stages 3 and 4 limited the music making opportunities of the students in her school. Alderman Knight School also offers musical clubs such as a choir and ukulele ensemble and some timetabled enrichment activities fortnightly on Fridays.

Progression through the music curriculum was a concern with P levels (which are no longer compulsory) being not relevant to those students with limited or no verbal communication. Some schools are following the National Curriculum programme of study but there was also concern expressed by one school that as they move to become an academy, the future of music in their school becomes vulnerable. (Do academies have to follow the NPME?)

Of the schools surveyed, none have yet taken up the subsidised WCET offer, either from TMW or another provider. Cost was stated as the main reason for not taking up the offer. (We know that Heart of the Forest and Bettridge Schools have taken up the subsidised offer.)

Recommendations:

- *Continue to try to market TMW WCET to schools, focusing more on using adaptive technologies and equipment that is already in schools, so making the project sustainable beyond the length of the direct delivery. There is a key issue in getting the money released from the school budgets to fund this invaluable work to which the students have entitlement*
- *The hub needs to explore ways to provide free opportunities for students in special schools to receive high quality music experiences, or to encourage head teachers to fund these invaluable experiences themselves*

St. Roses has been working with Doug Bott, who now runs the South West Open Youth Orchestra <http://openupmusic.org/swoyo/> and has a student in this group.

Resources

In most cases classroom percussion instruments are in poor repair. Soundbeam and other adaptive technology equipment, with the exception of Paternoster School, is buried in cupboards or not even known about! Some schools are still subscribing to Sing Up which they find useful and this is known to be being used by staff across the school. Paternoster has used its entire budget for the year (£100) plus a £50 parental donation to subscribe for one year to Charanga. Charanga was promoted in all schools highlighting the thirty day free trial, with the subsidised offer highlighted. Some schools still subscribe to Sing Up, but no school was confident in knowing the use or impact of either subscription. There was little evidence of iPad use for music education or the use of suitable apps installed on them.

Recommendations:

- *Deliver CPD to support the use of iPads for music education across special schools in Gloucestershire (cost to schools, release time if during the day and location of CPD are all issues)*
- *Ensure that schools take up the free visit offer from Lisa Mayo as Singing Champion (Schools Brochure Page 8) – this may well lead to some direct music delivery from TMW*
- *Secure and offer fully subsidised Charanga demonstration and training for all special schools*

Cluster Special Schools

In visiting the six schools over a very short period of time, the most striking issue is the vast differences between each setting. Some schools have state of the art new buildings or current building work, whilst others struggle on with buildings that are completely unfit for purpose. School size also has a vast impact of availability of resources from small school size to large school communities. Finally the range of needs of the students in each school varies dramatically and this therefore has a direct impact on the appropriate delivery for the students and support that the staff require.

Seven special schools met this year for a singing festival held at The Bacon Theatre. It is hoped that this event will continue in 2017. St. Rose's school also host a music prom in alternate years in the summer and other special and local mainstream schools contribute items to this event.

Links with Local Main Stream Schools

There are very few linked visits or projects with mainstream schools. Some special school staff do access CPD alongside mainstream colleagues e.g. Singing leaders training.

Recommendation:

- *Encourage special schools, with support and leadership from TMW, participate in local cluster events that combine both special and mainstream students*

Alderman Knight School links with The National Star College to enrich its arts provision which includes some music.

Teachers and Teaching Assistants

Issues around pupil tracking and assessment in music were raised by many of the schools. In schools where music teaching was observed, the judgements made were regarding teaching and learning and behaviour, and not against musical outcomes or progression. One experienced music practitioner at St. Rose's School commented that whilst the Sounds of Intent assessment tool was good, it was also challenging to use <http://soundsofintent.org/>

Recommendation:

- *Source and host CPD that addresses pupil assessment and the Sounds of Intent framework*

St. Rose's School has a staff choir that performs with signing annually at their Christmas Carol Service.

Senior Leadership Team and Governors

Music was not a key priority for development in any of the schools surveyed. Allocated budgets varied across the schools varied but none were significant – the average allocation for music would be no more than around £200 per school across all key stages. One school that had been awarded a School's Development Grant had had their school music budget taken away as they 'no longer needed school funding'. Music leaders did say however that their head teachers were supportive of music in their schools and did value it. No school identified the current status of music as issue in terms of Ofsted inspections, either that had been carried out or were pending.

Recommendation:

- *The hub needs to develop ways to educate Head Teachers on the importance and impact of music education for their students in terms of general learning and acquisition of basic skills.*

Parent and the Wider Community

Teachers at most schools talked of how their students do have opportunities to integrate with the wider community which does include some performance opportunities. Issues around students being reliant on school transport mean that there is less parental contact and little opportunity for out of hours extended curriculum music making.

Other issues worth considering

- *Explore and understand further the links between our work and that of music therapists that work in our special schools (Talk with Mark and Misha as a starting point)*
- *Special Schools have easy access to school minibuses and so can provide free transport to events. Are there effective ways that TMW can exploit this?*
- *Encourage and promote Special School use of our music studios across the county.*

There was a common issue around lack of understanding about what the hub is and what it does. There was also still confusion about how Gloucestershire Music and TMW fit into the hub. Schools were unclear about access to subsidised programmes of delivery and the School's Development Grant. They were all clear and familiar with the annual singing festival but there was strong confusion expressed about all other areas of work supported by the hub. As we increase communication and contact with Special Schools we will hopefully be able to demystify the structure and increase understanding and partnership.

The visits carried out were information gathering and focused on promoting ours and others offers subsidised by the hub. Where appropriate I made some suggestions of avenues that they may wish to pursue. I intend to follow up conversations in September where there were clear actions that schools could take. These schools would also value a free follow up consultation visit.

In general the schools that I visited felt that they were doing the best that they could with the limited resources and budgets that they have, but feel that there is so much more that they should be doing. I can see that they are doing good things and working incredibly hard to promote music within their schools but they are so underfunded and under resourced.

Recommendation:

- *The hub needs to recognise the massive efforts that music subject leaders are making in delivering music opportunities for the students in their schools. They need to develop ways to support these efforts and build on the foundations that are there.*

Rob Kempner
August 2016